



GRAINGER

**BRITISH  
FOLK-MUSIC  
SETTINGS**

Nr. 22

**“Country Gardens”**

→ For Piano Solo. Original Version	.60	←
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For Orchestra		
For Band		

**G. SCHIRMER, INC., NEW YORK**

(The whole set lovingly and reverently dedicated to the memory of Edvard Grieg)

## Nr 22. "Country Gardens"

### English Morris Dance Tune

Collected by

Cecil J. Sharp

set for piano by

PERCY ALDRIDGE GRAINGER

Playing time: 1 min., 50 sec.

Birthday gift,  
mother, July 3, 1918

Rough-sketched for 2  
whistlers and a few  
instruments about 1908

Worked out for piano, spring, 1918

#### PROGRAM NOTE

Groups of countryside dancers—"teams" of "Morris Men"—decked out with ribbons and jingling bells, still dance the Morris Dance to the accompaniment of such tunes as "Shepherd's Hey" and "Country Gardens" in some parts of rural England. We owe our knowledge of such things to that genius among folk-music collectors, Cecil J. Sharp, and those interested in the subject should consult MORRIS DANCE TUNES and THE MORRIS BOOK, both by Cecil J. Sharp and Herbert C. Macilwaine and both published by Novello & Co., Ltd.

The traditional tune, as collected by Cecil J. Sharp, is as follows:

#### "Country Gardens" Handkerchief Dance

(Morris Dance Tunes, Set 1, No. 3)

M. M.  $\text{♩} = 92$

My use of the tune has very kindly been sanctioned by Mr. Cecil J. Sharp and by Novello & Co., Ltd., London.

PERCY ALDRIDGE GRAINGER  
New York City, Nov., 1918.

Fairly fast (M. M.  $\text{♩} =$  about 92) and with a leisurely swing

*The top notes louder and sharper than the rest*

Piano

*mp R.H. detached  
L.H. short*

*p*

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

Copyright, 1919, by Percy Grainger  
Copyright renewed, 1946, by Percy Grainger  
International Copyright Secured

or 4 1 5 5 4 1 4 2 5 1 2 5 1

*ff*

The lower voice of the right hand slightly louder than the top voice

*very short*

*p*

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

4 3 5 5 3 3 4 5

2 2 1 2 1 1 2 1 1

*louden*

Bring out the lower voice of the R.H.

*f*

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

*Very gently and smoothly*

*p*

*pp*

*pp*

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

3 4 5

2 2 1 2

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

or  $\begin{pmatrix} 4 & 5 \\ 2 & 1 \end{pmatrix} \begin{pmatrix} 5 \\ 2 \end{pmatrix} \begin{pmatrix} 5 \\ 1 \end{pmatrix}$

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

very short

*ped.* \* *ped.* \*

4 3 5 5 3 3 4 5

2 2 1 2 1 1 1 2 1 2

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*ff*

*sf sf sf sf* *fff violently*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* *ped.* \* *ped.* \* *ped.* \*

or

3 4 3 4 3 4 3 4

4 5 4 5 4 5 4 5

*ped.* *ped.* *ped.* \*

*sf sf sf sf* *fff violently*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* *ped.* \* *ped.* \* *ped.* \*

or

*very sharp*

*ff*

*sff* *sff*

*violently wrenched*

*ped. ped. ped. ped. ped. ped. ped. ped. ped. ped. ped. ped. \**

*sf*

*sf*

*ped. \* ped. \* ped. \* ped. \* ped. \* ped. \* ped. \**

*p*

*3 5* *3 4* *3 4* *3 4* *4* *5 2*

*ped. ped. ped. ped. ped. \**

*ped. \* ped. \**

System 1: Treble and bass clefs. Treble clef has a *L.H.* marking above a triplet of eighth notes. Bass clef has a *L.H.* marking above a triplet of eighth notes. The system concludes with a  $\frac{3}{4}$  time signature. Pedal markings: *Ped. \* Ped. \** under the first two measures, *Ped. \_\_\_\_\_ \** under the third measure, and *Ped. \* Ped. \** under the last two measures.

System 2: Treble and bass clefs. Treble clef has a *mp* dynamic marking. Bass clef has a *p* dynamic marking. The system concludes with a *very short* marking. Pedal markings: *Ped. \* Ped. \* Ped. \_\_\_\_\_ \** under the last three measures.

System 3: Treble and bass clefs. Treble clef has a *louden lots* marking. Bass clef has a *ff* dynamic marking. The system concludes with a *fist* marking. Pedal markings: *Ped. \* Ped. \* Ped. \* Ped. \* Ped. \** under the first five measures, and *ff Ped. Ped. \** under the last two measures.

System 4: Treble and bass clefs. Treble clef has a *ff* dynamic marking. Bass clef has a *f* dynamic marking. The system concludes with a *violently* marking. Pedal markings: *ff Ped. \* Ped. Ped. Ped. \* Ped. \** under the first five measures, *Ped. \* Ped. \** under the next two measures, and *Ped. \* Ped. \* Ped. \** under the last three measures. An *or* marking is present below the final measure.

ff  
sf sf sf sf sf sf  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*  
violently

or

Top notes sharp

mp

wrenched but short  
(no pedal)

sf sf

louden hugely

mp mp mp mf

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

Slow off

f detached and heavy  
louden steadily

fist

sff sfff ffff

5 fist

fff

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

Written out,  
Fort Jay, Governor's Island, N.Y.  
June 29, 1918