

GRAINGER

HILLSONGS

I & II

2 PIANOS (4 HANDS)

Price, \$2.00, net

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

HILL-SONGS I AND II

For
2 Pianos (4 hands)

By
PERCY ALDRIDGE GRAINGER



Price, \$2.00, net

G. SCHIRMER, INC., NEW YORK

HILL-SONGS I AND II

By PERCY ALDRIDGE GRAINGER

M
214
6742
copy 2

My Hill-Songs arose out of thoughts about and longings for the wildness of hill countries, hill peoples and hill musics (such as the Scottish Highlands, the Himalayas, the bagpipes, and the like).

Hill-song I, formed of contrasting elements, fast and slow, energetic and dreamy, was composed in March, 1901, in Frankfurt-am-Main, Germany, from (and including) the summer of 1901 to (and including) the earlier half of the summer of 1902 in London, and during the later half of the summer of 1902 at Waddesdon, Buckinghamshire, England.* It was scored, toward the end of the summer (up to September 1st) of 1902, at Waddesdon, for 21 wood-wind instruments (2 small flutes, 6 oboes, 6 English horns, 6 bassoons, 1 double-bassoon). This original scoring is not feasible.

Hill-song II is the result of a wish to present the fast, energetic elements of Hill-song I as a single-type whole, without contrasting types of a slower, more dreamy nature. To this end the bulk of the fast, energetic elements of Hill-song I (composed in 1901 and 1902) were used together with about the same extent of new material of a like character composed in London, in April, 1907, in which month the whole was put into shape.** Hill-song II was scored, April 8-20, 1907, at Svinkløv, Jutland, Denmark, for 24 wind instruments (1 small flute, 2 flutes, 3 oboes, 1 English horn, 2 bassoons, 1 double-bassoon, 1 E flat clarinet, 3 B flat clarinets, 1 alto clarinet, 1 bass clarinet, 4 saxophones [soprano, alto, tenor, baritone], 2 cornets, 2 horns).

PERCY ALDRIDGE GRAINGER.

*The musical material of Hill-song I was composed as follows:

Bars 1-9, 383-397 (and maybe some others of a kindred type) date from March 16, 1901, and thenabouts, in Frankfurt-am-Main, Germany. Most of the fast elements, such as bars 286-382, date from the later half of the summer of 1902, at Waddesdon, Buckinghamshire, England.

All the rest dates from (and including) the summer of 1901 to (and including) the earlier half of the summer of 1902, in Kensington, London.

**The musical material of Hill-song II was composed as follows:

Bars 1-11, 126-134, 439-441 date from March 16, 1901, and thenabouts, in Frankfurt-am-Main.

Bars 13-23, 35-47, 49-52, 66-80 date from the later half of the summer of 1902, at Waddesdon.

All other bars (than those composed in Frankfurt and at Waddesdon) date from April 3-6, 1907, and thenabouts, in South Kensington, London.

HILL-SONG I

by
PERCY ALDRIDGE GRAINGER

Dished-up by the composer for
2 pianos (4 hands)

Composed, March 16, 1901— Sept. 1, 1902, in Frankfurt-am-Main, Germany, in London, and at Waddesdon, Buckinghamshire, England. Originally scored (summer, 1902, at Waddesdon) for 21 wood-wind instruments (2 small flutes, 6 oboes, 6 English horns, 6 bassoons, 1 double-bassoon). This original scoring is not feasible.

Dished-up for 2 pianos, March 25—May 5, 1921, in New York City and in railway trains and on tour in U.S.A.

In fast walking measure
♩ = about 120 (1st Speed)

Piano I

In fast walking measure (1st Speed)

Piano II

top voice to the fore

Copyright, 1922, by Percy Grainger
Published by G. Schirmer Inc. New York
Printed in the U. S. A.

p accompanyingly

louden

f detached

13

mp feelingly, to the fore

louden

ff

f

fff

L.H.

*ad. **

p

louden bit by bit

19

p

louden bit by bit

f louden lots

ff

louden lots

25 S.P. (Sustaining pedal)

gentler and more lingeringly

S.P. (Sustaining pedal)

29

gentler and more lingeringly

mf *mp* *p*

slacken slightly

34

p *mp* *pp*

mf to the fore

slacken slightly

Somewhat slower (♩ = about 72)

slacken lots long

mp feelingly
mp
pp
ppp

[37] Somewhat slower

slacken lots long

pp
p
feelingly
3

Very slow (♩ = about 50)

top much to the fore slacken slightly

short

Slowly flowing and very wayward*
(♩ = between 69 & 92) (2nd Speed)

ff
f
mp
short

[43] Very slow

slacken slightly

short

Slowly flowing and very wayward*
(2nd Speed)

f
ff
pp
short

* The waywardness of time, thruout 2nd speed, should show a general leaning towards quickening while loudening, slackening while softening. Also linger somewhat on the climaxes (top notes) of phrases.

p
pp
p
mp — (L.H. louder than R.H.)
p

The musical score is written for two pianos in 4/4 time. It consists of several systems of staves. The first system shows a piano introduction with dynamics *mp* and *mf*, and the instruction *louden*. The second system begins at measure 52, marked *mf to the fore*, with dynamics *p* and *f*. The third system continues with dynamics *mf* and *f*. The fourth system features dynamics *mp* and *mp*, with the instruction *soften*. The fifth system includes the instruction *top voice well to the fore* and dynamics *mp* and *mf very feelingly*. The sixth system starts at measure 60, marked *p* and *mf very feelingly*. The score includes various musical notations such as slurs, accents, and dynamic markings.

f *p* *p* *p*

mp *p (echo)* *pp* *pp* *66* *pp* *69*

mp *mp* *mp* *mp* *mp* *p* *p*

mp *p* *p* *mp* *mp* *p* *p* *mp*

mp *mp* *mp* *mp* *mp* *mp* *mp* *mp* *pp*

louden bit by bit *74* *top and bottom notes*

louden lots *ff* *mp* *80*

of R.H. well to the fore *mf* *louden* *ff soften*

Restlessly (♩ = about 96)

R. H. to the fore

pp Restlessly
louden
pp Restlessly
don't louden in R. H.

This system consists of two grand staves. The upper staff begins with a piano (p) dynamic and features a melodic line with various rhythmic patterns. The lower staff provides harmonic support with chords and moving lines. The tempo is marked as 'Restlessly' with a quarter note equal to approximately 96 beats per minute. The right hand is instructed to be 'to the fore'.

p feelingly

L. H. to the fore

louden

lingeringly

Restlessly (♩ = about 96)

mp
pp
louden bit by bit
sf

This system continues the piece. The upper staff has a mezzo-piano (mp) dynamic and includes a 'lingeringly' marking. The lower staff has a pianissimo (pp) dynamic. The tempo remains 'Restlessly'.

88

lingeringly

Restlessly

(pp) mf R. H. to the fore
p
louden bit by bit
sf

This system features a pianissimo (pp) dynamic in the upper staff and mezzo-forte (mf) in the lower staff. The right hand is again 'to the fore'. The tempo is 'Restlessly'.

In time (♩ = about 84)

(2nd Speed)

slacken

f
soften

This system marks a change in tempo to 'In time' (♩ = about 84) and a '2nd Speed'. The dynamics are forte (f) and 'soften'. The tempo is 'In time'.

92

In time (2nd Speed)

slacken

sf
f
very feelingly
p

This system continues the 'In time' section. The upper staff starts with sforzando (sf) and the lower staff with forte (f). The tempo is 'In time'.

mp *mf* *p*
p *p louden gradually*
 95 *mp* *mp louden*
mp *mf* *p*

R. H. much to the fore
 101 *f* *louden*

ff ($\text{♩} = \text{about } 88$) *ff* *louden hugely*
 105 *ff* *louden hugely*

ff *louden hugely*
 105 *ff* *louden hugely*

L.H. to the fore

quicken somewhat

quicken somewhat

Slower than 2nd Speed (♩ = about 88)
top voice hugely to the fore *slow off lots*

112

Slower than 2nd Speed *slow off lots*

116

2nd Speed (♩ = between 69 & 92)

116

, Very slow *quicken* 2nd Speed

116

Somewhat lingeringly

Gradually quicken very slightly
top voice to the fore

Somewhat lingeringly

Gradually quicken very slightly

126

* Quicken so that this last quarter-note is nearly as fast as an eighth-note at 2nd speed

quicken lots 2nd Speed

130

quicken lots 2nd Speed

134

R. H. accompanyingly

p

L. H. well to the fore

mf

138

linger very slightly

mf

sf

impulsively

p

louden lots

lots

mf

linger very slightly

Gracefully swinging (♩ = about 88)

p

p

145

Linger slightly on the notes marked *

p

mp *louden lots bit by bit*
L.H. well to the fore

149 *f*

louden

p

This system contains measures 147, 148, and 149. It features a complex texture with multiple voices in both hands. Measure 147 has a dynamic of *mp* and includes the instruction *louden lots bit by bit*. Measure 148 has a dynamic of *p* and includes *L.H. well to the fore*. Measure 149 begins with a dynamic of *f* and includes the instruction *louden*.

louden

mp

louden

This system contains measures 150 through 155. It continues the complex texture. Measure 150 has a dynamic of *mp*. Measure 151 has a dynamic of *louden*. Measure 152 has a dynamic of *ff*. Measure 153 has a dynamic of *louden*. Measure 154 has a dynamic of *louden*. Measure 155 has a dynamic of *louden*.

ff *very rich and even*

156 *ff* *ff*

ff *very rich and even* *soften bit by bit*

This system contains measures 156 through 161. Measure 156 has a dynamic of *ff* and includes the instruction *very rich and even*. Measure 157 has a dynamic of *ff*. Measure 158 has a dynamic of *ff*. Measure 159 has a dynamic of *ff* and includes the instruction *very rich and even*. Measure 160 has a dynamic of *ff* and includes the instruction *soften bit by bit*. Measure 161 has a dynamic of *ff*.

soften bit by bit

well to the fore

soften

Quicken slightly

p

p

p *to the fore* *mf* **163** *impulsively* *Quicken slightly*

mf *louden*

mf

Slower than 2nd Speed *Faster than 2nd Speed* *Slower than 2nd Speed*

168 *Slower than 2nd Speed* *Faster than 2nd Speed* *Slower than 2nd Speed*

mf

Faster than 2nd Speed *gradually slacken to - - - - - 2nd Speed (♩ = between 69 & 92)*
soften *mp* *ppp*
[174]

Faster than 2nd Speed *gradually slacken to - - - - - 2nd Speed*
p *ppp* *feelingly tho*
ppp

top voice to the fore *p*
p *pp* *pp*

very calmly

pp *mp to the fore* *p* *louden*
p *mp*
[179]

pp *p* *louden*

top voice to the fore

mf
p accompanyingly
mp
f top voice to the fore
p
mp louden lots

Slower than 2nd Speed Faster than 2nd Speed Slower than 2nd Speed Faster than 2nd Speed
fff *ff* *mf*
186 S. P. * S. P. *

Slower than 2nd Speed Faster than 2nd Speed Slower than 2nd Speed Faster than 2nd Speed
fff *ff* *mf*
quicken to - - -

Very slow
mp *p* *pp* *pp*
quicken to - - -

192 Very slow
mf *p*
quicken to - - -
L.H.

2nd Speed

linger slightly much to the fore

p *mf very feelingly*

2nd Speed

louden *soften* *pp accompanyingly*

[200]

Slower than 2nd Speed 2nd Speed

and waywardly *f* *mp*

Slower than 2nd Speed 2nd Speed

louden *mp* *mf*

Slower than 2nd Speed 2nd Speed

p *mp*

[205]

Slower than 2nd Speed 2nd Speed

mp *mf* *p*

The first system of the musical score consists of two grand staves. The upper staff is in treble clef and the lower in bass clef. The music is in 4/4 time and features complex rhythmic patterns with many beamed notes and slurs. The key signature has one flat. Dynamics include *p* and *p gently*. A box containing the number 214 is located in the middle of the system.

The second system continues the musical score with two grand staves. The upper staff is in treble clef and the lower in bass clef. The music maintains the 4/4 time signature and complex rhythmic texture. Dynamics include *mp*, *mf*, and *louden*. The instruction *very feelingly* is written above the first measure of the upper staff.

The third system of the musical score consists of two grand staves. The upper staff is in treble clef and the lower in bass clef. The music is in 3/4 time and features complex rhythmic patterns with many beamed notes and slurs. The key signature has one flat. Dynamics include *f* and *ff*. A box containing the number 220 is located in the middle of the system.

R. H. much to the fore

louden lots

roughly

louden lots

ff roughly

sf

ad.

* These tiny pauses mean only the very slightest lingering on these climax notes

mp

p gently

mf

228

p

p

p

mp

p

f

mf

233

f

p

louden

ff

mf

p

mf

f *mf* *quicken bit by bit* *mf* *ff* *quicken bit by bit* **239**

This system contains the first two systems of music. The first system has a piano part with dynamics *f*, *mf*, and *ff*, and a right-hand part with dynamics *mf* and *ff*. The second system has dynamics *f* and *mf*. Both systems include the instruction "quicken bit by bit". A box with the number "239" is located in the right-hand part of the second system.

gradually louden lots

This system contains the third system of music, featuring the instruction "gradually louden lots". It consists of a piano part and a right-hand part.

gradually louden lots

This system contains the fourth system of music, also featuring the instruction "gradually louden lots". It consists of a piano part and a right-hand part.

This system contains the fifth system of music, consisting of a piano part and a right-hand part.

This system contains the sixth system of music, consisting of a piano part and a right-hand part.

Very fast (♩ = about 126)

The image displays a musical score for two pianos, titled "HILL-SONG I". The score is written in 2/4 time and is marked "Very fast" with a tempo of approximately 126 quarter notes per minute. The key signature consists of two flats (B-flat and E-flat). The score is organized into four systems, each with a grand staff (treble and bass clefs). The first system (measures 249-254) features a melodic line in the right hand with eighth-note patterns and a supporting bass line. The second system (measures 255-261) includes a section marked with a forte (ff) dynamic and contains complex rhythmic patterns, including triplets and sixteenth-note runs. The third system (measures 262-267) continues the melodic and harmonic development. The fourth system (measures 268-273) concludes with a final melodic flourish in the right hand and a sustained bass line. Measure numbers 249, 255, and 262 are clearly marked in boxes. The score includes various musical notations such as slurs, accents, and dynamic markings.

ff violently

sf violently

fff

Slower, but slightly faster than 2nd Speed
 (♩ = about 64) (3rd Speed)

ff very smoothly

269

ff very smoothly

Slower, but slightly faster than 2nd Speed
 (3rd Speed)

feelingly

mp suddenly

ff

274

mp suddenly

ff

Slow off 2nd Speed (♩ = about 66)

soften p

3rd Speed Slow off 2nd Speed **280**

mp p f

more lots

f

1st Speed (fast walking measure)
(♩ = about 120)

mp mf

1st Speed **286**

mf f

f top to the fore

mf *f*

291

mp *mf* *f*

f to the fore

detached *sf rich* *very sharply* *ff*

accompanyingly

mp *sf rich*

detached, to the fore

mf *p accompanyingly*

299 *p*

R.H. to the fore

mp *mf* *p* (L. H. *p*)

The image displays a musical score for two pianos, titled "HILL-SONG I (2 pianos)". The score is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The music is written in 2/4 time and features various dynamic markings such as *f*, *p*, *sf*, *mf*, *mp*, and *ff*. Performance instructions include "to the fore", "plaintively", "louden lots", "skittishly", and "trump". A measure number "304" is enclosed in a box in the second system, and "310" is in the sixth system. The score includes complex rhythmic patterns, including triplets and sixteenth-note runs, and uses a variety of accidentals (sharps, flats, naturals) to indicate pitch. The overall style is characteristic of early 20th-century piano music.

ff 7 7 *mf* 3 *mf* accompanyingly

315 *ff* *mf* 3 *fff* greatly to the fore *mf*

mf

320 *fff* *ff* *mf*

f *ff*

sf *sf* *ff* *fff* *very rough.* *lots* *sfff* *f*

sf *sf* *326* *fff* *very rough* *lots* *sfff*

ff *trem.* *fff* *very rough* *lots* *sfff*

to the fore

accompanyingly *p* *louden*

mp *to the fore* *louden*

330

detached *mf* *louden*

detached *mf* *louden*

The musical score is written for two pianos in 2/4 time. It consists of six systems of music, each with a treble and bass clef staff. Measure numbers 337, 340, and 347 are indicated in boxes. Dynamics include *sf*, *f*, *pp*, *ff*, *mf*, *mp*, *p*, and *pp*. Performance instructions include *mp feelingly*, *f feelingly*, *mp feelingly*, *louden slightly*, and *louden bit by bit*. The score features numerous triplets and slurs.

mp detached

351

mp detached

This system contains measures 351 through 355. It features two systems of piano accompaniment. The first system (measures 351-353) is marked *mp detached* and consists of eighth-note triplets in both hands. The second system (measures 354-355) continues with similar triplet patterns. The key signature is one sharp (F#) and the time signature is 4/4.

f sharply

sf

f

This system contains measures 356 through 360. It features two systems of piano accompaniment. The first system (measures 356-358) is marked *f sharply* and consists of eighth-note triplets in both hands. The second system (measures 359-360) features chords and triplets, with dynamics *sf* and *f*. The key signature changes to two sharps (F# and C#) and the time signature is 4/4.

mf

fiercely

ff

mf

f

356

f

This system contains measures 361 through 365. It features two systems of piano accompaniment. The first system (measures 361-363) is marked *mf* and *fiercely*, with dynamics *ff* and *mf*. The second system (measures 364-365) features chords and triplets, with dynamics *f* and *f*. The key signature is two sharps (F# and C#) and the time signature is 4/4.

First system of musical notation. Treble and bass staves. Includes dynamic markings *sf* and *soften*. Features triplets and slurs.

Second system of musical notation. Treble and bass staves. Includes dynamic marking *louden* and rehearsal mark **[361]**. Features slurs and triplets.

Third system of musical notation. Treble and bass staves. Includes dynamic markings *p*, *mp*, and *p*. Features slurs and triplets. Includes the instruction *slacken slightly*.

Fourth system of musical notation. Treble and bass staves. Includes dynamic markings *p*, *mf soften*, and *p*. Features slurs and triplets. Includes the instruction *slacken slightly*.

Fifth system of musical notation. Treble and bass staves. Includes dynamic markings *mp-p* and *mp*. Features slurs and triplets. Includes the instruction *1st Speed again (♩ = about 100)* and rehearsal mark **[371]**.

Sixth system of musical notation. Treble and bass staves. Includes dynamic markings *mp*, *lots*, *plaintively*, *mf*, and *mp*. Features slurs and triplets. Includes the instruction *1st Speed again* and rehearsal mark **[368]**.

Slowly flowing (♩ = about 72)

mp

3

3

3

383

short long Slowly flowing

p

p

mp

top to the fore

3

3

3

388

p

slow off slightly

3

388

pp

slow off slightly

388

In time, slightly slower (♩ = about 66)

ppp accompanyingly (as if from afar)

pppp

slow off lots

long

393

In time, slightly slower

pp to the fore (as if from afar)

ppp

slow off lots

long

393

For Balfour Gardiner

HILL-SONG II

by
PERCY ALDRIDGE GRAINGER

Dished-up by the composer for
2 pianos (4 hands)

Composed, in April, 1907, in South Kensington, London, and made up half of musical ideas taken from HILL-SONG I (which were composed, March 16, 1901 - Sept. 1, 1902, in Frankfurt-am-Main, Germany, and at Waddesdon, Buckinghamshire, England) and half of new musical ideas composed, April, 1907, in South Kensington. Originally scored (August 8-20, 1907, at Svinkløv, Jutland, Denmark) for 24 wind instruments (1 small flute, 2 flutes, 2 oboes, 1 English horn, 2 bassoons, 1 double-bassoon, 1 E flat clarinet, 2 B flat clarinets, 1 alto clarinet, 1 bass clarinet, 4 saxophones [soprano, alto, tenor, baritone], 2 cornets, 2 horns).

Dished-up for 2 pianos, August 21-23, 1907, at Svinkløv.

In fast walking measure
(♩ = about 120)

Piano I

mf

Piano II

f to the fore

In fast walking measure

3

3

top voice

ff

3

7

Copyright, 1922, by Percy Grainger
Published by G. Schirmer, Inc., New York
Printed in the U. S. A.

to the fore

mf *p* *mp detached, to the fore*

mf *p* *mp to the fore, feelingly*

mp *p*

mf to the fore

12

f *mp* *triumphant*

marked and short

p *louden* *lots*

15

louden *lots* *more*

5

f *mf* *f* *ff*

19

f *ff*

24

ff

mf top to the fore

mp

f fiercely 28

mp

L.H. *R.H.*

louden

f

ff *short and sharp*

33

sf *fff* *fff* *f*

mp accompanyingly

ff *mf*

Top much to the fore **37**

ped. *

S. P.
(Sustaining pedal)

mf *f*

louden lots

louden

S.P. (Sustaining pedal)

fff *p*

[42]

fff *p*

mf feelingly

mf *mp* *p*

f *mp* *p*

pp accompanyingly

p feelingly

49

p

p

50

feelingly

mp

f fiercely

56

This musical score is for a two-piano piece. It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system includes a circled measure number [61] and a circled 'L.H.' (Left Hand) marking. The second system includes a circled measure number [66]. The score features various musical notations such as slurs, accents, and dynamic markings. The key signature changes from one sharp (F#) to two flats (Bb, Eb) in the third system. The piece concludes with the instruction 'to the fore'.

mf
mf (L.H.)
[61]
f detached
mp
mf
p
mf
mp
pp
mp
f
f smoothly
3
detached
to the fore
[66]
mf
f smoothly
3
mp accompanyingly

detached

f *ff* *f*

sf *f to the fore*

70

p *accompanyingly*

75

mp detached, to the fore *mf*

p *p*

ff very rough and hugely to the fore

mf *p* *p*

79

mf to the fore *(mf) louden bit by bit* *L.H.* *mf louden*

detached *p*

fff

ff

fff

ff passionately

fff

85

90

First system of musical notation. It consists of two staves (treble and bass clef) with various notes, rests, and dynamic markings. The dynamic marking *f* is present, along with the instruction *feelingly*. A fermata is placed over a measure in the upper staff, with the number 8 written above it. A triplet of eighth notes is marked with a '3' and a bracket. A box containing the number 96 is located at the end of the system.

Second system of musical notation, continuing from the first. It features similar notation with notes, rests, and dynamic markings. A fermata with the number 8 is present. A triplet of eighth notes is marked with a '3' and a bracket. A box containing the number 96 is located at the end of the system.

Third system of musical notation. It includes the instruction *Very gradually slacken slightly* above the staff. Dynamic markings include *mp* and *feelingly*. There are several triplet markings with the number 3 and brackets. A fermata with the number 8 is present.

Fourth system of musical notation. It includes the instruction *Very gradually slacken slightly* above the staff. Dynamic markings include *mp* and *p*. The instruction *feelingly* is also present. There are triplet markings with the number 3 and brackets. A fermata with the number 8 is present.

Fifth system of musical notation. It includes the instruction *mp top voice much to the fore* above the staff. The dynamic marking *lots* is written below the staff. There are triplet markings with the number 3 and brackets. A fermata with the number 8 is present.

Sixth system of musical notation. It includes the instruction *mp accompanyingly* above the staff. Dynamic markings include *mp*, *p*, and *mp R.H. feelingly, to the fore*. There are triplet markings with the number 3 and brackets. A fermata with the number 8 is present. A box containing the number 103 is located at the beginning of the system.

In time, slower than 1st speed, wayward in time
(♩ = around 92)

mp R. H. to the fore

rich

p feelingly, tho accompanyingly

lots

p feelingly

mp

pp

impulsively

In time, slower than 1st speed, wayward in time

111

very feelingly and well to the fore

mf *pp* *mp*

116

f *p* *mf*

linger slightly

mf

mp

soften

slacken slightly

linger slightly

mp

soften

slacken slightly

linger slightly

f *linger slightly*

mp

p accompanyingly

In time, slower still (♩ = about 76)

In time, slower still

pp to the fore

slight

131

ppp (as if from afar)

slow off lots

long

slow off lots

long

Compositions by Percy Grainger

Published and Imported by
G. Schirmer, New York

SONGS WITH PIANO ACCOMPANIMENT

Dedication (from Kipling's "The Light that Failed")	Net 1.20
A Reiver's Neck-Verse (Words by A. C. Swinburne)	1.20
Died for Love (Folk-Song from Lincolnshire)	1.20
Willow Willow (Old English)	.60
Six Dukes went a-fishin' . Folk-Song from Lincolnshire (Two keys)	1.20

SONGS WITH ACCOMPANIMENT OF INSTRUMENTS OTHER THAN PIANO

Willow Willow (Old English). Song accompanied by Guitar (or Harp) and String Quartet	Score 3.00 Each part .30
Died for Love (Folk-Song from Lincolnshire). Song accompanied by Flute, Clarinet and Bassoon, or Three Muted Strings	Score 1.20 Each part .30
Colonial Song . Soprano and Tenor, accompanied by Violin, 'Cello and Piano (Use copies marked "2 voices and piano" and "3 some") Complete	1.65

CHORAL WORKS

TENOR SOLO AND MIXED CHORUS A CAPPELLA

Brigg Fair (Folk-Song from Lincolnshire). For Tenor Solo and Mixed Chorus	Choral parts with Piano Score .15
At Twilight . For Tenor Solo and Mixed Chorus. Choral parts with Piano Score	.35

MIXED CHORUS A CAPPELLA

Irish Tune from County Derry . (British Folk-Music Settings, No. 5)	Choral parts Net .15
Morning Song in the Jungle (Kipling). Choral and Piano Score	.20
The Inuit (Kipling). Choral and Piano Score	.20

MALE CHORUS A CAPPELLA

Tiger—Tiger! (Kipling). Tenor Solo ad lib.	Choral and Piano Score Net .10
---	--------------------------------

MIXED CHORUS AND BRASS BAND OR CONCERT BRASS

I'm Seventeen come Sunday	Full Score 3.00 Choral parts with Piano Score .20 Band parts, each .30
We have Fed our Seas for a Thousand Years (Kipling)	Full Score 1.80 Choral and Piano Score .30 Band parts on hire
Marching Tune (Lincolnshire Folk-Song Tune)	Choral Parts with Piano Score .20 Full Score and parts on hire

MIXED CHORUS AND ORCHESTRA

Father and Daughter (Dance Folk-Song from the Faeroe Islands). For Five Men's Single Voices, Double Mixed Chorus, Strings, Brass and Percussion	Net 6.30 Full Score 1.25 Choral and Piano Score .20 Choral parts, each .30
Sir Eglamore . For Double Mixed Chorus, Brass, Strings and Percussion	Choral Score .50 Full Score and parts on hire
We have Fed our Seas for a Thousand Years (Kipling). For Chorus, Strings and Brass	Full Score 1.80 Choral and Piano Score .30 Band parts on hire

FULL ORCHESTRA

Molly on the Shore . For Full Orchestra	Compressed Full Score Net 3.00 Each part .30
Colonial Song . 3 single strings (violin, viola, 'cello) harp and orchestra	Compressed Full Score 1.80 Each part .30
Shepherd's Hey . Morris Dance. For Full Orchestra. (British Folk-Music Settings, No. 16)	Score 3.00 Each part .30

2 VOICES AND FULL ORCHESTRA

Colonial Song . Soprano, tenor, harp and orchestra	Compressed Full Score Net 1.80 Each part .30 Version for 2 voices and piano (to sing from when singing with orchestra) 1.20
---	---

STRING ORCHESTRA

Irish Tune from County Derry . For String Orchestra (British Folk-Music Settings, No. 15)	Score Net 3.00 Each part .30
Mock Morris . For Seven-Part String Orchestra	Score and parts 1.50 Score .75 Each part .15
Molly on the Shore . Irish Reel for String Orchestra. (A double-bass part has now been added)	Score 3.00 Each part .30

PIANO AND STRING ORCHESTRA

Clog Dance . "Händel in the Strand." For one or two Pianos and String Orchestra	Score (Piano Part) Net 3.00 String parts, each .30
--	---

THEATRE ORCHESTRA

Mock Morris . Complete set (including "Piano Conductor" and "Violin Solo Conductor")	Net 2.40
Molly on the Shore . Complete set (including "Piano Conductor" and "Violin Solo Conductor")	2.40
Colonial Song . Play any or all of the band parts together with the arrangement for "Piano alone"	Compressed Full Score 1.80 Each part .30 Piano alone 1.20

12 INSTRUMENTS

Shepherd's Hey . For 12 instruments (British Folk-Music Settings, No. 3)	Score Net 1.50 Each part .30
---	---------------------------------

10 STRINGS

Irish Tune from County Derry . For Ten Strings. (British Folk-Music Settings, No. 15)	Score Net 1.50 Each part .30
--	---------------------------------

OCTET

My Robin is to the Greenwood gone (a Ramble). Flute, English Horn, and Six Strings	Full Score Net 1.50 Each part .30
---	--------------------------------------

WIND QUINTET

Walking Tune . (Flute, Oboe, Clarinet, Horn and Bassoon)	Score Net 1.50 Each part .30
---	---------------------------------

STRING SEXTET

Mock Morris	Score Net 1.50 Each part .30
--------------------	---------------------------------

STRING QUARTET

Molly on the Shore	Score Net 1.50 Each part .30
---------------------------	---------------------------------

PIANO QUARTET

Clog Dance . "Händel in the Strand." (Piano, Violin, Viola, and 'Cello)	Score Net 3.00 Each part .30
--	---------------------------------

TRIOS (PIANO, VIOLIN AND 'CELLO)

Colonial Song	Score Net 1.50 Each part .30
Clog Dance . "Händel in the Strand."	Score 3.00 Each part .30
My Robin is to the Greenwood gone (a Ramble)	Score 3.00 Each part .30

DUETS (VIOLIN AND PIANO)

Mock Morris . Complete	Net .60
Molly on the Shore . Complete	.90