

PERCY ALDRIDGE GRAINGER

**ROOM-MUSIC**  
**TIT-BITS**

2. CLOG DANCE: "HANDEL IN THE STRAND."  
SCORE.

**SCHOTT & CO**  
LONDON



# ROOM-MUSIC TIT-BITS.

MS  
37  
G413H2  
1912-105655a

## №2. CLOG DANCE: "HANDEL IN THE STRAND."

to be played to, or without, clog dancing.

for my friend William Gair Rathbone, with thanks for the sub-title.

for three-some: fiddle, bass-fiddle (*cello*) and piano  
or four some: fiddle, middle-fiddle (*viola*), bass-fiddle (*cello*) and piano.

middle-fiddle part can be left out at will.

by

Percy Aldridge Grainger.

begun Feb. 1911 ended 13.4. 1912

All the parts may be doubled to any extent. For instance, it might be played on string band (without double basses) and two pianos.

In bars 1-24, 50-53, & 77-90 I have made use of matter from some variations of mine on Handel's "Harmonious Blacksmith" tune. P. A. G.

FAST & MERRY. Very rigid in time. M. M. ♩ = between 120 & 132.

Score 2/6 net.  
String parts each 6d net.

Fiddle  
(Violino)  
Middle-Fiddle  
(Viola)  
can be left out at will.  
Bass-Fiddle  
(Cello)

The first system of the musical score consists of four staves. The top three staves are for string instruments: Fiddle (Violino), Middle-Fiddle (Viola), and Bass-Fiddle (Cello). The bottom staff is for the Piano. The key signature is one sharp (F#) and the time signature is 4/4. The piano part begins with a *p* dynamic and a *shortish (mezzo stacc)* instruction. The string parts are initially blank.

The second system continues the musical score with four staves. The piano part features a *mp* dynamic and a *feelingly (espress.)* instruction. A measure number '5' is placed above the piano staff. Below the piano staff, there is an alternative piano part labeled 'or (ossia)'. The string parts remain blank.

Musical score system 1, measures 1-4. It features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part consists of a steady eighth-note accompaniment. A box containing the number '13' is positioned above the piano staff in the fourth measure. The key signature has one sharp (F#).

Musical score system 2, measures 5-8. It features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part continues with the eighth-note accompaniment. A box containing the number '14' is positioned above the piano staff in the eighth measure. Performance markings include *mp* (or *p*) in the first measure, *mf* (or *mp*) in the fifth measure, and *slight (poco)* in the eighth measure. An *or (ossia)* alternative is provided for the piano part in the eighth measure.

Musical score system 3, measures 9-12. It features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part continues with the eighth-note accompaniment. A box containing the number '15' is positioned above the piano staff in the ninth measure. Performance markings include *richly (sonore)* in the tenth measure, *mp* in the eleventh measure, *richly (sonore)* in the twelfth measure, and *(thinly) (non troppo sonore.) p* in the thirteenth measure. An *or (ossia)* alternative is provided for the piano part in the thirteenth measure.

merrily  
*mf* (*giocoso*)

louden  
(*cresc.*)

*p*

*mp*

*mf*

feelingly  
(*espress.*)

louden  
(*cresc.*)

20

louden bit by bit,  
(*poco a poco cresc.*)

*P* \* *P* \*

*mf* louden  
(*cresc.*)

*sf*

*mf*

5 4 3  $\frac{4}{3}$  1

clingingly  
(*legato*)

louden lots  
(*molto cresc.*)

tellingly  
(*sonoro*)

don't soften  
(*non dim.*)

soften  
(*dim.*)

louden more  
(*più cresc.*)

heavy  
(*pesante*)

4/2 4/2 4/2

or  
(*ossia*)

heavy  
(*pesante*)

*f*

*f*

well to the fore  
(*ben sentito*)

25

*f*

*mp*

louden in the bass  
(*cresc.*)

marked  
(*marc.*)

marked  
(*marc.*)

**30**

*f*

*mp*

*f*

*mp*

*f* well to the fore  
(or *ff*) (*marcatiss.*)

*f* well to the fore  
(or *ff*) (*marcatiss.*)

*f* well to the fore  
(or *ff*) (*marcatiss.*)

*mf*

*f*

*mf* accompanyingly.

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

**35**

*f*  
(or *mf*)

8

3

*f*

8

*mf*

*ff*

P \*

8

*ff* fiercely  
(feroce)

*ff* fiercely  
(feroce)

*ff* fiercely  
(feroce)

40

*f*

*ff* to the fore, not  
accompanyingly.  
(prominente)

heavy  
(pesante)

*ff*

P \*

8

marked and heavy  
(pesante e marc.)

marked and heavy  
(pesante e marc.)

marked and heavy  
(pesante e marc.)

45

*mp* louder lots  
(molto cresc.)

*ff*

P \*

Plucked (pizz.) **ff** Bowed (arco) *mp (or mf)*

Plucked (pizz.) **ff** Bowed (arco) *mp (or mf)*

Plucked (pizz.) **ff** Bowed (arco) *mp (or mf)*

**50**

*mf (or f)* clatteringly

or (ossia)

sharply and short. (stacc. e poco marc.)

*p (or mp)*

without pedal (senza pedale)

louden (cresc.)

louden (cresc.)

louden (cresc.)

louden quick (cresc. subito)

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

shortish (mezzo stacc.)

shortish *f* (mezzo stacc.)

louden (cresc.)

louden (cresc.)

**55**

*f* clatteringly

louden (cresc.)

**ff**

*ff* to the fore  
(*marcatiss.*)

*ff* to the fore  
(*marcatiss.*)

*ff* to the fore  
(*marcatiss.*)

or  
(*ossia*)

*ff*

*mp*

*P*

or  
(*ossia*)

*ff*

Plucked  
(*pizz.*)

*mp* accompanying  
(or *p*) (*quasi accompagnamento*)

Plucked  
(*pizz.*) accompanying  
(*quasi accompagnamento*)

*mp* (or *p*)

60

*ff* hammeringly

*fff*

*mf* tone on top (the tune should be heard well above the plucked strings.)

*pp*

*mf* (*pp*)

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

louden slightly  
(*poco cresc.*)

Smoothly

65

*mf*

*p*

*P* \*

Plucked (pizz.) *mp* (or *p*) *f*

*p* (or *pp*) accompanyingly, but feelingly (*quasi accompagnamento, ma espress.*)

Bowed (arco) warmly (*sonore*) *mf* (or *mp*)

Bowed (arco) Well to the fore (*quasi solo*) *mf* (or *f*)

70

*pp* accompanyingly (*quasi accompagnamento*)

tonefully (*sonore*) delicately (*delicato*)

*ppp* *p* *pp*

3 3 8

mp  
pp  
p  
pp  
p (or mp)

8.....  
75  
pp  
14  
mp  
mf  
p  
p shortish (mezzo stacc.)  
P  
\*

80

or (ossia)

quietly (tranquillo)  
p  
quietly (tranquillo)  
mp  
quietly (tranquillo)  
mp

85  
p

or (ossia)

merrily  
(giocoso)

intensely  
(molto espress.)

*mf* *p* *mp* *louden (cresc.)* *mf* *intensely (molto espress.)*

short  
(stacc.)

louden very slightly  
(pocchiss. cresc.)

*pp* lightly  
(or *p*) (leggiero)

short  
(stacc.)

OR  
(ossia)

5 4 4 3 2  
3 2 1

louden lots  
(molto cresc.)

louden lots  
(molto cresc.)

louden lots  
(molto cresc.)

*f* shortish  
(mezzo stacc.)

90

louden quick  
(cresc. subito)

*f* heavy  
(pesante)

clatteringly

shortish  
(mezzo stacc.)

*ff*

louden  
(cresc.)

louden more  
(più cresc.)

8 *clingingly* (*legato*) *shortish* (*mezzo stacc.*) *ff* *shortish* (*mezzo stacc.*)

95 *heavy* (*pesante*) *ff* *very clatteringly*

*louden hugely* (*molto cresc.*) *Slow off lots* (*molto rit.*) *not short* (*non stacc.*) *in time* (*a tempo*) *Linger slightly* (*poco sost.*)

*louden hugely* (*molto cresc.*) *not short* (*non stacc.*) *wait for fiddle!* *fff* *Linger slightly*

*louden hugely* (*molto cresc.*) *not short* (*non stacc.*) *wait for fiddle!* *fff* *Linger slightly*

*louden hugely* (*molto cresc.*) *Slow off lots* (*molto rit.*) *wait for fiddle!* *fff* *Linger slightly* (*poco sost.*)

*fff* (*col Violino*) *fff*

P P \*

100 *slide* (*gliss.*)



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Nr. 15.	IRISH TUNE FROM COUNTY DERRY.	For string band (or single strings) Score ... .. Parts, each ... ..	
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Score ... ..	2 6	
Each part ... ..	0 6	
Clog Dance: "Handel in the Strand."		
Score ... ..	2 6	
Each part ... ..	0 6	
My Robin is to the Greenwood gone (a Ramble).		
Score ... ..	2 6	
Each part ... ..	0 6	