

GRAINGER

BRITISH FOLK-MUSIC SETTINGS

NR 28

SCOTCH STRATHSPEY AND REEL

FOR ROOM-MUSIC 20-SOME

VOCAL SCORE



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N^r 28

SCOTCH STRATHSPEY AND REEL,

INLAID WITH SEVERAL IRISH AND SCOTCH TUNES
AND A SEA-CHANTY,set for
4 men's voices and 16 instruments4 woodwinds, baritone concertina (or harmonium),
xylophone, 2 guitars (or piano) and 8 strings

by

PERCY ALDRIDGE GRAINGER

VOCAL SCORE

(with piano accompaniment for study)

SCHOTTISCHE TANZMUSIK

MIT BENUTZUNG EINIGER IRISCHER TANZWEISEN
UND EINES SEEMANNSLIEDESfür
4 Männerstimmen und 16 Instrumente4 Holzbläser, Concertina (oder Harmonium), Xylophon,
2 Gitarren (oder Klavier) und 8 Streicher

bearbeitet von

PERCY ALDRIDGE GRAINGER

VOKAL-AUSZUG

(mit Klavierbegleitung zu Studienzwecken)

Strathspey.
*Allegro moderato. (♩ = 100-110)*4 Mens voices.
(4 Männerstimmen)

I. Tenors.

II. (Tenöre.)

III. High baritones

IV. (Hohe Baritone)

Piano (for practice only.)
Klavier (nur zu Studienzwecken.)

Guiter Clar.

mp
pizz

p

Oboe.

Viol.

p

pizz & Guilers

p

What shall we do with a drunken sail-or, what shall we do with a drunken sail-or,
Wo soll er hin, der be-trunkne Seemann, wo soll er hin, der be-trunkne See-mann

*"ly" (in early) should thru out be pronounced
"lie" rhyming with "by".

I. *mp*

what shall we do with a drunken sail-or, early* in the morn-ing?
wo soll er hin, der be-trunkne See-mann, früh beim Mor-gen-grau-er?

25

Viol.

II. *mp*

Put 'im in the long boat 'n' let 'im lay there, put 'im in the long boat 'n' let 'im lay there,
Rollt ihn in die Jol-le und laßt ihn lie-ger, rollt ihn in die Jol-le und laßt ihn lie-ger,

*"ly" (in early) should thru-out be pronounced
"lie" (rhyming with "by")

II. *mp*

put 'im in the long boat 'n' let 'im lay there, ear-ly* in the morn-ing.
rollt ihn in die Jol-le und laßt ihn lie-ger, früh beim Mor-gen-grauer.

30

III. *mf* *à 2*

Way ho, and up she ris-es, way ho, and up she ris-es, way ho, and up she ris-es,
Ho he, und hoch die Se-gel, ho he, und hoch die Se-gel, ho he, und hoch die Se-gel,

poco cresc.

mf

bleatingly (meckernd)

What shall we do with a drunken sail-or?
Wo soll er hin, der be-trunk'ne See-mann?

mf

ear-ly in the morn-ing.
früh beim Mor-gen-grau er.

35

Oboe

f

mf

mf

What shall we do with a drunken sai-lor?
Wo soll er hin, der be-trunk'ne See-mann? (a 2)

f

Put 'im in the long boat 'n' let 'im lay there,
Rollt ihn in die Jol-te und laßt ihn lie-gen,

a 2

f

Way ho, and up she rises, way ho, and up she rises,
Ho he, und hoch die Segel, ho he, und hoch die Segel,

f

Way ho, and up she rises, way ho, and up she rises,
Ho he und hoch die Segel, ho he, und hoch die Segel,

40

cresc.

con f. ed.

allegro

bleatingly
irreckernd

way ho, and up she ris-es, ear-ly in the morn-ing.
ho he, und hoch die Se-gel, früh beim Mor-ger-grau-ern.

allegro

ff

La

f

allegro

La La La

45

sf

allegro

La

50

sf

I. *ff*
Ia la

II. *ff*
Ia la

III. *ff*
Ia la

IV. *ff*
Ia la

I. *ff*
Ia la

II. *ff*
Ia la

III. *ff*
Ia la

IV. *ff*
Ia la

55

mf *dim.*

I. *mf* *dim.*

II. *mf* *dim.*

III. *mf* *dim.*

IV. *mf* *dim.*

la *la* *la* *la*

60

mf *pizz.* *dim.*

(non dim.)

pp *accompaniedly* (*begleitend*)

m (*hum*) (*summer*)

pp *accompaniedly* (*begleitend*)

m (*hum*) (*summer*)

pp *accompaniedly* (*begleitend*)

m (*hum*) (*summer*)

pp *accompaniedly* (*begleitend*)

m (*hum*) (*summer*)

65

Violon., Cello *mp*

p

First system of musical notation, measures 65-74. It consists of four vocal staves (I, II, III, IV) and a piano accompaniment. The vocal parts feature melodic lines with various dynamics including *m* (mezzo-forte) and *poco a poco molto cresc.* (gradually increasing). The piano accompaniment includes a section starting at measure 70, marked with a box containing the number 70.

Second system of musical notation, measures 75-84. It consists of four vocal staves (I, II, III, IV) and a piano accompaniment. The vocal parts include the syllable *la* and dynamics such as *m*, *mp* (mezzo-piano), and *poco a poco molto cresc.*. The piano accompaniment includes a section starting at measure 75, marked with a box containing the number 75.

poco molto cresc.

Musical score for measures 75-80. The score is written for four vocal parts (I, II, III, IV) and piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal parts feature long, sustained notes with the syllable 'la' written below them. The piano accompaniment consists of chords and arpeggiated figures. A box containing the number '80' is placed above the piano part at the beginning of the measure. The word 'molto' is written above the vocal lines in the final measure of this section.

Musical score for measures 81-85. The score continues with four vocal parts (I, II, III, IV) and piano accompaniment. The vocal parts have 'la' notes, with the final measure of each part marked with a forte (*ff*) dynamic. The piano accompaniment includes a section marked *f* (forte) and another marked *mf* (mezzo-forte). A box containing the number '85' is placed above the piano part. The instruction 'Flute' with a small '8' above it is written above the piano part in the final measure. At the bottom right, the instruction 'con Ped.' (con plectrum) is written.

8

mf

What shall we do with a drunken sailor?
Wo soll er hin, der be-trunk'ne Seemann?

mf

Put 'im in the long boat'n' let 'im lay there
Rollt ihn in die Jol-le und laßt ihn lie-ger.

8

cresc.

f $\alpha 2$

Way ho, and up she ris-es, ear-ly in the morn-ing.
Ho he, und hoch die Se-geß, früh beim Mor-gen-grau-er.

* Vowels as in Italian
consonants as in English

** The vowel, "e" should sound like "er" in the standard English
pronunciation of "her" (silent "r"), or like the final "e" in German
"heute".
** "e" = "Schluss e" in "heute"

f $\alpha 4$ easy-goingly

* La da na de da ta da

I
II
III
IV

la m te-da-ra la pe-da te-da da

100

I
II
III
IV

Solo

ta-ri-a m pe-ra-da. Ta te-ra na pe-ra

Way ho, and up she ris-es, way ho, and up she ris-es,
Ho he, und hoch die Se-ge-l, ho he, und hoch die Se-ge-l,

105

I
II
III
IV

way ho, and up she ris-es, ear-ly in the morning. Way ho, and up she ris-es,
ho he, und hoch die Se-ge-l, frueh beim Morgen-grauen. Ho he, und hoch die Se-ge-l,

105

I. *ta-ri-a — da te-ra — tari-a — ladi-a*

II
III
IV *way ho, and up she ris-es, way ho, and up she ris-es, ear-ly in the morn-ing.*
ho he, und hoch die Se-gel, ho he, und hoch die Se-gel, früh beim Mor-gen-grau-er.

8 110

Viol. 115 *Viol.* 115 *Oboe.*

120

I. *pp stacc.*

II *pp stacc.*

III *pp stacc.*

IV *pp stacc.*

Way ho, and up she ris-es, way ho, and up she ris-es,
Ho he, und hoch die Se-gel, ho he, und hoch die Se-gel,

Way ho, and up she ris-es, way ho, and up she ris-es,
Ho he, und hoch die Se-gel, ho he, und hoch die Se-gel,

Way ho, and up she ris-es, way ho, and up she ris-es,
Ho he, und hoch die Se-gel, ho he, und hoch die Se-gel,

Way ho, and up she ris-es, way ho, and up she ris-es,
Ho he, und hoch die Se-gel, ho he, und hoch die Se-gel,

Way ho, and up she ris-es, way ho, and up she ris-es,
Ho he, und hoch die Se-gel, ho he, und hoch die Se-gel,

Way ho, and up she ris-es, way ho, and up she ris-es,
Ho he, und hoch die Se-gel, ho he, und hoch die Se-gel,

Clar. 125 *mf* *pizz.* *pp stacc.*

way ho, and up she ris-es, ear-ly in the morn-ing. *p* La
 ho he, und hoch die Se-gel, früh beim Morgengraueri.

way ho, and up she ris-es, ear-ly in the morn- ing. *p* La
 ho he, und hoch die Se-gel, früh beim Morgengraueri.

way ho, and up she ris-es, ear-ly in the morn- ing. *p*
 ho he, und hoch die Se-gel, früh beim Morgengrau- er.

way ho, and up she ris-es, ear-ly in the morn- ing. *p* La
 ho he, und hoch die Se-gel, früh beim Morgengrau- er. *p* La

130

pcc *m* *dim.*
 (hum) (summen) *m*

pcc *La* *dim.*
m (hum) (summen) *dim.*

pcc *m* *dim.*
 (hum) (summen) *dim.*

pcc *m* *dim.*
 (hum) (summen) *dim.*

135

Reel.
Doppio momento. (♩ = 120)

Musical score for strings I, II, III, and IV. The score is in 2/4 time with a key signature of two flats. It features dynamic markings of *pp* and *m*. The first system shows the beginning of the piece with various note values and rests.

Piano accompaniment for measures 140-145. A box labeled "140" is placed above the staff. The score includes a *Flute* part with a *p* dynamic and piano accompaniment with *pp* dynamics. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Musical score for strings I, II, III, and IV. The score continues with dynamic markings of *pp* and *m*. A note in the II part is marked with the word *fiumi* (summers). The first system shows the continuation of the string parts.

Piano accompaniment for measures 145-150. A box labeled "145" is placed above the staff. The score includes piano accompaniment with *pp* dynamics. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Musical score for strings I, II, III, and IV. The score is in 4/4 time and features a key signature of two flats. The first four staves are for the string parts. The first staff (I) begins with a *pp* dynamic and a long slur. The second staff (II) has a *m* dynamic. The third staff (III) begins with a *pp* dynamic and a long slur. The fourth staff (IV) has a *m* dynamic. The score concludes with a *pp* dynamic and a *m* dynamic.

Piano accompaniment for measures 150-154. The score is in 4/4 time and features a key signature of two flats. The piano part consists of a continuous eighth-note pattern in the right hand and a sustained bass line in the left hand. A box containing the number "150" is placed above the right-hand staff.

Musical score for strings I, II, III, and IV. The score is in 4/4 time and features a key signature of two flats. The first four staves are for the string parts. The first staff (I) is mostly empty. The second staff (II) has a long slur. The third staff (III) is mostly empty. The fourth staff (IV) has a long slur.

Piano accompaniment for measures 155-159. The score is in 4/4 time and features a key signature of two flats. The piano part consists of a continuous eighth-note pattern in the right hand and a sustained bass line in the left hand. A box containing the number "155" is placed above the right-hand staff. The word "Viol" is written above the right-hand staff in measure 158. The dynamic *p* is written below the right-hand staff in measure 158. The word "pizz." is written below the left-hand staff in measure 158.

2 [160] 4 [165] 4 [170] 1 Fl.

1 [175] 4 [180] 4 [185] 4 [190] 4 [195]

Xylophone, Flute [200]

Xyl. Viol. [205] [210]

Viol. [215]
pp poco a poco molto cresc.
pizz, guitars

Xyl. [220]
mf sempre cresc.

[225]

I. [230]
mf giocoso
What shall we do with a drunken sail-or?
Wo soll er hin, der be-trunkene See-mann?

II. [230]
mf giocoso
What shall we do with a drunken sail-or?
Wo soll er hin, der be-trunkene See-mann?
Viol. Clar.
ff pp
pizz. stacc.

boldly and hammeringly
(eroic e marcatis.)

α 2

III
IV

f

Put 'im in the long boat n' let 'im lay there, ear - ly in the morn - - ing.
Rollt ihn in die Jol - le und laßt ihn lie - gen, früh beim Mor - gen - grau

Viol. Fl. Guitar

cresc.

235

I
II
III

f

Way ho, and up she ris - es, ear - ly in the morn - - ing. Put 'im in the long boat n'
Ho he, und hoch die Se - gel, früh beim Morgen - grau - - en. Rollt ihn in die Jol - le und

cresc.

hammeringly (marcatiss.)

Way ho, and up she ris - es, ear - ly in the morn - - ing. Put 'im in the long boat n'
Ho he, und hoch die Se - gel, früh beim Morgen grau - - en. Rollt ihn in die Jol - le und

f

mp *mf*

mp *pizz.*

240

well to the fore (äußerst hervortretend)

I
II
III

f

let 'im lay there, ear - ly in the morn - - ing. Way
laßt ihn lie - gen, früh beim Mor - gen - grau - - en. He

f

well to the fore (äußerst hervor - tretend)

Way
He

III
II

f

morn - ing. Put 'im in the long boat n' let 'im lay there.
grau - en. Rollt ihn in die Jol - le und laßt ihn lie - - gen.

hammeringly (marcatiss.)

cresc.

245

I. *ah, way a, he* *ah.*

II. *ah.* *Way He* *ah.*

III. *well to the fore (äußerst hervortretend)*
Way He *ah.* *Way He* *ah.* *Way He* *Way He*

IV. *Way He* *way. he.* *ah, a.* *way he*

250

I. *Way He* *ah way a, he* *ah. a.* *Ah A* *(shout) (Schrei)*

II. *Way He* *ah. a.* *Ah A* *(shout) (Schrei)*

III. *ah, way a, he* *ah. a.* *Ah A* *(shout) (Schrei)*

IV. *ah. a.* *Way He* *ah. a.* *Ah A* *(shout) (Schrei)*

260