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PERCY ALDRIDGE GRAINGER

**BRITISH  
FOLK-MUSIC  
SETTINGS**

№ 1. "MOLLY ON THE SHORE."  
IRISH REEL.  
PIANOFORTE SOLO.

*Handwritten signature*

**SCHOTT & CO**  
LONDON

Printed in England.

NET 3/8

## MOLLY ON THE SHORE

The two Cork Reel tunes from "The Complete Petrie Collection of Ancient Irish Music" used in Grainger's folk-music setting entitled "Molly on the shore" are as follows:

### Tune No 902 (page 228)

Molly on the shore. A Cork Reel

From P. Carew's MSS.

Allegro.

### Tune No 901 (page 228.)

Temple Hill. A Cork Reel

From P. Carew's MSS.

Both the above tunes are here reprinted from  
The Complete Petrie Collection of Ancient Irish Music

edited from the original manuscript by Charles Villiers Stanford  
published by Boosey & Co., London & New York

This wonderful collection (in 3 volumes, containing no less than 1582 tunes and tune-variants) should be consulted by everyone interested in folk-music in general and in Irish melodies in particular.

Schott & Co London.

S. & Co 3687.

*Percy Aldridge Grainger.*

## BRITISH FOLK-MUSIC SETTINGS

*(Lovingly and reverently dedicated to the memory of Edvard Grieg)*N<sup>o</sup> 19. "MOLLY ON THE SHORE"Birthday-gift,  
Mother, 2.7.07.

## IRISH REEL

for

## PIANO

Piano setting,  
April, 1918

"Molly on the shore" was originally set for string four-some or string band (summer 1907) (Schott & Co., London)

"Molly on the shore" is also set for symphony orchestra, theatre orchestra, and violin and piano. (Early 1914) Schott & Co., London.

based on two Cork Reel tunes, "Temple hill" and "Molly on the shore" respectively Nos. 901 and 902 of THE COMPLETE PETRIE COLLECTION OF ANCIENT IRISH MUSIC edited by Sir Charles Villiers Stanford (Boosey & Co., London.)

*By kind permission of Sir Charles Villiers Stanford.*

by

PERCY ALDRIDGE GRAINGER.

Fast. M.M.  $\text{♩} = \text{between } 126 \text{ and } 134$

PIANO

*pp*

*no pedal until marked*

*pp*

*short*

*short*

5

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10

15

20

25 *mp*

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Musical score system 1, measures 25-28. Treble clef with a key signature of one sharp (F#). The melody features eighth-note patterns with fingerings such as 3, 4, 3, 1, 3, 2, 4, 1, 4, 1, 3, 4, 4, 1, 3, 2, 4, 1, 3, 2, 4, 5. The bass line consists of chords with a 'p' dynamic marking. Pedal points are indicated by 'Ped.' and a star symbol.

Musical score system 2, measures 29-32. Treble clef with a key signature of one sharp (F#). The melody features eighth-note patterns with a '3' (triple) marking. The bass line consists of chords. Pedal points are indicated by 'Ped.' and a star symbol.

Musical score system 3, measures 33-36. Treble clef with a key signature of one sharp (F#). The melody features eighth-note patterns with fingerings such as 3, 5, 5, 1, 3, 2, 4, 1, 3, 1, 3, 2, 4, 3, 4, 5. The bass line includes a 'short' marking. Dynamics include 'mf'. Pedal points are indicated by 'Ped.' and a star symbol.

Musical score system 4, measures 37-40. Treble clef with a key signature of one sharp (F#). The melody features eighth-note patterns with a '3' (triple) marking. The bass line includes a 'sf' (sforzando) marking. Pedal points are indicated by 'Ped.' and a star symbol.

45

Musical notation for measures 45-48. Treble clef with key signature of one sharp (F#). Dynamics include *f* and *mf*. Fingerings are indicated with numbers 1-5. Pedal markings are present in the bass line.

Musical notation for measures 49-54. Treble clef with key signature of one sharp (F#). Dynamics include *ff* and *mf*. An "EASIER" section is marked in the bass line. Pedal markings are present.

50

Musical notation for measures 55-60. Treble clef with key signature of one sharp (F#). Dynamics include *ff*, *mf*, and *sf*. Pedal markings are present in the bass line.

55

*p*  
(no pedal)

Ped. \*

60

*mp* louden

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

65

*f* louden

short \*

Ped. \*

*sf*

*sff*

Ped. \* Ped. \*

70

*p*  
*mp feelingly*  
Ped. \* Ped. Ped.

75

*louden*  
Ped. \* Ped. \* Ped. Ped. \*

*mf*  
*mp* *f* *mp*  
Ped. \* Ped. \* Ped. Ped. \* Ped. \* Ped. \*

80

*louden*  
Ped. \* Ped. \* Ped. \*



System 1: Treble clef, key signature of one sharp (F#). The right hand plays a melodic line starting with a forte (*f*) dynamic. The left hand plays a bass line starting with a mezzo-forte (*mf*) dynamic. Pedal markings are present below the bass line.

System 2: Treble clef, key signature of one sharp (F#). The right hand continues the melodic line, marked with a mezzo-piano (*mp*) dynamic. A box containing the number 85 is positioned above the staff. A circled annotation "Top notes *f*" points to the upper notes of the right hand. Pedal markings are present below the bass line.

System 3: Treble clef, key signature of one sharp (F#). The right hand plays a melodic line with a mezzo-piano (*mp*) dynamic. The left hand plays a bass line with a mezzo-piano (*mp*) dynamic. Pedal markings are present below the bass line.

System 4: Treble clef, key signature of one sharp (F#). The right hand plays a melodic line with a mezzo-piano (*mp*) dynamic. The left hand plays a bass line with a mezzo-piano (*mp*) dynamic. A circled annotation "90" is positioned above the staff. A circled annotation "soften" is positioned above the bass line. Pedal markings are present below the bass line.

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95

*p* *p* *mp*

If your piano has a sustaining (middle) pedal play as follows

*no pedal*

Hold with sustaining (middle) pedal

100

105

105

*soften*

Ped.

Ped.

Ped.

Ped.

Ped.

110

110

*ppp*

Ped.

Ped.

Ped.

Ped.

(sustaining pedal)

115

115

*louden lots*

Ped.

Ped.

Ped.

Ped.

*ff* *mf*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

EASIER

120

*ff* *mf* *ff* *mf* *sff*

Ped. Ped. \* Ped. \* Ped. \* Ped.

EASIER EASIER

125

*f* *sf* *pp*

Ped.

If your piano has a sustaining (middle) pedal play as follows

EASIER

Hold with sustaining (middle) pedal

1 3 2 4 2 4 1 3 4 4 1 3 2 4 1 3 2

*f*

130

*louden lots*

Ped. \*

135

*ff*

*heavy*

Ped. \*

140

mp

145

louden

150

f

155

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. Ped. Ped. \*

EASIER

Linger very slightly

In time again

*p*

Ped. \* Ped. \*

160

Ped.

165

Ped.

165-167

*soften*

170

*pp*

*ppp*(no pedal)

175



180

*p* *merrily*  
(no pedal)

*pp*

*short*

*short*

*Ped.* \* *short*

185

*ppp*

*Ped.* \*

190

*ffff*

*Ped.\** *Ped.\**

Dished up for piano, April, 1918,  
Bayridge Brooklyn.

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|---|---|

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- |  |  |
|--|--|
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# PERCY ALDRIDGE GRAINGER'S COMPOSITIONS

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**SCHOTT & Co., 48 GREAT MARLBOROUGH STREET, LONDON, W. 1.**

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	No.
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Walking Tune ... ..	2 0
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Mock Morris (Popular Version) ... ..	2 0
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Willow Willow (Old English) ... ..	2 0
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Each part ... ..	0 6
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Each part ... ..	0 6
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Score ... ..	2 6
Each part ... ..	0 6
<b>TRIOS (Piano, Violin and Cello)</b>	
<b>Colonial Song.</b>	
Score ... ..	2 6
Each part ... ..	0 6
<b>Clog Dance: "Handel in the Strand."</b>	
Score ... ..	2 6
Each part ... ..	0 6
<b>My Robin is to the Greenwood gone (a Ramble).</b>	
Score ... ..	2 6
Each part ... ..	0 6
<b>PIANO &amp; VIOLIN DUETS</b>	
<b>Molly on the Shore</b> ... ..	2 6
<b>Mock Morris</b> ... ..	2 6