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PERCY ALDRIDGE GRAINGER

# ROOM-MUSIC TIT-BITS

№ 1. MOCK MORRIS.  
PIANO VERSION.

Wilfred Arlom.  
Sydney.  
11.16.

SCHOTT & CO

B 30

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Sh...

N<sup>o</sup> 1. MOCK MORRIS.

for string six - some (6 single players) or string band

by

PERCY ALDRIDGE GRAINGER.

begun 19.5.1910. ended 4.6.1910.

No folk - music tune - stuffs at all are used herein. The rhythmic cast of the piece is Morris-like, but neither the build of the tunes nor the general lay - out of the form keeps to the Morris dance shape.

P. A. G.

All held within the above square is meant to be used in full in programs, where possible.

Birthday - gift,  
Mother. 3.7.10.

Piano version.

Score net 2/6  
Parts each net 6/-  
Piano version net 2/-

AT FAST JOG TROTTERING SPEED. M.M.  $\text{♩} =$  between 92 & 104

First system of musical notation for piano. It consists of a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'AT FAST JOG TROTTERING SPEED. M.M.  $\text{♩} =$  between 92 & 104'. The dynamics are marked 'p (or mp) shortish (mezzo stacc.)'. The first measure has a '5' above it. The second system shows the continuation of the piece with a '3' above the first measure.

Second system of musical notation for piano. It continues the piece with a '3' above the first measure. The notation includes various chords and melodic lines in both hands.

Third system of musical notation for piano. It continues the piece with a '3' above the first measure. The notation includes various chords and melodic lines in both hands.

\*The tune of bars 9, 10, 11 & 12 is (unwittingly) cribbed from an early "Magnificat" of Cyril Scott's. He has used the phrase again in a piano piece "Chimes" op. 40, No 3, (Elkin & Co Ltd.) in which it can be consulted. P. A. G.

Schott &amp; Co

louden very slightly  
(*pochiss. cresc.*)

*sf*

*sf*

3

3

This system contains two systems of music. The upper system is in treble clef and features a melodic line with two triplet markings. The lower system is in bass clef and consists of a steady accompaniment of chords. The dynamic marking *sf* is present at the beginning of both systems.

3

3

This system continues the musical piece. The upper system in treble clef includes triplet markings and concludes with a fermata. The lower system in bass clef continues with a consistent accompaniment pattern.

*p*

*mp*

*P*

*f*

This system features a change in dynamics. The upper system in treble clef begins with a *p* dynamic and later includes a *f* dynamic marking. The lower system in bass clef starts with a *mp* dynamic and includes a *P* dynamic marking. A fermata is present at the end of the system.

*f mp* short but somewhat heavy.  
(*stave ma poco pesante*)

*f*

3

This system begins with a new dynamic instruction: *f mp* short but somewhat heavy. (*stave ma poco pesante*). The upper system in treble clef includes a triplet marking. The lower system in bass clef continues with the accompaniment.

louden slightly  
(*poco cresc.*)

not short  
(*non stacc.*)

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and moving lines. The lower staff is in bass clef and contains a similar accompaniment. Dynamics include 'louden slightly (poco cresc.)' and 'not short (non stacc.)'. There are some smaller notes printed in the upper staff.

The bigger printed notes clingingly & well to the fore.  
The smaller printed notes short & very soft.

*pp*

*mp*

*pp*

*mp*

*pp*

3

(*hold*)

3

The second system of music consists of three staves. The upper staff is in treble clef and contains a series of chords and moving lines. The lower two staves are in bass clef and contain a similar accompaniment. Dynamics include 'pp', 'mp', and 'pp'. There are some smaller notes printed in the upper staff.

louden  
(*cresc.*)

*mf*

*p*

3

5

5 4 5

3

The third system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and moving lines. The lower staff is in bass clef and contains a similar accompaniment. Dynamics include 'louden (cresc.)', 'mf', and 'p'. There are some smaller notes printed in the upper staff.

*p*

3

5

5 4 5

3

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and moving lines. The lower staff is in bass clef and contains a similar accompaniment. Dynamics include 'p'. There are some smaller notes printed in the upper staff.

*mp* louden lots  
(*molto cresc.*)

This system contains two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some with accents. The lower staff is in bass clef and contains a rhythmic accompaniment of chords and single notes. The dynamic marking *mp* and the instruction *louden lots (molto cresc.)* are placed at the beginning.

clatteringly

*f*

This system contains two staves. The upper staff has a melodic line with many sixteenth notes, some beamed together, and some with accents. The lower staff has a dense accompaniment of chords and notes. The instruction *clatteringly* and the dynamic marking *f* are placed at the beginning.

the tune well to the fore  
(*il canto ben sentito*)

*mf*

to the fore  
(*marc.*)

*P*

This system contains two staves. The upper staff has a melodic line with quarter and eighth notes. The lower staff has a bass line with chords and single notes. The instruction *the tune well to the fore (il canto ben sentito)* and the dynamic marking *mf* are at the start. Later in the system, the instruction *to the fore (marc.)* and the dynamic marking *P* appear.

louder  
(*piu f*)

*f*

*P*

This system contains two staves. The upper staff has a melodic line with eighth and sixteenth notes. The lower staff has a bass line with chords and notes. The instruction *louder (piu f)* and the dynamic marking *f* are at the start. Later in the system, the dynamic marking *P* appears.

heavy  
(pesante)

P \* P \*

Detailed description: This system contains two staves of music. The upper staff begins with a treble clef and a key signature of two flats. The lower staff begins with a bass clef and the same key signature. The music is marked 'heavy (pesante)'. The first measure of the lower staff has a piano (P) dynamic. The second measure has a forte (f) dynamic. The system concludes with a piano (P) dynamic and an asterisk (\*).

ff

4 2 5 1

Detailed description: This system contains two staves of music. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music is marked 'ff' (fortissimo). The system concludes with a forte (f) dynamic and an asterisk (\*).

(hold)

(hold)

P \* P \*

Detailed description: This system contains two staves of music. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music is marked 'P' (piano). There are two '(hold)' markings in the upper staff. The system concludes with a piano (P) dynamic and an asterisk (\*).

louden quick  
(subito cresc.)

ff

Detailed description: This system contains two staves of music. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music is marked 'louden quick (subito cresc.)' and 'ff' (fortissimo). The system concludes with a forte (f) dynamic and an asterisk (\*).

lightly  
(leggiero)  
*p*

short  
(stacc.)  
*p*

louden  
(cresc.)

heavy  
(pesante)  
*mf*

louden  
(cresc.)

heavy  
(pesante)

short & very sharp  
(stacc. & marcato/ff.)  
*ff*

♠ Cut from ♠ to ♠ if you like.

8 9

*ff* bumpingly *f* *ff* *fff*

*P* \* *ff* to the fore (ben marc.)

*f* (or *mf*)  
lighter & short  
(più legg. e stacc.)

8 2 3 4 5

*louden* (*cresc.*)  
> hold down the accented notes.

*louden* (*cresc.*)

*P* \* *P* *P* *P* *P* \*

*P* *P* *P* *P* \*



louden  
*f* (*molto cresc.*)

short  
(*stacc.*)

V

Detailed description: This system contains the first system of a musical score. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff begins with a treble clef and contains a melodic line with eighth and sixteenth notes, marked with a forte dynamic *f* and the instruction *(molto cresc.)*. The lower staff contains a bass line with chords and single notes, marked with a piano dynamic *p* and the instruction *short (stacc.)*. A key signature of one sharp (F#) is indicated. The system concludes with a double bar line and a fermata over the final notes.

*mp*

*p*

merrily  
(*giocoso*)

to the fore  
(*marc.*)  
no pedal  
(*senza ped.*)

Detailed description: This system contains the second system of the musical score. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff begins with a treble clef and contains a melodic line with eighth notes, marked with a mezzo-piano dynamic *mp*. The lower staff contains a bass line with chords, marked with a piano dynamic *p*. The instruction *merrily (giocoso)* is placed above the lower staff. Below the lower staff, the instruction *to the fore (marc.) no pedal (senza ped.)* is written. A square box with an 'X' is located above the first measure of the upper staff. The system concludes with a double bar line and a fermata over the final notes.

Detailed description: This system contains the third system of the musical score. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff begins with a treble clef and contains a melodic line with eighth notes. The lower staff contains a bass line with chords. The system concludes with a double bar line and a fermata over the final notes.

*p*

*mp*

*p*

Detailed description: This system contains the fourth system of the musical score. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff begins with a treble clef and contains a melodic line with eighth notes, marked with a piano dynamic *p*. The lower staff contains a bass line with chords, marked with a mezzo-piano dynamic *mp* and a piano dynamic *p*. The system concludes with a double bar line and a fermata over the final notes.

soften  
(dim.)

The bigger printed notes clingingly & well to the fore  
The smaller printed notes very short & very soft

*pp*  
*mp*  
*pp* very short  
(staccatiss.)

3 (hold)

3  
3  
3  
*mf*  
louden  
(cresc.)  
*mp*  
*mp*

*p*  
*pp*  
3  
3  
3  
3  
3  
3

very short  
(staccatiss.)

*pp*

not short (tenuto)

*mp*

very short  
(staccatiss.)

*pp*

*pp*

*mp*

*pp*

*pp.*

*p*

*f*

*mf*

*f* = *mf*

short  
(stacc.)

*pp* soften lots  
(molto dim.)

short  
(stacc.)

4 5  
3 3  
1 2 1

*ppp* soften  
(dim.)

*p*

*ff*

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# PERCY ALDRIDGE GRAINGER OWN WORKS. (In which no folk-music tunes are used.)

## KIPLING SETTINGS.

Nr.	Title	Description	Net. s. d.
Nr. 1.	"DEDICATION" (from "The Light that Failed").	Song for man's high voice and Piano	2 0
Nr. 2.	"WE HAVE FED JUR SEAS FOR A THOUSAND YEARS" (from "The Seven Seas").	For mixed chorus (men and boys or women), brass and strings (strings can be done without at will).	
		Full score	3 0
		Choral and piano score (to sing from)	0 6
		Band parts on hire	
Nr. 3.	"MORNING SONG IN THE JUNGLE" (from "The Second Jungle Book").	For unaccompanied mixed chorus. Choral and piano score (to sing from)	0 6
Nr. 4.	"TIGER-TIGER" (from "The Jungle Book").	For unaccompanied men's chorus, or man's high voice single (tenor solo) and men's chorus. Choral and piano score (to sing from)	0 6
Nr. 5.	"THE INUIT" (from "The Second Jungle Book").	For unaccompanied mixed chorus. Choral and piano score (to sing from)	0 6

## ROOM-MUSIC TIT-BITS.

Nr.	Title	Description	Net. s. d.
Nr. 1.	MOCK MORRIS.	For string six-some (six single strings), or string band (seven-part)	
		Score	2 6
		Parts	3 6
		For piano (concert version)	2 0
		For piano (popular version)	2 0
Nr. 2.	CLOG DANCE:—"HANDEL IN THE STRAND"	For three-some (piano, fiddle and bass-fiddle (cello)), or four-some (piano, fiddle, middle-fiddle (viola) and bass-fiddle) or 2 pianos and massed strings	
		Score (piano part)	2 6
		String parts, each	0 6
Nr. 3.	WALKING TUNE.	For wind five-some (flute, oboe, clarinet, horn, and bassoon).	
		Score	2 6
		Wind parts, each	0 6
		Piano version	2 0

"AT TWILIGHT."	For unaccompanied mixed chorus and a man's high voice (tenor solo). Choral and piano score	0
"A REIVER'S NECK-VERSE."	Words by A. C. SWINBURNE. (Poems and Ballads, 3rd Series). Song for voice and piano	2 0

## SENTIMENTALS.

Nr. 1.	COLONIAL SONG.	For soprano, tenor, harp and band, or for harp and band without the voices	Net. s. d.
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		Piano version	
		2 voices and piano	
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Settings of English and Celtic folk-songs, dance tunes, sea chanties, Morris dance tunes, and so on, for all sorts of combinations.

Nr.	Title	Description	Net. s. d.
Nr. 1.	"MOLLY ON THE SHORE." Irish Reel.	For string four-some (four single strings, or string band (no double basses)).	
		Score	2 0
		Parts	2 0
		For piano	2 0
Nr. 2.	"THE SUSSEX MUNNERS' CHRISTMAS CAROL."	For piano	2 0
Nr. 3.	"SHEPHERD'S HEY." Morris Dance.	For room-music twelve-some (flute, clarinet, horn, at will, baritone English concertina, and eight strings).	
		Score	2 6
		Parts	4 0
Nr. 4.	"SHEPHERD'S HEY." Morris Dance.	Dished-up for Piano	2 0
Nr. 5.	IRISH TUNE FROM COUNTY DERRY.		
		For unaccompanied mixed chorus, without words (singing "Ah" and so on). Choral score (to sing from)	6 4
Nr. 6.	IRISH TUNE FROM COUNTY DERRY.	Dished-up for piano	2 0
Nr. 7.	"BRIGG FAIR." (Folk-song from Lincolnshire).		
		For a man's high voice single (tenor solo), and mixed chorus. Choral and piano score (to sing from)	0 4
Nr. 8.	"I'M SEVENTEEN COME SUNDAY." (Folk-song from Lincolnshire and Somerset). For mixed chorus and brass band (or concert brass).		
		Full score	2 6
		Choral and piano score (to sing from)	0 4
		Band parts, each	0 6
Nr. 9.	MARCHING TUNE. (Folk-song tune from Lincolnshire).		
		For mixed chorus and brass band or concert brass. Choral and piano score (to sing from)	0 4
		Score and band parts on hire	
Nr. 10.	"DIED FOR LOVE." (Folk-song from Lincolnshire).	For voice accompanied by flute, clarinet and bassoon, or 3 muted strings.	
		Score and voice and piano version	2 6
		Wind and string parts, each	0 6
Nr. 11.	"SIX DUKES WENT AFISHIN'." (Folk-song from Lincolnshire).		
		For voice (woman's or man's) and piano (2 keys)	2 0
Nr. 12.	"GREEN BUSHES." Passacaglia for smallish band.	Score and parts on hire	
Nr. 13.	"SIR EGLAMORE." For double mixed chorus, brass, strings and percussion.	Choral score (to sing from)	1 0
		Score and parts (including piano accompaniment) on hire	
Nr. 14.	"LORD MAXWELL'S GOODNIGHT." (Scotch). For voice accompanied by 6 single strings and string band.		
		Score and parts (including voice and piano version) on hire	
Nr. 15.	IRISH TUNE FROM COUNTY DERRY.	For string band (or single strings)	
		Score	
		Parts, each	
Nr. 16.	"SHEPHERD'S HEY." Morris Dance.	For full band	
		Score	
		Parts, each	

## Settings of songs and tunes from William Chappell's "Old English Popular Music."

Nr. 1.	"WILLOW WILLOW."	For voice (man's or woman's) accompanied by guitar (or harp) and 4 muted strings.	Net. s. d.
		Score	2 6
		Parts, each	0 6
		Voice and piano version	2 0
Nr. 2.	"MY ROBIN IS TO THE GREENWOOD GONE." (A ramble upon the old tune of that name).	For flute, English horn, and 6 strings.	
		Full score	2 6
		Parts, each	0 6
		Piano version	2 0
		Version for fiddle, bass fiddle (cello) and piano, score and string parts	3 6

## Settings of Dance-Folksongs from the Faeroe Islands.

Nr. 1.	"FATHER AND DAUGHTER, (FADIR OG DÓTTIR).	For five men's single voices, double mixed chorus, string and brass band.	Net. s. d.
		Full score (Faeroek, English and German)	10 6
		Vocal and piano score (English and German) (to sing from)	2 6
		First chorus, women, each	0 4
		Second "men	0 4
		Second "woman	0 4
		Third "men	0 4
		Band parts, each	0 6

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