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PERCY ALDRIDGE GRAINGER

**ROOM-MUSIC  
TIT-BITS**

**№ 1. MOCK MORRIS.  
FOR PIANO.  
POPULAR VERSION.**

Clarendon  
Schott  
3  
27-346  
1913

**SCHOTT & CO**  
LONDON



## ROOM-MUSIC TIT-BITS.

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

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

Birthday-Gift,  
Mother. 3.7.'10.

by

PERCY ALDRIDGE GRAINGER.

began 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.

The above can be used in programs.

Score (for strings) net 2/6

String parts each. net 6d

For Piano. Concert version. net 2/-

For Piano. Popular version. net 2/-

FOR PIANO.  
POPULAR VERSION.

No pedal is meant to be used except where it is marked.

\* Ped. below a note means that the last pedal is to be raised at the moment of striking the keys (not before) and pressed down again as fast as possible.

AT FAST JOG-TROTTLING SPEED. M. M. ♩ = between 92 &amp; 104.

Merrily, somewhat pert.

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, N<sup>o</sup> 3, (Elkin & C<sup>o</sup> Ltd.) in which it can be consulted. P. A. G.

First system of a piano score. The right hand starts with a forte (*sf*) chord followed by a mezzo-piano (*mp*) melody. The left hand provides a rhythmic accompaniment. A trill is marked in the right hand. The system concludes with a double bar line and the instruction *\*Ped.\**.

Second system of a piano score. The right hand is marked *Merrily* and *pochissimo cresc.*. The left hand features a complex rhythmic pattern with fingerings (1, 4, 3, 5) and a trill. The system ends with a double bar line and the instruction *Ped.\*Ped.*.

Third system of a piano score. The right hand begins with a piano (*p*) dynamic and includes a trill. The left hand has a mezzo-piano (*mp*) accompaniment with triplets. The system concludes with a double bar line and the instruction *fsharp* and *Ped.\*Ped.*.

Fourth system of a piano score. The right hand starts with a forte (*sf*) chord and a mezzo-piano (*mp*) melody, marked *cresc. poco a poco*. The left hand has a rhythmic accompaniment with triplets. The system ends with a double bar line and the instruction *\*Ped.\**.

or:

Alternative musical notation for the left hand of the fourth system, showing a different rhythmic pattern.

Fifth system of a piano score. The right hand has a mezzo-forte (*mf*) melody. The left hand has a rhythmic accompaniment. The system concludes with a double bar line and the instruction *\*Ped.\**.



*p* *mp* *p* (hold)

The tune in the left hand to the fore

\*Ped. \* Ped. \*



*p* *cresc.* *mp* *mf* *sf*

\* *mf* *sf*  
Ped. \*Ped. \*Ped.



*p scherzando*

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



*poco a poco molto cresc.*

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



*clatteringly* *più cresc.*

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

*f* *f*  
*f* heavy  
*f* *f*  
*ped.* \* *ped.* \* *ped.*

*f*  
*sf*  
*f* *f*  
*ped.* \* *ped.* \* *ped.* \* *ped.*

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

*f* *f*  
*f* *f*  
*f* *f*  
*cresc.*  
*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.*

or  
*ff* fiercely  
*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

or:

*molto cresc.*

*marcatiss.*

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

*fff* *sf* *P scherzando*

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

*poco a poco molto cresc.*

Ped. \* Ped. \*

*clatteringly*

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

*più cresc.* *f*

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

mp

*poco marc.*

Ped. \* Ped. \* Ped.

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

The right hand accompanying

pp

mp

*marc.*

The left hand to the fore

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

p

mp

p

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

The whole thing very delicate

pp

p

pp

The tune in the left hand to the fore

Ped. \* Ped. \*



pp  
cresc.  
p

\*  
3

mp  
mf  
sf  
p scherzando

\*  
3

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

p  
mp

\*  
3

Red. \*

Red. \* Red. \*

The left hand to the fore

\*  
3

Red. \*

Red. \*

mf p. (p)  
legato (hold) (hold) (hold)  
dim.  
mp

\*  
3

Red. \*

Red. \* 153031

Red. \*

pp

p

2

3

3

2

3

Detailed description: This system contains the first three measures of the piece. The key signature is one sharp (F#). The first measure features a piano (*pp*) dynamic in the treble clef and a piano (*p*) dynamic in the bass clef. The bass line includes a triplet of eighth notes. The second measure has a piano (*p*) dynamic in the bass clef and a triplet of eighth notes. The third measure has a piano (*p*) dynamic in the bass clef and a triplet of eighth notes.

*f* sharp

*ppp staccato.*

*Red. \* Red. \**

Detailed description: This system contains measures 4, 5, and 6. Measure 4 has a fortissimo sharp (*f* sharp) dynamic in the treble clef and a fortissimo sharp (*f* sharp) dynamic in the bass clef. Measure 5 has a pianissimo (*ppp staccato.*) dynamic in the treble clef and a fortissimo sharp (*f* sharp) dynamic in the bass clef. Measure 6 has a fortissimo sharp (*f* sharp) dynamic in the treble clef and a fortissimo sharp (*f* sharp) dynamic in the bass clef. The bass line in measure 5 includes a tremolo effect, indicated by a wavy line and the instruction *Red. \* Red. \**.

*dim.*

Detailed description: This system contains measures 7, 8, and 9. Measure 7 has a fortissimo sharp (*f* sharp) dynamic in the treble clef and a fortissimo sharp (*f* sharp) dynamic in the bass clef. Measure 8 has a fortissimo sharp (*f* sharp) dynamic in the treble clef and a fortissimo sharp (*f* sharp) dynamic in the bass clef. Measure 9 has a fortissimo sharp (*f* sharp) dynamic in the treble clef and a fortissimo sharp (*f* sharp) dynamic in the bass clef. The dynamic marking *dim.* (diminuendo) is placed in the treble clef in measure 9.

*ff* sharp

*Red. \* \**

Detailed description: This system contains measures 10, 11, and 12. Measure 10 has a fortissimo sharp (*ff* sharp) dynamic in the treble clef and a fortissimo sharp (*ff* sharp) dynamic in the bass clef. Measure 11 has a fortissimo sharp (*ff* sharp) dynamic in the treble clef and a fortissimo sharp (*ff* sharp) dynamic in the bass clef. Measure 12 has a fortissimo sharp (*ff* sharp) dynamic in the treble clef and a fortissimo sharp (*ff* sharp) dynamic in the bass clef. The dynamic marking *ff* sharp is placed in the treble clef in measure 12. The bass line in measure 12 includes a tremolo effect, indicated by a wavy line and the instruction *Red. \* \**.

# 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 OUR 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 Full score and band parts on hire ... .. Piano version ... .. 2 voices and piano ... .. For Three-some (Trío) score and parts ... ..	Net. s. d.
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# PERCY ALDRIDGE GRAINGER SETTINGS OF FOLK-MUSIC, etc.

## British Folk-Music Settings.

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 6d. each or the set	
Nr. 2.	"THE SUSSEX MUMMERS' 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 4d each, or the set	
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 (sing n "Ah," and so on) Choral score (to sing from) ... ..	0 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) ... .. Score and band parts on hire ... ..	0 4
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
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. Score ... .. 2 6 Parts, each ... .. 0 6 Voice and piano version ... .. 2 0	Net. s. d.
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. Full score (Færösk, English and German) ... .. 10 6 Vocal and piano score (English and German) (to sing from) ... .. 2 6 First chorus, women, each ... .. 0 4 " .. men .. .. 0 4 Second " .. women .. .. 0 4 " .. men .. .. 0 4 Band parts, each ... .. 0 6	Net. s. d.
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