

# ALL HANDS HOAY!

*A Pirate's Tale*

By Anthony Granata (ASCAP)

## INSTRUMENTATION

Full Score . . . . .	1
Violin I . . . . .	8
Violin II . . . . .	8
Viola . . . . .	5
Cello . . . . .	5
String Bass . . . . .	5

Not to be confused with the nautical term "Ahoy!," the phrase "All hands hoay!" actually means all hands on deck for some serious work! In other words, string players, it's time to get those fingers moving. Written in the often-inaccessible key of F# natural minor, this fun musical pirate's tale will have your students' little fingers stretching nonstop. The melody is evenly passed around, with a middle section featuring your violas and a jaunty contrapuntal ending. Younger orchestras will have a blast with this exciting original as they get right down to work!

## PROGRAM NOTES

Not to be confused with the nautical term "Ahoy!," the phrase "All hands hoay!" actually means all hands on deck for some serious work! In other words, string players, it's time to get those fingers moving in this piece with three sharps. With its simple rugged and modal seafaring melody, *All Hands Hoay!* by Anthony Granata is a fun musical pirate's tale.

## Note from the Editor

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at [www.alfred.com/stringeditorial](http://www.alfred.com/stringeditorial).

X  
extended position

-  
shift

'  
bow lift/reset

(b), (#), (b)  
high or low fingerings

▣ ▣ or V V  
hooked bowings

I hope you will find these explanations to be helpful. Best wishes with all of your musical endeavors!



Chris M. Bernotas  
Director of String Publications



### NOTES TO THE CONDUCTOR

This is an excellent piece for teaching and reinforcing the key signature of A major (F# natural minor) in a fun and exciting way. Violins and violas will master high third fingers, cellos will use forward and backwards extensions, and basses will move in and out of ½, 1st, and 3rd positions, ultimately gaining the confidence they need to play pieces with many sharps.

Additional technical and rehearsal notes:

- Have students bring out the accented notes in the opening introduction.
- For cello extensions, make sure your students' thumbs follow their second fingers. This will help them reach the extended notes and help them play in tune.
- For violins and violas, emphasize good left hand posture and make sure the elbows are coming around and under the instrument. This will help students stretch their third fingers and also play fourth fingers in tune.
- For basses, practice having students go from ½ position into first position since they will not be able to play an open G string.
- At measure 38, have the first violins and cellos practice this melody and countermelody together and separately to hear the differences and gain confidence and independence.
- In measure 45, really bring out the sforzando half notes—they drive the piece back into the main theme before the piece finishes.

# All Hands Hoay!

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FULL SCORE  
Duration - 1:40

Allegro (♩ = 140)

Violins I

Violins II

Viola

Cello

String Bass

Musical score for measures 1-4. The score is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is Allegro (♩ = 140). The instruments are Violins I, Violins II, Viola, Cello, and String Bass. The score begins with a forte (f) dynamic. Measures 1-4 show a rhythmic pattern of quarter notes and eighth notes. Measure 4 includes a pizzicato (pizz.) instruction and a dynamic change to piano (p). A large red watermark 'Preview Requires Purchase' is overlaid on the score.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Musical score for measures 5-9. The score continues from measure 4. Measure 5 starts with a fortissimo (ff) dynamic. Measures 6-9 show a rhythmic pattern of quarter notes and eighth notes. Measure 9 includes a pizzicato (pizz.) instruction and a dynamic change to piano (p). A large red watermark 'Preview Requires Purchase' is overlaid on the score.

14

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

4

V

*p* arco

*p* arco

*p* arco

*ff* arco

*ff*

10 11 12 13 14

o x2 x4 -1 2 -4

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

4

V V

*cresc.*

3 V V

*cresc.*

*cresc.*

*cresc.*

-1 2 -4 1 -1 2 -4 -1 2 -4 -1 -4

15 16 17 18 19

22

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

20 21 22 23

*ff*

*ff div.*

*f*

*f*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

24 25 26 27

30

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*mp*

*pizz.*

*mf*

x2 x4

x2 x4 x4

28 29 30 31 32

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

3

x2 x4

1 4 4

33 34 35 36 37

38

Vlns. I *mf* arco

Vlns. II *mp* arco

Vla. *mp* arco

Cello *mp* arco

Str. Bass *mp* arco

*mp* 38 39 40 41

Vlns. I *cresc.*

Vlns. II *mf cresc.*

Vla. *mf cresc.*

Cello *mf cresc.*

Str. Bass *mf cresc.*

*sf sf*

*sf sf*

*sf sf*

*sf sf*

*sf sf*

42 43 44 45

46

Vlns. I *f*

Vlns. II *ff* *div.*

Vla. *f*

Cello *ff*

Str. Bass *f*

46 47 48 49

Vlns. I *sf sf*

Vlns. II *sf sf*

Vla. *sf sf*

Cello *sf sf*

Str. Bass *sf sf*

50 51 52 53



54

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*f*

*p sub.* *cresc.*

54 55 56 57

58

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*ff*

*ff*

*ff*

*ff*

x2 x4 x4

-1 4

58 59 60 61