



KelticDead Music

Stories, Tunes and Songs in the Traditions of our Celtic Dead

To the Four Ayrts to Guide Us, and
For the Four Winds to Get Us There!

The mission of the **KelticDead Music** initiative is to find tunes and songs from around the world that have Celtic, Folk, World, Americana, and Seafaring origins, and arrange them into simple sheet music formats for folk musicians to use and share. In addition, the KDM initiative provides the in-depth stories with possible lyrics for a more complete music-education experience.

*All the selections and sheet music content provided in the **KelticDead Music** initiative are from traditional, made-public, made-public with credits, or cited credits where applicable. This material content is from various internet sources and the personal interpretations of the subject is provided by **Patrick O-Shaun Young, KelticDead Music**. All graphics are either public domain or cited where applicable. Validation and verification are left up to the reader.*

Storms are on the Ocean

The Carter Family was the first vocal group to become country music stars, and were among the first groups to be recorded in the country music genre. The **Storms are on the Ocean** tune/song was on their first record which was made in Bristol, Tennessee, for the Victor Talking Machine Company under the producer, Ralph Peer, on August 1, 1927.



The original "Carter Family" vocal group. A.P. Carter on the left, his wife Sara Carter on the right (holding the autoharp), and their sister-in-law, Maybelle Carter holding the guitar.

The original group were all born in West Virginia and were known for their tight harmonies of mountain gospel music and shape note singing. The music in the first record stems out of the early 19th Century and from Church revival music commonly found in the South.

In the photograph A.P. Carter (on the left) was married to Sara Carter (who is holding an autoharp). Maybelle Carter (shown sitting down and holding the guitar) was Sara's first cousin and married to A.P.'s brother Ezra Carter (Eck).

Throughout the group's career, Sara Carter sang lead vocals and played rhythm guitar or autoharp. Maybelle sang harmony and played lead guitar.

Storms are on the Ocean

In many cases A.P. sang harmony and background vocals, and occasionally he sang a lead part. It was Maybelle's distinctive guitar-playing style that became a hallmark of the group. Maybelle used her 'Carter Scratch' method (playing both the lead and the rhythm parts on the guitar at the same time), and it has become one of the most copied styles of guitar playing throughout the industry.

By the end of 1930, the Carter Family had sold 300,000 records in the United States. A.P.'s focus was to find traditional songs and tunes and copyright them, and he travelled throughout the country searching for them.

In 1936 A.P. and Sara divorced, and Sara married A.P.'s cousin, Coy Bayes, and moved to California. The Carter Family group officially disbanded in 1944.

However, Maybelle continued to perform with her daughters Anita Carter, June Carter, and Helen Carter, and they recorded on three labels (RCA Victor, Columbia and Coronet) as "The Carter Sisters and Mother Maybelle" (sometimes billed as "The Carter Sisters" or "Maybelle Carter and the Carter Sisters" or "Mother Maybelle and the Carter Sisters").



Mother Maybelle and the Carter Sisters. Left to right: June Carter, their mother Maybelle Carter (playing the guitar), Anita Carter, and Helen Carter holding another guitar on the right.

June Carter was born as Valerie June Carter on June 23th, 1929. She became a five-time Grammy award winning American singer, songwriter, actress, dancer, comedian, and author.

She became the second wife of the singer Johnny Cash, and she played guitar, banjo, harmonica, and autoharp.

She died on May 15th, 2003, and in the same year, she was ranked 31 in CMT's 40 Greatest Women in Country Music.



A made-public picture of Johnny Cash holding his wife June Carter.

Storms are on the Ocean

The song, “Storms are on the Ocean” may seem out of place in country music, but in the early 1800s there were some Appalachia folk who went to sea. Some believe this particular folk song centered around events during the 1812-14 conflict with the newly formed America and Great Britain.

Great Britain was trying to regain a foothold in America after the American Revolutionary War of Independence. The British expeditionary forces actually captured the United States capitol, and tried to gain territory into the Louisiana purchase. In Louisiana, they were pushed back by General Andrew Jackson and French privateers.

The main focus of the second British invasion was to stop trade and sea traffic that supported Napoleon, and to disrupt supply lines in and out of the Louisiana Purchase (sold to America in 1805 by Napoleon to finance his wars in Europe). While the battle of New Orleans that made Andrew Jackson famous was pivotal in America, the war had officially ended prior to that battle. The British simply could not maintain another conflict in the Americas and stop Napoleon as well. The terms to end the conflict was made in Versailles, France in 1814.



The lyrics of the song was sung by a young American man at sea who was swearing his love and devotion to his girl back home. The song has been sung several different ways; 1.) from the man’s perspective, and 2.) from the woman’s perspective.

In the following lyrics I have arranged both versions into the same collection.

In the early 1800s only the affluent families in the Americas had servants who dressed and cared for their daughters. This is why it may seem a little odd today that the father and mother are dressing the girl for her wedding while her young man was at sea. It was not an uncommon practice in the early to mid 1800s.

The man’s references and descriptions for his betrothed to see “mournful doves” flying among the “pine trees” provides a country, bluegrass flavor in the song. **Storms are on the Ocean** was a very popular song in the Appalachian areas in the 1800s and was made famous by the Carter Family in the early 1900s.



An American and a British naval vessel during the War of 1812 by Derek Gardner is estimated to sell for €30,000 to €50,000 at Bonhams next auction of Marine Art on September 15th in New Bond Street, London.

A made public image of a British and an American exchanging cannon fire in the War of 1812.

Storms are on the Ocean

I have mixed both the man's voice and the woman's voices together as follows.

I'm going away to leave you, my love.
I'm going away for a while,
But I'll return to see you sometime
If I go ten thousand miles.

Chorus

*The storms are on the ocean.
The heavens may cease to be.
This world may lose its motion my love.
If I prove false to thee.*

Oh, who will dress your pretty little feet,
And who will glove your hand?
And who will kiss your rosy red cheeks
When I'm in a foreign land?

Chorus

Oh, Papa will dress my pretty little feet
And Mama will glove my hand
And, You may kiss my rosy red cheeks
When you return home again

Chorus

Oh, Have you seen those mournful doves
A' Flying from pine to pine?
A-mournin' for their own true love
Just like I will mourn for mine.

Chorus

Oh, never go back on the ocean my love,
Oh, never go back on the sea.
Oh, never go back on this blue-eyed girl,
And, please come home to me.

And, or ...

I'll never go back on the ocean my love.
I'll never go back on the sea.
I'll never go back on my blue-eyed girl.
'til I come home back to thee.

Chorus

Storms are on the Ocean

Arrangement by KelticDead Music

Appalachian Americana Traditional
Carter Family



Storms are on the Ocean

The **KelticDead Music Group** includes: **Shaun Young** as the songwriter arranger of the traditional Folk tune, as well as playing the Irish-tuned, Low-octave Bouzouki, the Kerry Mezzo D whistle, the MK1 Low D whistle, and voices; **Earnie Taft** with Fiddle; and **Linda King** with Guitar and Voice harmonies. An easy flowing made public, Americana-Seafaring Folk aire (3/4 time) from the Carter Family collection.

Over the years musicians have either played the man's version or the woman's version, but I combined the man and woman's parts together in the one project music.



**Shaun,
That KelticDead Guy
Patrick O. Young**

KelticDead Music Initiative

is a private, on-line music-education initiative. All the music projects are recorded with live, acoustic instruments and performed in accordance with simplified sheet music arranged in eight bar formats (whenever possible) in accordance with the guidelines that are within the Celtic music traditions. For more music videos and stories visit ...

<https://KelticDeadMusic.org>



The “Irish-tuned, Low-Octave, Mandolin or Bouzouki

This instrument is becoming more popular in “Celtic and Folk” music, as well as in many other genres as well. The instrument has a long neck with a flat-backed body, and four strings. In many cases these four strings are doubled to provide that characteristic sound as frequently heard in Bluegrass music.

The “Greek” bouzouki has open string tuning as G, D, A, and E, and in the “Irish-tuned” bouzoukis, the open strings are tuned as G, D, A, and D. I use the Irish-tuned bouzouki to set the melody and the rhythm in all of the **KelticDead Music** projects.