

SING!

edited by

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Two-part



# Shenandoah

Arranged by

Andrew Parr



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# Shenandoah

CREATING

I. Musicians **IMAGINE**: Words, sounds, pictures, nature, people, and events. These and many other life experiences can lead to the creation of a work.

Since originating in the early 1800's, this American **folk song** has been **arranged** many times.

1. What are some characteristics of people or events that might have influenced the creation of this original folk song? Identify and describe.
2. Why would a person of today be interested in creating another arrangement? Explain.

*EXTEND: Traditional folk songs often convey unique stories about people and places. How and why might this song have changed as it has moved from one generation to another? Is it appropriate to change a folk song?*

II. Musicians **PLAN & MAKE**: Expertise, context, and intent influence decisions about organizing and developing an idea into a work.

Research the origin and treatment of this folk song over the years.

1. Do the **lyrics** and music reflect influences or changes in the purpose or context of the song? How and why have they changed or remained the same?
2. How does the decision to include or exclude some lyrics or **verses** reflect the **intent** and **mood** of this arrangement? What is the arranger trying to emphasize?

*EXTEND: This folk song revolves around the idea of leaving someone or something. Think of a time when you had to leave a person or place behind. Compose a new verse and continue expanding the story of this work.*

RESPONDING

Musicians **SELECT**: Rehearsing and performing a work encourages making comparisons with other works.

- A. Identify and listen to other arrangements of this folk song. Compare and contrast the musical settings. Why might **audiences** respond differently to each arrangement?
- B. Folk songs are often characterized as having simple melodies and **narrative** verses. How do these qualities contribute to the appeal of folk songs across multiple generations? How do they aid in communicating to audiences?

*EXTEND: Research and listen to a variety of American folk songs. Why are some familiar and not others? Do the familiar songs exhibit similar or the same characteristics? Why do some songs remain popular while others disappear?*

## KEY VOCABULARY

Folk song, Arranged, Lyrics, Verses, Intent, Mood, Audiences, Narrative

# Shenandoah

Unison/Two-part and Piano\*

Traditional, alt.

American Folk Song  
Arranged by Andrew Parr



① **Tenderly** (♩ = 66)

Piano introduction for the song. It features a treble and bass clef staff in the key of D major (two sharps) and 4/4 time. The tempo is marked as 66 beats per minute. The piano part begins with a piano (*p*) dynamic. The melody is tender and slow.

Unison Voices

Unison voices part, measures 4-6. The tempo is marked *poco rit.* (ritardando) and *mp* (mezzo-piano). The lyrics are: "Oh, Shen-an-doah, I long to see you, a -". The piano accompaniment is also marked *poco rit.* and *mp a tempo*.

Unison voices part, measures 7-9. The lyrics are: "way you roll-ing riv-er. Oh, Shen-an-doah, I long to". The piano accompaniment continues with the same tempo and dynamics.

Performance time: ca. 2:50

\*Also available: Performance/Accompaniment CD (CGECD157).

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10

see you. — A - way, — I'm bound a-way, — a-cross the

13

(2)

*mf*

wide Mis-sou - ri. 'Tis

16

Part I

I

sev-en long years — since last I saw you, — a -

Part II

II

sev-en long years — since last I saw you, — a -

*mf*

*pedal harmonically*

18

I way ——— you roll - ing riv - er. ——— 'Tis

II way, a - way you roll - ing riv - er. ——— 'Tis

20

I sev-en long years ——— since last I saw you. ——— A -

II sev-en long years ——— since last I saw you. ———

22

I way, ——— I'm bound a - way, ——— a - cross the

II A - way, I'm bound a way, a - cross the

24

I  
wide Mis - sou - ri.

II  
wide Mis - sou - ri.

26

3

29

*poco rit.* **f** *a tempo*  
Oh, Shen - an - doah, I'm bound to

*poco rit.* *a tempo* **f**  
Oh, Shen - an - doah,

*poco rit.* **f** *a tempo*

31

I leave you, a - way, you roll - ing

II I'm bound to leave you, a - way, \*

33

I riv - er. Oh, Shen - an - doah, I'm bound to *mel.* \*\*

II you roll - ing riv - er. Oh, Shen - an - doah, I'm bound to

35

I leave you. *mel.* A - way, I'm bound a -

II leave you. A - way, I'm -

\* Cued note options are for range purposes only. Only sing bottom notes if range limitations do not permit section to sing higher notes. Do not sing both.

\*\* If singing unison, Part I should move to the melody located on Part II line.



37

I  
way, ————— a - cross the wide Mis - sou -

II  
bound a way, a - cross the wide Mis - sou -

39

④ *mp*

I  
ri. Oh, Shen - an - doah, ————— *mp*

II  
ri. Oh, *mp*

42

*rit.* *p*

I  
— oh, Shen - an - doah. —————

II  
*rit.* *p*  
Shen - an - doah. oh, Shen - an - doah. —————