



FOUR

IRISH DANCES

composed by

C. Villiers Stanford

arranged for piano by

Percy Grainger

1. A March-Jig (Maguire's Kick)
2. A Slow Dance
3. The Leprechaun's Dance
4. A Reel

Price each \$ 1.00 net



J. Fischer & Bro.

New York



FOUR IRISH DANCES

Stanford - Grainger

The "Four Irish Dances" were originally composed for orchestra by Sir Charles Villiers Stanford, and are here freely arranged for piano by Percy Grainger. The music is based on traditional Irish folk-tunes selected from "The Complete Petrie Collection of Ancient Irish Music" (edited from the original manuscripts by Charles Villiers Stanford, and published by Boosey & Co., London and New York); three wonderful volumes, (containing no less than 1582 tunes and tune-variants), that should be consulted by everyone interested in folk-music in general and in Irish melodies in particular. All the tunes quoted in the following notes on the dances are reprinted from this "The Complete Petrie Collection," to which all page-numbers and tune-numbers refer.

Nº 1. A March-Jig ("Maguire's Kick")

The main tune of the March-Jig, "Maguire's Kick" by name, was used as a marching air by the Irish rebels in 1798. A county of Leitrim Jig tune is also made use of in this movement.

Tune N^o 410 (page 104)

Maguire's Kick The rebels' march in 1798

Tune N^o 952 (page 242)

A county of Leitrim Jig

See also tunes N^{os}. 212, 409, 955, 1051

N^o 2. A Slow Dance

One long and varied tune (in some respects reminiscent rather of the art music of the 17th century than of the Irish country-side) entitled "Madame Cole" has provided the entire thematic material for the "Slow Dance", which the composer, having regard for its rhythmical character, has aptly designated "*quasi Tempo di Bourée*."

Tune N^o 716 (page 180)

Madame Cole One of Carolan's finest airs

The musical score for 'Madame Cole' consists of five staves of music. The first staff is in treble clef with a common time signature. The second staff continues in treble clef. The third staff begins with a treble clef, then a bass clef, and ends with a treble clef. The fourth and fifth staves are in treble clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes trills (tr) and fermatas.

N^o 3. The Leprechaun's Dance

In some parts of Ireland the rural population still believes in the existence of Leprechauns, tiny man fairies who wear tall hats and knee-breeches. The man that can catch one of them becomes fabulously rich, it is asserted. But they are hard to catch. In fact, few Irishmen ever succeed in catching a Leprechaun — "except in America", as Mr. H. T. Parker wittily remarked in the "Boston Evening Transcript." Quite recently a Leprechaun was reported seen in Ireland, and a man was even said to have put his hat over him. But on the removal of the hat the fairy was found to have vanished. Stanford's composition reflects the elusive quality of the Leprechaun. Two tunes in $\frac{9}{8}$ time, a "Jig" and a "Hop Jig" are employed in this dainty movement.

Tune N^o 975 (page 249)

Jig

The musical score for 'The Leprechaun's Dance' consists of three staves of music. The first staff is in treble clef with a 9/8 time signature and a key signature of one sharp (F#). The second and third staves continue in the same key and time signature. The music is characterized by a lively, rhythmic pattern typical of a jig, featuring eighth and sixteenth notes.

Tune N^o 980 (page 250)Hop Jig
AllegroN^o 4. A Reel

The final number opens and closes with a section based on a rollicking Cork Reel engagingly entitled "Take her out and air her," with which is contrasted a graceful middle episode built around a winsome melody named "The cutting of the hay."

Tune N^o 397 (page 101)

Take her out and air her — a Cork Reel —

From P. Carew's MSS.

Tune N^o 394 (page 100)

The cutting of the hay

From P. Mac Dowell Esq.

See also tune N^o 917

P. G.

The orchestral score and parts (original version) of these popular dances, which together make a most attractive orchestral suite, are obtainable from the publishers

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IRISH DANCES

Nº 1

March-Jig ("Maguire's Kick")

* New Edition

*Edited, fingered and revised
by*

Percy Grainger

STANFORD - GRAINGER

Allegro M.M. ♩ = about 126

Piano

p cresc.

r.h.

l.h.

The musical score is written for piano in D major (two sharps) and 6/8 time. It begins with a tempo marking of 'Allegro' and a metronome marking of 'M.M. ♩ = about 126'. The first system starts with a piano (*p*) dynamic and a crescendo. The right hand (*r.h.*) plays a melody with eighth notes, while the left hand (*l.h.*) provides a rhythmic accompaniment with eighth notes. The second system features dynamic markings of *f*, *mf*, *ff*, *non legato*, and *p*. It includes 'Ossia' alternatives for the right hand. The third system contains fingering numbers (e.g., 1, 2, 3, 4, 5) and dynamic markings of *mf* and *p*. The score concludes with a repeat sign and a fermata.

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Ossia

mf

l.h. mp

r.h.

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

Detailed description: This system contains the first system of a piano score. It features a grand staff with treble and bass clefs. The right hand (r.h.) has a melodic line with various fingerings (3 1, 4 2, 3 1) and accents. The left hand (l.h.) provides harmonic support with chords and single notes, marked *mp*. Pedal markings (Ped. *) are placed below the bass staff. An 'Ossia' staff is shown above the right hand. Dynamics include *mf* and *mp*.

Ossia

Top notes very prominent

mp

pp

ff

non legato

pp

senza Ped

Detailed description: This system is the second system of the score. It continues the musical material from the first system. The right hand has a melodic line with accents and fingerings (3 1, 4 2, 3 1). The left hand has chords and single notes, marked *pp*. The instruction 'non legato' is written above the left hand. Pedal markings (Ped. *) are present. Dynamics include *mp*, *pp*, and *ff*. The instruction 'senza Ped' is written below the left hand. An 'Ossia' staff is shown above the right hand.

mp

pp

f

p

pp

Detailed description: This system is the third system of the score. It continues the musical material. The right hand has a melodic line with accents and fingerings (5, 4 1, 5 2, 4 1, 3 1, 4 2, 3 1). The left hand has chords and single notes, marked *pp*. Dynamics include *mp*, *pp*, *f*, and *p*.

sf

p

dolce

Ped. Ped. *

Detailed description: This system is the fourth system of the score. It continues the musical material. The right hand has a melodic line with accents and fingerings (3 2, 4 1, 5 2, 4 1, 5 2, 4 1, 3 2). The left hand has chords and single notes, marked *p*. The instruction 'dolce' is written above the left hand. Pedal markings (Ped. Ped. *) are present. Dynamics include *sf* and *p*.

marcato

marcato

mp

Hold with sustaining

r.h.

l.h.

Ossia

Ped. Ped. * Ped. * Ped. *

Detailed description: This system is the fifth and final system of the score. It continues the musical material. The right hand has a melodic line with accents and fingerings (3 2, 4 1, 5 2, 4 1, 5 2, 4 1). The left hand has chords and single notes, marked *mp*. The instruction 'marcato' is written above the right hand. A dashed box around the right hand contains the instruction 'Hold with sustaining'. Pedal markings (Ped. Ped. * Ped. * Ped. *) are present. Dynamics include *mp*. An 'Ossia' staff is shown above the right hand.

(middle) pedal

System 1: Treble and bass staves. Treble clef, key signature of three sharps (F#, C#, G#). Bass clef. Dynamics: *f*, *ff*, *p*, *mp*, *p*. Performance instruction: *non legato*. Pedal markings: *Ped.** with asterisks. Fingerings: 5 2 4 5, 1 2. A dashed box labeled "(middle) pedal" spans the first two measures.

*The bars between \$ and \$\$ may be omitted.

System 2: Treble and bass staves. Treble clef. Dynamics: *mp*, *p*, *ff*, *p*. Performance instruction: *non legato cresc.*. Pedal markings: *Ped.**. Fingerings: 4 2, 4 2 1, 5 3 2 1, 5 3 4 5. A dashed box labeled "(middle) pedal" spans the first two measures. A box with "\$" and "\$\$" is present.

System 3: Treble and bass staves. Treble clef. Dynamics: *mf*, *sf*, *dolce*. Pedal markings: *Ped.**. Fingerings: 4 2 3 1, 5, 4 1, 5 2, 4 1, 5 2, 4 1, 3 2.

System 4: Treble and bass staves. Treble clef. Dynamics: *marcato*. Pedal markings: *Ped.**. Fingerings: 3 2 4 1, 5 2, 4 1, 5 1, 4 1. A dashed box labeled "(middle) pedal" spans the first two measures.

Hold with sustaining (middle) pedal

System 5: Treble and bass staves. Treble clef. Dynamics: *mp*, *f*, *ff*, *p*, *mp*, *p*. Performance instruction: *non legato*. Pedal markings: *Ped.**. Fingerings: 5 2 4 5, 1 2. A dashed box labeled "Hold with sustaining (middle) pedal" spans the first two measures. An *Ossia* section is shown in the bass clef.

First system of musical notation. Treble and bass staves. Pedal markings: Ped.*. Fingerings: 4 2, 4 2 1, 5 3, 2 1, 5 3, 4 5. Dynamics: ff. Performance instruction: l.h. Ossia.

Second system of musical notation. Treble and bass staves. Pedal markings: Ped.*. Dynamics: mp, p, non legato, cresc., sf, sf. Performance instruction: l.h. Crescendo marking: *cresc. molto*. Fingerings: 4 2, 4 2, 3 1, 2 1, 4 2.

Third system of musical notation. Treble and bass staves. Pedal markings: Ped.*. Dynamics: sf, ff, dim. Performance instruction: l.h.

Fourth system of musical notation. Treble and bass staves. Pedal markings: Ped.*. Dynamics: p. Performance instruction: *grazioso*, *senza Ped.*. Fingerings: 2 1 3.

Fifth system of musical notation. Treble and bass staves. Pedal marking: Ped. Dynamics: mp. Fingerings: 4, 5 3 1, 2, 4 2, 2, 5 4.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a *mp* dynamic. The bass line features a *p* dynamic. Fingerings are indicated with numbers 1-5. The system concludes with a *Red.* (ritardando) marking.

Second system of musical notation. The treble clef part starts with a *p* dynamic, while the bass clef part starts with a *mp* dynamic. The system ends with a *Red.* marking.

Third system of musical notation. This system contains several *Red.* markings in both the treble and bass staves, indicating a gradual slowing down of the tempo.

Fourth system of musical notation. Dynamics increase to *mf* and then *cresc.* (crescendo). The system includes a *Red.* marking and concludes with a *Red.* marking.

Fifth system of musical notation. The piece reaches a *ff* (fortissimo) dynamic. The system concludes with a *Red.* marking.

Ossia

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a forte (*ff*) dynamic. The bass line includes a *ped.* (pedal) marking and a *marc. il* (marcato) instruction. Fingerings are indicated with numbers 1-5. The system concludes with a *pesante* marking.

Second system of musical notation. Treble clef, key signature of two sharps. The piece continues with a mezzo-forte (*mf*) dynamic, marked *non legato*. The bass line features a *basso* marking and a *ped.* marking. The system ends with a forte (*ff*) dynamic.

Third system of musical notation. Treble clef, key signature of two sharps. The piece continues with a forte (*ff*) dynamic, marked *molto cresc.* (molto crescendo). The bass line features a *ped.* marking. The system concludes with a *ped.* marking.

Fourth system of musical notation. Treble clef, key signature of two sharps. The piece continues with a forte (*f*) dynamic, marked *ff*. The bass line features a *ped.* marking and a *marcatissimo, quasi trombe* instruction. The system concludes with a *ped.* marking.

Fifth system of musical notation. Treble clef, key signature of two sharps. The piece continues with a forte (*f*) dynamic. The bass line features a *ped.* marking. The system concludes with a *ped.* marking.

3
1

cresc. molto
r.h.

mp

l.h.

1
4

This system shows the beginning of the piece. The right hand (r.h.) starts with a triplet of eighth notes (3, 1) and continues with a melodic line. The left hand (l.h.) plays a bass line with a dynamic marking of *mp*. The key signature has three sharps (F#, C#, G#).

ff *f* *fff* *ff non legato*

Ped. *

Ped. *

Ped. *

Ped. *

This system features a series of chords and melodic fragments. Dynamics range from *ff* to *fff*. The right hand includes a triplet of eighth notes. Pedal points are marked with *Ped.* and asterisks.

Ossia

fff *ff*

This system is an ossia (alternative) passage. It consists of two staves with dynamics of *fff* and *ff*.

ff *fff*

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ossia

1
5

1
4

2
5

1
4

This system contains more complex passages with dynamics of *ff* and *fff*. It includes several triplet markings (3, 1) and fingerings (1, 2, 3, 4, 5). Pedal points are marked with *Ped.* and asterisks. An ossia passage is provided at the bottom with fingerings 1-5, 1-4, 2-5, and 1-4.

ff *fff*

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

This system continues the piece with dynamics of *ff* and *fff*. It features various triplet markings and fingerings. Pedal points are marked with *Ped.* and asterisks.

M.D. stacc.

M.S. molto pesante e marcatisimo

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

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

pp

pp *l.h.*

ppp *l.h.*

System 1: Bass clef, two staves. The right hand has a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The left hand has a bass line with notes G3, F3, E3, D3, C3. Fingerings: 5 4 2, 2, 5 3 1, 2, 5 4 2, 2, 5 3 1. Dynamics: *pp*. Pedal markings: * Ped. * Ped. * Ped. * Ped. *

System 2: Bass clef, two staves. The right hand has a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The left hand has a bass line with notes G3, F3, E3, D3, C3. Fingerings: 2, 5, 1, 5, 5 4 1, 5, 1 3. Dynamics: *p*. Pedal markings: Ped. * Ped. * Ped. *

System 3: Bass clef, two staves. The right hand has a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The left hand has a bass line with notes G3, F3, E3, D3, C3. Fingerings: 5 4 1, 5, 2 1, 5 4, 3 1, 5, 1 4 3 4. Dynamics: *p*. Pedal markings: Ped. * Ped. * Ped. * Ped. *

System 4: Treble clef, two staves. The right hand has a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The left hand has a bass line with notes G3, F3, E3, D3, C3. Fingerings: 5 3 1, 4 2, 3 1 4 2, 5, 4 2, 4 2. Dynamics: *mp poco a poco cresc.*. Pedal markings: Ped. * Ped. * Ped. *

System 5: Treble clef, two staves. The right hand has a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The left hand has a bass line with notes G3, F3, E3, D3, C3. Fingerings: 5 1, 3 5. Dynamics: *f mp*. Pedal markings: Ped. *

musical score system 1, featuring piano and bass staves with dynamic markings *molto fff* and *pesante possibile*. Includes a section labeled "Ossia" with a treble clef staff.

musical score system 2, featuring piano and bass staves with dynamic markings *molto fff* and *marcatissimo*. Includes fingerings (4 2, 5 2, 5 1, 4 2) and a section labeled "Ped." with asterisks.

musical score system 3, featuring piano and bass staves with dynamic markings *l.h.* and *ff*. Includes a section labeled "Ped." with asterisks.

musical score system 4, featuring piano and bass staves with dynamic markings *p*, *fff*, and *pp*. Includes a section labeled "Ped." with asterisks.

cresc. molto poco a poco

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

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

furiioso fff

Ped.*

Ped.*

tempo ad lib. *(fist) fff*

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

Charles Villiers Stanford

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Maguire's Kick The rebels' march in 1798

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See also tunes N^{os} 212, 409, 955, 1051

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Tune N^o 716 (page 180)

Madame Cole One of Carolan's finest airs

The musical score for 'Madame Cole' consists of five staves of music. The first staff is in treble clef with a common time signature. The second staff continues in treble clef. The third staff begins with a treble clef, then a bass clef, and ends with a treble clef. The fourth and fifth staves are in treble clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes trills marked with 'tr'.

N^o 3. The Leprechaun's Dance

In some parts of Ireland the rural population still believes in the existence of Leprechauns, tiny man fairies who wear tall hats and knee-breeches. The man that can catch one of them becomes fabulously rich, it is asserted. But they are hard to catch. In fact, few Irishmen ever succeed in catching a Leprechaun — "except in America", as Mr. H. T. Parker wittily remarked in the "Boston Evening Transcript." Quite recently a Leprechaun was reported seen in Ireland, and a man was even said to have put his hat over him. But on the removal of the hat the fairy was found to have vanished. Stanford's composition reflects the elusive quality of the Leprechaun. Two tunes in $\frac{9}{8}$ time, a "Jig" and a "Hop Jig" are employed in this dainty movement.

Tune N^o 975 (page 249)

Jig

The musical score for 'The Leprechaun's Dance' consists of three staves of music. The first staff is in treble clef with a 9/8 time signature and a key signature of one sharp (F#). The second and third staves continue in the same key and time signature. The music is characterized by a lively, rhythmic pattern typical of a jig.

Hop Jig
AllegroTune N^o 980 (page 250)N^o 4. A Reel

The final number opens and closes with a section based on a rollicking Cork Reel engagingly entitled "Take her out and air her," with which is contrasted a graceful middle episode built around a winsome melody named "The cutting of the hay."

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Take her out and air her — a Cork Reel —

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Nº 2

A Slow Dance

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STANFORD - GRAINGER

Allegro moderato (quasi Tempo di Bourée) M.M. ♩ = about 132

Piano

mf pesante

mf pesante

sf

cresc.

ff

Ped. Ped. Ped.

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The top notes very prominent

First system of musical notation. Treble clef, bass clef. Key signature: two flats. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with triplets and a fourth-note figure. The left hand provides a rhythmic accompaniment. Pedal markings are indicated by asterisks and 'Ped.' labels.

Second system of musical notation. The right hand includes a trill marked 'trm' with fingering 35. The left hand continues with rhythmic accompaniment. Pedal markings are present.

Third system of musical notation. The right hand has a melodic line with a fifth-note figure. The left hand features a five-note figure. Dynamics include *f subito*, *sff*, and *f*. Pedal markings are present.

Fourth system of musical notation. The right hand has a trill marked 'trm' with fingering 35. The left hand has a five-note figure. Pedal markings are present.

Fifth system of musical notation. The right hand has a melodic line with a five-note figure. The left hand has a five-note figure. Dynamics include *sf*. Pedal markings are present.

mp 1 mp 4
pp
pp
2 1 1 1 1
2 1 2 1 2 1 2
1 1 1 1
(hold)
3 4 3 4 3 4 3 4
5 3

3 5 4 3 4 5
1
f subito
5
Ped. * Ped.
Ped. * Ped. * Ped. * Ped. * senza Ped.

4 3
2 5 3 5 1 5 3 5
1
ff pesante
non legato
pesante
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

5 5 4 5 5 4 3 5
3 1 3 3 2
3 1
p mf (hold)
mf (hold)
Ped. * Ped. * Ped. * Ped. *

5 4
3 2
p mf (hold)
f
mf (hold)
f pesante
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

First system of musical notation. Treble and bass staves. Treble staff contains triplets and accents. Bass staff contains triplets and accents. Dynamics include *sf*. Pedal markings: Ped.* Ped.* Ped.* Ped.* Ped. Ped. Ped. Ped. Ped. Ped. *

Second system of musical notation. Treble and bass staves. Treble staff has a measure rest and then notes. Bass staff has notes. Dynamics include *mf*, *mp*, *p*, *pp*. Performance instructions: *poco rall.*, *Poco meno*, *(quasi pizzicato)*, *legatissimo e grazioso*. Pedal markings: Ped. Ped. Ped. Ped. Ped. 2 5 1 4 1 3 1 2 3 *

Third system of musical notation. Treble and bass staves. Treble staff has notes with a slur. Bass staff has notes with a slur. Dynamics include *p*, *dolce*. Pedal markings: Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Fourth system of musical notation. Treble and bass staves. Treble staff has notes with a slur and fingerings. Bass staff has notes with a slur and fingerings. Dynamics include *mp*. Performance instruction: *piu espressivo*. Pedal markings: Ped. Ped. Ped. Ped. Ped.

poco sost. *a tempo*

pp *mf* *mf*

dim.

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

2 3 4 1
3 1 4 1

pp *mf* *mp*

ped. *ped.* *ped.* *ped.* *ped.* *ped.*

mf *p*

2 3 4 3 5
1 1 1 1 2

2 1 3 1 2
1 4 3 3

ped. *ped.* *ped.* *ped.* *ped.* *ped.*

molto espressivo

mp *poco cresc.* *f* *mp* *mp*

4 2 5 4 3 1
1 1 1 1 2

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

mp *f* *mp* *mp*

ped. *ped.* *ped.* *ped.* *ped.* *ped.*

poco rallent.?

p *pp* *p*

dolce

5 2 5 1 3 2
1 3 2

ped. *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *

Tempo I.

hold with sustaining pedal

p

hold with sustaining (middle) pedal

mp

sustaining pedal

sustaining pedal

poco a poco cresc. molto

sustaining pedal

Ped. Ped.

f

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

p dim.

(senza Ped.)

4 3 5 3 3. 1 2 1 3

marcato il basso

Musical score system 1, featuring piano and bass staves. The piano part includes fingerings (5 3, 5 3, 4 2, 5 3, 5 3, 4 2, 3 1, 5 3) and dynamics (p, mf, p cresc., mp, f). The bass part includes fingerings (1 2, 1 3, 2 4, 1 2, 3 5, 5) and dynamics (mf, f). Both parts have 'hold' markings and 'Ped.' symbols with asterisks.

Musical score system 2, featuring piano and bass staves. Dynamics include ff, mp, p, and pp. The system concludes with 'Ped.' symbols and asterisks.

Musical score system 3, featuring piano and bass staves. The piano part includes a 'triumm' marking and fingerings (5, 4, 3, 4). The bass part continues with rhythmic accompaniment.

Musical score system 4, featuring piano and bass staves. The piano part includes fingerings (5, 4, 3, 1) and concludes with a fermata.

sempre legato

mp *mp* *pp* *pp*

f subito *ff pesante*

non legato *pesante*

p *mf* *mf*

senza Ped. *hold* *hold*

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

8
mp *f* (hold)
f *f pesante*
 Ped. * Ped. * Ped. Ped. Ped. Ped. *

ff
 Ped. * Ped. * Ped. * Ped. Ped. *ff* Ped. *ff* Ped.

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

8
loco *fff* *mp* *cresc. molto* *f*
 Ped. 3 3 3 3 Ped. *

molto *fff* *sf* *fff* *fff*
 8
 Ped. * Ped. * Ped. * Ped. *fff* *fff* Ped. *

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John Kelly. High, D; Low, B flat.....net 1.00	4. The Crow
Little Admiral, The. Medium, C.....net .75	5. Daddy-Long-Legs
Phoebe. Medium, B flat.....net 1.00	6. How does the wind blow?
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The main tune of the March-Jig, "Maguire's Kick" by name, was used as a marching air by the Irish rebels in 1798. A county of Leitrim Jig tune is also made use of in this movement.

Tune Nº 410 (page 104)

Maguire's Kick The rebels' march in 1798

Tune Nº 952 (page 242)

A county of Leitrim Jig

See also tunes NOS 212, 409, 955, 1051

N^o 2. A Slow Dance

One long and varied tune (in some respects reminiscent rather of the art music of the 17th century than of the Irish country-side) entitled "Madame Cole" has provided the entire thematic material for the "Slow Dance", which the composer, having regard for its rhythmical character, has aptly designated "*quasi Tempo di Bourée*."

Tune N^o 716 (page 180)

Madame Cole One of Carolan's finest airs

N^o 3. The Leprechaun's Dance

In some parts of Ireland the rural population still believes in the existence of Leprechauns, tiny man fairies who wear tall hats and knee-breeches. The man that can catch one of them becomes fabulously rich, it is asserted. But they are hard to catch. In fact, few Irishmen ever succeed in catching a Leprechaun — "except in America", as Mr. H. T. Parker wittily remarked in the "Boston Evening Transcript." Quite recently a Leprechaun was reported seen in Ireland, and a man was even said to have put his hat over him. But on the removal of the hat the fairy was found to have vanished. Stanford's composition reflects the elusive quality of the Leprechaun. Two tunes in $\frac{9}{8}$ time, a "Jig" and a "Hop Jig" are employed in this dainty movement.

Tune N^o 975 (page 249)

Jig

Tune N^o 980 (page 250)Hop Jig
AllegroN^o 4. A Reel

The final number opens and closes with a section based on a rollicking Cork Reel engagingly entitled "Take her out and air her," with which is contrasted a graceful middle episode built around a winsome melody named "The cutting of the hay."

Tune N^o 397 (page 101)

Take her out and air her — a Cork Reel —

From P. Carew's MSS.

Tune N^o 394 (page 100)

The cutting of the hay

From P. Mac Dowell Esq.

See also tune N^o 917

P. G.

The orchestral score and parts (original version) of these popular dances, which together make a most attractive orchestral suite, are obtainable from the publishers

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IRISH DANCES

Nº 3

The *Leprechaun's Dance

*New Edition
Edited, fingered and revised
by
Percy Grainger

* A Leprechaun is a tiny man-fairy who wears a tall hat and knee breeches.

STANFORD-GRAINGER

Allegretto ma sempre pianissimo M.M. ♩ = between 100 & 108

Piano

The musical score is written for piano in G major and 3/8 time. It consists of four systems of music, each with a treble and bass staff. The tempo is 'Allegretto ma sempre pianissimo' with a metronome marking of 100-108. The score includes various musical notations such as slurs, accents, and fingerings. Pedal markings (Ped. and Ped. *) are placed below the bass staff throughout the piece. The first system includes the instruction 'l.h.' for the left hand. The second system has a 'Ped.' marking. The third system has an 'espress.' marking. The fourth system has a 'Ped.' marking. The score ends with a double bar line and a final asterisk.

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This musical score consists of five systems of staves. The first system features a grand piano (G.P.) with two staves (bass and treble clefs) and includes performance instructions such as *pp*, *quasi p*, and *Ped.* with asterisks. The second system includes a horn part (*corni*) and continues the piano accompaniment with *pp* dynamics. The third system features a *quasi corni* part and continues the piano accompaniment. The fourth system includes a right-hand (*r.h.*) part and continues the piano accompaniment. The fifth system continues the piano accompaniment with various *Ped.* markings. The score is written in a key signature of one sharp (F#) and includes various musical notations such as slurs, ties, and dynamic markings.

p poco marc.

pp
(senza Ped.)

dolciss.

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

stacc.
pp

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

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

pp

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

First system of musical notation. Treble and bass staves. Dynamics include *ppp*, *pp*, and *ppp*. Performance markings include *pp* and *pp giocoso*. Fingerings are indicated with numbers 1, 3, 5, 1, 3, 1. Pedal markings are present below the bass staff.

Second system of musical notation. Treble and bass staves. Dynamics include *pp*, *p marc.*, and *pp*. Performance markings include *pp* and *p marc.*. Pedal markings are present below the bass staff.

Third system of musical notation. Treble and bass staves. Dynamics include *pp*. Performance markings include *Pochissimo ritard.*, *a tempo*, and *non legato*. Fingerings are indicated with numbers 3, 5, 1, 3, 1, 5, 1, 4, 1, 5, 2. Pedal markings are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Dynamics include *pp*. Performance markings include *poco* and *non legato*. Fingerings are indicated with numbers 5, 4, 1, 2, 5, 4, 1, 5, 1, 4, 2, 1, 4, 1. Pedal markings are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Dynamics include *pp*. Performance markings include *pp*. Fingerings are indicated with numbers 3, 5, 1, 3, 1, 4, 1, 5, 4, 1, 5, 4, 3, 2, 3. Pedal markings are present below the bass staff.

Musical score system 1, measures 1-3. Treble clef: 1 5 1 2 4 3 pp 2 3 1 5 1. Bass clef: 4 4 1 2 4 2 3. Pedal marks: Ped. Ped. Ped. A dynamic marking of *pp* is present.

Musical score system 2, measures 4-6. Treble clef: 2 4 3 4 2 3 1 5 1. Bass clef: p pp p pp 7 7 7 7 3 1 4 1 2. Pedal marks: Ped. Ped. Ped.* senza Ped. Ossia. Dynamic markings: *pp stacc.*, *pp*.

Musical score system 3, measures 7-9. Treble clef: 2 4 3 1 3 4 4 5 5 5 5 4 3 4 2 5 1 1 3 4 2 5 2 1. Bass clef: 4 2 3 Ped. 1 1 2 1 3 2 1 4 1 2 Ped. Ped. Ped.*. Pedal marks: Ped. Ped. Ped.*. Dynamic markings: *pp*, *poco*, *giocososo*. An *Ossia* section is indicated below the main staff.

Musical score system 4, measures 10-12. Treble clef: 3 3 2. Bass clef: Ped.* Ped.* Ped.* Ped.* Ped.* Ped.*. Pedal marks: Ped.* Ped.* Ped.* Ped.* Ped.* Ped.*.

5 1 3 2 5 3 5 3

l.h.

Ped.

(1323) *tr* 3 4 8

poco *ppp* *espress.* *poco ritard. (tenuto)*

1 2 1 2 1 2 1 2

4 5 4 5 4 5 4 5

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

a tempo *pp* *giocososo*

* *Ped.* *Ped.* * *Ped.* * *(senza Ped.)*

ppp *ritard.*

1 3 5 1 3 5

pp *giocososo ma delicato*

Hold with sustain- ing (middle) pedal *Hold with sustaining pedal*

r.h. *r.h.*

(senza Ped.) *Ped.** *Ped.** *(senza Ped.)*

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The main tune of the March-Jig, "Maguire's Kick" by name, was used as a marching air by the Irish rebels in 1798. A county of Leitrim Jig tune is also made use of in this movement.

Tune Nº 410 (page 104)

Maguire's Kick The rebels' march in 1798

The musical notation for this section consists of four staves of music in 3/8 time, with a key signature of one flat (B-flat). The first staff begins with the title 'Maguire's Kick' and ends with 'The rebels' march in 1798'. The notation includes various rhythmic values, accidentals, and a trill (tr) in the fourth staff.

Tune Nº 952 (page 242)

A county of Leitrim Jig

The musical notation for this section consists of three staves of music in 3/8 time, with a key signature of one flat (B-flat). The notation includes various rhythmic values and accidentals.

See also tunes Nºs. 212, 409, 955, 1051

N^o 2. A Slow Dance

One long and varied tune (in some respects reminiscent rather of the art music of the 17th century than of the Irish country-side) entitled "Madame Cole" has provided the entire thematic material for the "Slow Dance", which the composer, having regard for its rhythmical character, has aptly designated "*quasi Tempo di Bourée*."

Tune N^o 716 (page 180)

Madame Cole One of Carolan's finest airs

The musical score for 'Madame Cole' consists of five staves of music. The first staff is in treble clef with a common time signature (C). The second staff continues in treble clef. The third staff begins with a treble clef, followed by a double bar line, then a bass clef, and ends with a treble clef. The fourth and fifth staves are in treble clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes trills marked with 'tr'.

N^o 3. The Leprechaun's Dance

In some parts of Ireland the rural population still believes in the existence of Leprechauns, tiny man fairies who wear tall hats and knee-breeches. The man that can catch one of them becomes fabulously rich, it is asserted. But they are hard to catch. In fact, few Irishmen ever succeed in catching a Leprechaun — "except in America", as Mr. H. T. Parker wittily remarked in the "Boston Evening Transcript." Quite recently a Leprechaun was reported seen in Ireland, and a man was even said to have put his hat over him. But on the removal of the hat the fairy was found to have vanished. Stanford's composition reflects the elusive quality of the Leprechaun. Two tunes in $\frac{9}{8}$ time, a "Jig" and a "Hop Jig" are employed in this dainty movement.

Tune N^o 975 (page 249)

Jig

The musical score for 'The Leprechaun's Dance' consists of three staves of music. The first staff is in treble clef with a 9/8 time signature and a key signature of one sharp (F#). The second and third staves continue in the same key and time signature. The music is characterized by a lively, rhythmic pattern typical of a jig.

Tune N^o 980 (page 250)Hop Jig
AllegroN^o 4. A Reel

The final number opens and closes with a section based on a rollicking Cork Reel engagingly entitled "Take her out and air her," with which is contrasted a graceful middle episode built around a winsome melody named "The cutting of the hay."

Tune N^o 397 (page 101)

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From P. Carew's MSS.

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From P. Mac Dowell Esq.

See also tune N^o 917

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IRISH DANCES

Nº 4

A Reel

* New Edition

Edited, fingered and revised

by

Percy Grainger

STANFORD-GRAINGER

Allegro molto vivace M.M. ♩ = about 138

Piano

ff 3 3

(*senza Ped.*)

p *stacc.*

(*sempre senza Ped.*)

Ossia

f

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

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8

f *f* *ff*

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

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

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

8

dim.

Ped. * Ped. * Ped. *

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

1 4 5 1 4 5 1 4 5 1 4 5 1 4 5 1 4

8

Ossia

poco marc. *mp*

Ped. Ped. Ped. Ped. *

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

1 4 5 1 4 5 1 4 5 1 4 5 1 4 5 1 4

poco marc. *mp*

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

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

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

f

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

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

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

4 2 1 2 4 1 2 3 2 1 2

mp *ff*

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

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

poco cresc.

Ped. * Ped. * Ped. *

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

p subito *cresc.*

Ped. Ped. Ped. Ped. Ped.

5 8 5 4 2 1 3 2 1

ff pesante possibile

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

Ossia

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

The musical score consists of six systems, each with a grand staff (treble and bass clefs). The first system is marked with a bracketed '8' at the beginning. It features a complex rhythmic pattern with many sixteenth notes. The second system includes a *dim.* (diminuendo) instruction and a *p* (piano) dynamic. The third system starts with *pp* (pianissimo) and includes the instruction *poco marc.* (poco marcato). The fourth system includes *mp* (mezzo-piano) and *cresc.* (crescendo). The fifth system includes *sempre cresc.* (sempre crescendo). The score is annotated with numerous performance markings: *Ped.* (pedal) with asterisks, *r.h.* (right hand), and *l.h.* (left hand). Fingerings are indicated by numbers 1-5. Accents (>) and slurs are used throughout. The piece concludes with a final chord marked with a *p* dynamic.

First system of the musical score. It consists of a grand staff with a treble and bass clef. The music features a series of chords and melodic lines. Pedal points are indicated by 'Ped.*' below the bass line. A dynamic marking of *sf* (sforzando) is present. Fingering numbers 2, 3, and 4 are shown above notes in the treble clef.

Second system of the musical score. It includes a grand staff and an 'Ossia' section. The main staff has a dynamic marking of *ff* (fortissimo) and includes the instruction 'glissando' and '(nails)'. Pedal points are marked with 'Ped.*'. Fingering numbers 1, 2, 3, and 4 are visible.

Third system of the musical score. It features a grand staff with a treble clef. The music is marked with *sf* (sforzando). Pedal points are indicated by 'Ped.*'. Fingering numbers 1, 2, 3, 4, and 5 are shown above notes.

Fourth system of the musical score. It consists of a grand staff. The music is marked with *sf* (sforzando) and includes the instruction 'dim.' (diminuendo). Pedal points are marked with 'Ped.*'. Fingering numbers 1, 2, 3, 4, and 5 are visible.

Fifth system of the musical score. It features a grand staff. The music is marked with *p* (piano) and includes the instructions 'poco ritard.' (poco ritardando) and 'grazioso'. Pedal points are marked with 'Ped.*'. Fingering numbers 1, 2, 3, 4, and 5 are visible.

Poco meno mosso? (♩ = about 104?)

The musical score consists of six systems of two staves each (treble and bass clef). The first system begins with a piano (*p*) dynamic in the treble and *pp* in the bass. The second system features a *pp* dynamic in the treble and *p* in the bass, with a *poco cresc.* marking. The third system has a *poco dim.* marking. The fourth system includes an *Ossia* section with a key signature change to one sharp. The fifth system starts with *pp* in the treble and *mf* in the bass. The sixth system begins with *pp* in the bass. The score includes various fingerings (1-5), slurs, and articulation marks. Pedal markings (*Ped.*) are present throughout. A double asterisk (****) appears at the end of the fifth system.

Ossia

Hold with sustaining (middle) pedal

p *stacc. 4* *dolce* *p*

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

3 1 2 1 4 5 4 5 4 5

ped. * *ped.* * *ped.* *

Hold with sustaining (middle) pedal

p *stacc. 4* *mp*

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

3 1 2 4 1 3 2 4 5

ped. * *ped.* * *ped.* * *ped.* *

ped. *stacc. 4* *mp*

7 3 1 4 1 3 2 4 5

poco cresc.

ped. *ped.* *ped.* *ped.*

mf *f*

ped. *ped.*

p subito *pp*

ped. *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

Musical score system 1, first system. Treble clef, bass clef. Pedal markings: Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. * *pp* *p* *poco marc.*

Musical score system 2, second system. Treble clef, bass clef. Pedal markings: Ped. * *pp* 2 4 2 4 3

Tempo primo (♩ = about 138)

Hold with sustaining (middle) pedal

off

Musical score system 3, third system. Treble clef, bass clef. Pedal markings: Ped. * Ped. Ped. Ped. Ped. Ped. Ped. *sf* *p* *Ossia* Ped. Ped. Ped. Ped. Ped. Ped.

Musical score system 4, fourth system. Treble clef, bass clef. Pedal markings: Ped.* Ped. Ped. * Ped. * 1/3 1/3 5/5 Ped.* *stacc.* *poco marc.* *stacc.* 4 3 1 2 1 4 3 3 4 2 3 1 3 5 3 4

First system of musical notation. It consists of a grand staff with a treble and bass clef. The right hand plays a melodic line with eighth notes and some triplets. The left hand plays a bass line with chords and single notes. There are dynamic markings *f* and *ped.* with asterisks. An *Ossia* line is shown below the main staff.

Second system of musical notation. Similar to the first system, it features a grand staff with treble and bass clefs. The right hand continues the melodic development with various fingerings. The left hand provides harmonic support. Dynamic markings include *f* and *ped.* with asterisks.

Third system of musical notation. The right hand part shows more complex rhythmic patterns, including triplets. The left hand part has some chords with a *ff* dynamic marking. The system concludes with a *dim.* marking and *ped.* with asterisks.

Fourth system of musical notation. This system is characterized by a *p* dynamic marking and a long, sustained chord in the left hand. The right hand continues with melodic fragments. *ped.* with asterisks is used throughout. An *Ossia* line is provided below the main staff.

Fifth system of musical notation. It begins with a *poco marc.* and *mp* dynamic marking. The right hand has a melodic line with some triplets. The left hand has a bass line with chords. The system ends with a *p* dynamic marking and *ped.* with asterisks.

The musical score consists of five systems, each with a treble and bass clef staff. The first system begins with the tempo marking *poco marc.* and the dynamic *mp*. It features a series of chords and melodic lines with fingerings such as 4, 1, 4, 1, 4, 1, 5, 1, 3, 2, 5, 1, 4, 2. The second system continues with similar textures, including a *ff* dynamic marking. The third system shows a change in texture with more complex chordal structures and fingerings like 1, 2, 4, 2, 1, 2, 4, 5, 1, 2, 3, 1, 3, 5. The fourth system includes the dynamic marking *p subito* and features a prominent bass line with fingerings 1, 4, 2, 3, 1, 3, 5. The fifth system concludes with a *cresc.* marking and a final *ff* dynamic, with fingerings 5, 3, 1, 3, 5, 3, 1, 3, 5, 1.

8

1 5 5 4 2 #

pesante possibile.

Ped. *

Ossia

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

8

3 2 1

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

8

4 4 4

dim.

Ped.

Ped.

Ped.

2 4 1 *pp* 2 1 2 5

p *poco marc.*

Ped.

Ped.

Ped. *

Ped. *

Ped. *

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

r. h. *l. h.* *mp*

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

First system of musical notation. The treble clef staff contains a melodic line with accents and a *cresc.* marking. The bass clef staff contains a rhythmic accompaniment starting with a *p* dynamic and *Ped.* markings.

Second system of musical notation. The treble clef staff includes fingering numbers (5, 4, 1, 1, 3, 5, 1, 5, 1, 5, 5, 1, 4, 2, 1, 5, 4, 1, 1, 3, 5, 1, 5, 1, 5, 1, 2, 3, 4) and a *sempre cresc.* marking. The bass clef staff has *Ped.* markings with asterisks.

Third system of musical notation. The treble clef staff has a fermata over the first two measures and a *ff* dynamic marking. The bass clef staff has *ff* and *f* dynamics and *Ped.* markings with asterisks.

Fourth system of musical notation. The treble clef staff has a key signature change to two sharps and a fermata over the last two measures. The bass clef staff includes fingering numbers (1, 3, 2, 4, 1, 2, 1, 2) and *Ped.* markings with asterisks.

Fifth system of musical notation, labeled "Ossia". It features a treble clef staff with a key signature change to two sharps and a fermata, and a bass clef staff with fingering numbers (1, 3, 5, 1, 2, 4, 1, 3, 5) and *Ped.* markings with asterisks.

Ossia

glissando

glissando

8...

4 (nails)

glissando

fff feroce

fff

fff

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

fff

fff

fff

sempre ffff

fff

fff

fff

fff

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

Hold with sustaining (middle) pedal

fff

cresc.

fff

fff

fff

fff

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

fff

fff

fff

Ped. * *Ped.* *

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