

PERCY ALDRIDGE GRAINGER

**ROOM-MUSIC
TIT-BITS**

**N^o 3. WALKING TUNE.
PIANO VERSION.**

**SCHOTT & CO
LONDON**

PERCY ALDRIDGE GRAINGER.

ROOM-MUSIC TIT-BITS.

Nº 3. WALKING TUNE.

for wind five-some (flute, oboe, clarinet, horn and bassoon.)

This piece is based on a little tune I made on a 3 days' walk in the Scottish Highlands (in 1900) as a hummed accompaniment to my tramping feet.

It was worked out and scored in 1905. P. A. G.

All held within the above square is meant to be used in full in programs, where possible.

PIANO VERSION.

All big stretches may be harped (played Arpeggio.)

Score price 2/6 net.
Wind parts each 6d net.
Piano version 2/- net.

GENTLY FLOWING. M. M. ♩ - about 76

The first system of the piano score is written in G major and 3/4 time. The right hand (treble clef) begins with a piano (*p*) dynamic and features a melodic line with a large slur over the first two measures. The left hand (bass clef) starts with a pianissimo (*pp*) dynamic and plays a wide, arpeggiated chord in the first measure, followed by a more active accompaniment. The system concludes with a final chord in the right hand.

The second system continues the piano score. The right hand has a melodic line with a slur and a fermata over the final notes. The left hand provides harmonic support with chords and moving lines. The system ends with a final chord in the right hand, marked with a fermata.

pp

System 1: Treble clef with a melodic line of eighth notes. Bass clef with a sustained chordal accompaniment. Dynamics: *pp*.

p - *louden*
(*crese.*)

louden quick
(*crese. subito*)

System 2: Treble clef with a melodic line. Bass clef with a sustained chordal accompaniment. Dynamics: *p* - *louden* (*crese.*), *louden quick* (*crese. subito*). Articulation marks (V) are present in the bass line.

f

piercingly
(*ben sculto*)

System 3: Treble clef with a melodic line. Bass clef with a sustained chordal accompaniment. Dynamics: *f*. Articulation marks (V) are present in the bass line. Pedal points (P) are marked at the beginning and end of the system.

System 4: Treble clef with a melodic line. Bass clef with a sustained chordal accompaniment. Pedal points (P) are marked at the beginning and end of the system. An asterisk (*) is placed at the end of the system.

Musical score system 1, featuring treble and bass staves. The treble staff contains a melodic line with slurs and ties. The bass staff provides harmonic support with chords and single notes. Performance instructions include *ff* (fortissimo), *dont soften (non dim.)*, *tenderly (tendermente)*, *suddenly (subito) pp* , and *P (etc)*.

Musical score system 2, continuing the piece. The treble staff shows a melodic line with a slur. The bass staff has a steady accompaniment. A performance instruction *louden slowly (cresc. poco a poco)* is present.

Musical score system 3, showing further development of the melody and accompaniment. The treble staff features a melodic line with a slur. The bass staff continues with harmonic accompaniment. A performance instruction *sf* (sforzando) is visible.

Musical score system 4, the final system on the page. The treble staff has a melodic line with a slur. The bass staff provides accompaniment. A performance instruction *mf* (mezzo-forte) is present.

sf

sf

sf

P

ff stridently

P

P

P

P

very slightly slower
(*poco meno mosso*)

feelingly
(*espress.*)
soften slightly
(*poco dim.*)

P

P

slacken slightly
(*poco rit.*)

p

P

1st speed
(a tempo primo)
clingingly
(legato)

pp

mp

pp

to the fore (marc.)

slight (poco)

more (poco)

p

mp

pp

slight (poco)

more (poco)

Lingeringly
(sost.)

slacken
(rit.)

mf

mp

mf

pp

p

soften (dim.)

soften (dim.)

1st speed
(a tempo primo)

p

pp

p

pp

slacken lots
(*molto rit.*)

louden slightly
(*poco cresc.*)

P P P P

In time
(*a tempo*)

ppp

pp

P P P *

pp

pp

feelingly (*espress.*)

louden lots
(molto cresc.)

This system shows the first two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music features a melodic line in the upper staff and a supporting bass line. A dynamic marking of *molto cresc.* is present, with the word "louden lots" written above it.

piercingly
(ben sculto)

f *p* *p*

This system continues the musical piece. The upper staff has a dynamic marking of *f* (forte) and the instruction "piercingly (ben sculto)". The lower staff has dynamic markings of *p* (piano) under the first two measures and *p* under the last two measures.

p *p* *p* *p* *p* *

This system shows the third system of music. The lower staff has five *p* (piano) dynamic markings under the first five measures, followed by an asterisk.

f *mf* *mp*

This system shows the final system of music on the page. The upper staff has dynamic markings of *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The lower staff has a *ff* (fortissimo) marking. The system concludes with a 2/4 time signature.

gradually soften
(*dim. poco a poco*)

p *mf* *p*

P P p

5 (52)

Very very slightly slower
(*pochiss. meno mosso.*)

mf *p*

P P P P (etc.)

mf to the fore
(*marc.*)

p *mf* *p*

slower
(*meno mosso*)

slow off
(*rit.*)

pp *ppp*

P P P P P *

PERCY ALDRIDGE GRAINGER OWN WORKS. (In which no folk-music tunes are used.)

KIPLING SETTINGS.

		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	0 6
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.

		Net. s. d.
Nr. 1.	MOCK MORRIS. For string six-some (six single strings), or string band (seven-part) Score	2 6
	Parts 6d. each net, or the set	5 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 mated 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	Net. s. d.
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	2 voices and piano	2 0
	For Three-some (Trio) score and parts	2 0

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.

		Net. s. d.
Nr. 1.	"MOLLY ON THE SHORE." Irish Reel. For astring four-some (four single strings, or string band (no double basses). Score	2 0
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	For piano	2 0
Nr. 2.	"THE SUSSEX NUMMERS' CHRISTMAS CAROL." For piano	2 0
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	Parts 4d each, or the set	4 0
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 in "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)	0 4
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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 (3 keys)	2 0
Nr. 12.	"GREEN BUSHES." Passacaglia for smallish band. Score and parts on hire	2 0
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 piano accompaniment) on hire	2 0
Nr. 15.	IRISH TUNE FROM COUNTY DERRY. For string band (or single strings) Score	2 0
	Parts, each	0 6
Nr. 16.	"SHEPHERD'S HEY." Morris Dance. For full band Score	2 0
	Parts, each	0 6

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	Net. s. d.
	Parts, each	2 6
	Voice and piano version	0 6
	Version for fiddle, bass fiddle (cello) and piano, score and string parts	2 0
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 DOTTIR). For five men's single voices, double mixed chorus, string and brass band. Full score (Faroese, English and German)	Net. s. d.
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	First chorus, women, each	0 4
	Second "men"	0 4
	Second "women"	0 4
	Band parts, each	0 4
	Band parts, each	0 6

PERCY ALDRIDGE GRAINGER'S COMPOSITIONS

PUBLISHED BY

SCHOTT & Co.
48 GREAT MARLBOROUGH STREET
LONDON, W.

PIANO PIECES AND SONGS, etc.

PIANO PIECES

	Net. s. d.
Shepherd's Hey. Morris Dance	2 0
Irish Tune from County Derry	2 0
The Sussex Mummers' Christmas Carol	2 0
My Robin is to the Greenwood gone (a Ramble)	2 0
Walking Tune	2 0
Mock Morris (Concert Version)	2 0
Mock Morris (Popular Version)	2 0
Colonial Song	2 0

SONGS WITH PIANO ACCOMPANIMENT

	Net. s. d.
Dedication (from Kipling's "The Light that Failed")	2 0
A Reiver's Neck-Verse (Words by A. C. Swinburne)	2 0
Died for Love (Folk-Song from Lincolnshire)	2 0
Willow Willow (Old English)	2 0
Six Dukes went a-fishin' Folk-Song from Lincolnshire (Two keys)	2 0

SONGS WITH OTHER INSTRUMENTS

Willow Willow (Old English). Song accompanied by Guitar (or Harp) and Four Muted Strings.	
Score	2 6
Each part	0 6
Died for Love (Folk-Song from Lincolnshire). Song accompanied by Flute, Clarinet and Bassoon, or Three Muted Strings.	
Score	2 0
Each part	0 6
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VOCAL DUET AND FULL ORCHESTRA

Colonial Song. Soprano and Tenor, Harp and Orchestra. Full score and parts on hire. Version for Soprano, Tenor, and Piano (Vocal and Piano Score)	2 0
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CHAMBER MUSIC WITH PIANO.

PIANO QUARTET

	Net. s. d.
Clog Dance: "Handel in the Strand." (Piano, Violin, Viola, and Cello).	
Score	2 6
Each part	0 6
TRIOS (Piano, Violin, and Cello)	
Colonial Song.	
Score	2 6
Each part	0 6
Clog Dance: "Handel in the Strand."	
Score	
Each part	
My Robin is to the Greenwood gone (a Ramble).	
Score	
Each part	