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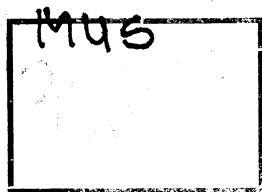
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PERCY ALDRIDGE GRAINGER



**BRITISH
FOLK-MUSIC
SETTINGS**

**N^o 1. "MOLLY ON THE SHORE."
IRISH REEL.
PIANOFORTE SOLO.**

**SCHOTT & Co., Ltd.
LONDON**

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.

BRITISH FOLK-MUSIC SETTINGS

(Lovingly and reverently dedicated to the memory of Edward Grieg)

N^o 19. "MOLLY ON THE SHORE"

Birthday-gift,
Mother, 3.7.07.

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. $\text{♩} = \text{between } 126 \text{ and } 144$

PIANO. *pp*

no pedal until marked *pp*

short 5

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27 SCHWERIN Am Dom 2

10

15

20

25

mp

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand contains a melodic line with various fingerings (3, 4, 3, 1, 3, 2, 4, 1, 4, 1, 3, 4, 4, 1, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 5) and slurs. The left hand provides a harmonic accompaniment. Dynamics include *p* and *ped.* with asterisks.

Second system of musical notation, starting at measure 30. Treble clef, key signature of one sharp. The right hand features a melodic line with triplets and slurs. The left hand continues the accompaniment. Dynamics include *ped.* with asterisks.

Third system of musical notation, starting at measure 35. Treble clef, key signature of one sharp. The right hand has a melodic line with fingerings (5, 5, 1, 3, 2, 4, 1, 3, 1, 3, 2, 4, 2, 5, 7) and slurs. The left hand includes a *short* dynamic marking. Dynamics include *mf* and *ped.* with asterisks.

Fourth system of musical notation, starting at measure 40. Treble clef, key signature of one sharp. The right hand has a melodic line with triplets and slurs. The left hand includes a *sf* dynamic marking. Dynamics include *sf* and *ped.* with asterisks.

45

Musical score for measures 45-48. The treble clef part features a melodic line with dynamics *f* and *mf*. Fingerings are indicated with numbers 1-5. The bass clef part consists of chords with 'Ped.' markings and asterisks indicating pedal points.

Musical score for measures 49-54. The treble clef part has dynamics *ff* and *mf*. The bass clef part includes a section labeled 'EASIER' and continues with 'Ped.' markings and asterisks.

50

Musical score for measures 55-60. The treble clef part includes dynamics *ff*, *mf*, and *sf*. The bass clef part features 'Ped.' markings and asterisks. A double bar line is present in the middle of the system.

55

p
(no pedal)

Ped. *

60

mp louden

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

65

f louden

short *

Ped. *

1 2 5 1 2 4 1 4 5 1 2 4 Ped.

sf

ff

Ped. * Ped. * Ped. *

70

p
mp feelingly
Ped. _____ * Ped. _____ Ped. _____

75

louden
Ped. * Ped. * Ped. _____ Ped. _____ *

mf
mp
f
mp
Ped. _____ * Ped. * Ped. _____ Ped. _____ * Ped. _____ *

80

louden
Ped. _____ * Ped. _____ * Ped. _____ * Ped. _____ *

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The left hand plays chords with dynamics *mf* and *ff*. Pedal markings are present below the bass line.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the melodic line with dynamics *f* and *mp*. A circled annotation "Top notes *f*" points to the final notes of the system. The left hand continues with chords and dynamics *mp*. Pedal markings and asterisks are present below the bass line.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays chords and melodic fragments. The left hand plays chords. Pedal markings are present below the bass line.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays chords and melodic fragments with dynamics *soften*. The left hand plays chords. Pedal markings are present below the bass line.

105

soften

Ped. Ped. Ped. Ped. Ped. Ped.

Ped.

(sustaining pedal)

110

ppp

Ped. * Ped. *

Ped. *

(sustaining pedal)

115

louden lots

Ped. * Ped. * Ped. * Ped. *

5 1 2 4 1 3 2 *ff* *mf*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

EASIER

120

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

Ped. * Ped. * Ped. * Ped. *

EASIER EASIER

125

sf *pp*

* Ped. *pp*

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

Hold with sustaining (middle) pedal

Musical score for measures 128-130. The top staff is in bass clef with a key signature of one sharp (F#). It features a complex melodic line with fingerings (1, 3, 2, 4, 2, 4, 1, 3, 4, 4, 1, 3, 2, 4, 1, 3, 2) and a triplet of eighth notes. The middle and bottom staves are in bass clef and provide harmonic accompaniment with a steady eighth-note bass line. A dynamic marking of *sf* is present at the end of the first measure.

130

Musical score for measures 131-135. The top staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with accents and slurs, and a triplet of eighth notes. The middle and bottom staves are in bass clef and provide harmonic accompaniment. The instruction *louden lots* is written above the first measure. Pedal markings (*Ped.**) are present in the middle and bottom staves.

135

Musical score for measures 136-140. The top staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with accents and slurs, and a triplet of eighth notes. The middle and bottom staves are in bass clef and provide harmonic accompaniment. The dynamic marking *ff* is present in the first measure. The instruction *heavy* is written below the first measure. Pedal markings (*Ped.**) are present in the middle and bottom staves.

140

fff *fff*
Ped. * Ped.*Ped.*

mp
Ped. * Ped. * Ped. *

145

louden
Ped. * Ped. * Ped. *

150

f
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

5 3 1

155

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. Ped. Ped. *

EASIER

Ped. Ped.

Linger very slightly

In time again

5 4 3 2 1

1 2 1 3 2 1

5 4 3 2 1

2 2

p

Ped. * Ped. *

160

1 3 4 2 2 2 5 2 5 4 3 2 3 2 3

Ped.

165

Ped.

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1 4 4 2 2 4 1 4 2 4 1 4 1 4 4

soften

1 5 2 3 2 3 1 4 4 3 2 4 1 4 2 4 1 4

170

pp

1 2 2 4 3 3 2 3 2 5 5 3

ppp(no pedal)

175

1 3 2 4 1 3 2 1 4 5 4 1 3 2 4 1 3 2

180

p *merrily*
(no pedal)

pp

short

short

Ped. *

185

ppp

Ped. *

190

ffff

Ped. * *Ped.* *

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

PERCY ALDRIDGE GRAINGER'S COMPOSITIONS

PUBLISHED BY

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BY

PERCY ALDRIDGE GRAINGER

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