

PERCY ALDRIDGE GRAINGER

**BRITISH
FOLK-MUSIC
SETTINGS**

**N^o 6. IRISH TUNE FROM COUNTY DERRY.
PIANO.**

**SCHOTT & CO
LONDON**

Nr. 6. IRISH TUNE FROM COUNTY DERRY.

(NAME UNKNOWN).

Collected by Miss J. Ross, of New Town, Limavady, Co. Derry (Ireland)

PRINTED IN

The Petrie Collection of the Ancient Music of Ireland (Dublin, 1855).

On page 57 of the above collection the following remarks by GEORGE PETRIE go before the tune, which is headed: "name unknown":

"For the following beautiful air I have to express my very grateful acknowledgment to Miss J. Ross, of New Town, Limavady, in the County of Londonderry—a lady who has made a large collection of the popular unpublished melodies of the county, which she has very kindly placed at my disposal, and which has added very considerably to the stock of tunes which I had previously acquired from that still very Irish county. I say still very Irish, for though it has been planted for more than two centuries by English and Scottish settlers, the old Irish race still forms the great majority of its peasant inhabitants; and there are few, if any counties in which, with less foreign admixture, the ancient melodies of the country have been so extensively preserved. The name of the tune unfortunately was not ascertained by Miss Ross, who sent it to me with the simple remark that it was 'very old,' in the correctness of which statement I have no hesitation in expressing my perfect concurrence."

MR. ALFRED PERCEVAL GRAVES has published the tune (titled "Irish Love Song"; the words by KATHERINE HINKSON [TYNAN]) on page 91 of

The Irish Song Book (Edited by A. P. GRAVES)

Vol. V. of the "New Irish Library," London, 1894, and has written two sets of words to it:

See "Emer's Farewell to Cucullain," on page 3 of

Songs of Old Ireland (BOOSEY & Co.)

Words by ALFRED PERCEVAL GRAVES, the music arranged by C. VILLIERS STANFORD.

PERCY ALDRIDGE GRAINGER.

BRITISH FOLK-MUSIC SETTINGS.

*(Lovingly and reverently dedicated to the memory of Edward Grieg.)*N^o 6. IRISH TUNE FROM COUNTY DERRY.

(Name unknown.)

(By kind permission of M^r Alfred Perceval Graves.)

Collected by Miss J. Ross, of N- T- Limavady, Londonderry.

printed in The Petrie Collection of the Ancient Music of Ireland. (Dublin 1855.)Dished up for piano from his setting of the same
for unaccompanied mixed chorus *N^o 5 of this lot.*for setting for string
see N^o 15 of this lot

by

Percy Aldridge Grainger.

Began: October, 1902,
ended: July, 1911.

The tune is thro'out printed in bigger notes.

SLOWISH, but not dragged, and wayward in time. M.M. ♩ = between 72 and 104.
(Rubato il tempo, e non troppo lento.)

pp
mf
(or *mp*) The tune well to the fore
(See sotto il canto)

Right-Side Pedal. { up
down

don't drag
pp
p

louden
(*crac.*)

mf (or *mp*)

louden
(*rec.*)

linger ever so slightly
(*ritiss. sost.*)

in time
(*a tempo*)

Slacken
(*rit.*)

or: very very slight pause
(*ritiss.*)

in time
(*a tempo*)

pp

pp

p

very very slight pause

p (or *mp*)

mf

pp

p

mp

f

(the tune always well to the fore.)

mp

* This note (here altered by me) is $B\frac{1}{2}$ in the original. P. G.

louden
(cresc.)

louden
(cresc.)

louden
(cresc.)

mf

This system shows a piano score with three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves have bass clefs. The music features a series of chords and melodic lines with dynamic markings. The first two staves are marked 'louden (cresc.)' and the third staff is marked 'louden (cresc.)'. A dynamic marking of *mf* appears in the middle of the system.

very very slight
mp (pochiss.)

very very slight
ff

mp

very very slight

p

f

mp (or *mf*)

mf

p

This system continues the piano score. It features various dynamic markings including *mp* (pochiss.), *ff*, *p*, *f*, *mp* (or *mf*), and *p*. The music is characterized by delicate textures and some fortissimo passages.

linger
very slightly
(pochiss, sost.)

Slow off
(rit.)

very slow
(lento assai.)

in time, don't drag.
(a tempo)

ppp

Tenderly
(serramento)

pp

mp

pp

ppp

(15)

This system concludes the page with specific performance instructions. It includes markings for 'linger very slightly (pochiss, sost.)', 'Slow off (rit.)', 'very slow (lento assai.)', and 'in time, don't drag. (a tempo)'. The dynamic markings range from *ppp* to *mp*. A measure number '(15)' is indicated in the bass staff.

pppp

pppp

pp

p
richer
(*pin. sonore*)

louden slightly
(*poco cresc.*)

pp

well to the fore

p

p

warm (*sonore*)

don't drag

louden (*cresc.*)

Slow off slightly
(*poco rit.*)

in time
mf (*a tempo*)

hold back slightly
(*poco sost.*)

mf

f

lots (*voix*)

or:
(*ossia*)

* This note (here altered by me) is B \flat in the original. P. G.

in time
(a tempo)

louden
(cresc.)

louden
(cresc.)

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The tempo is marked 'in time (a tempo)'. The music features a series of chords and melodic lines. Dynamics include *ff* and *f*. There are two instances of the instruction 'louden (cresc.)' with arrows pointing to the music. The system ends with a double bar line.

Hold back slightly
(poco sost.)

louden
(cresc.)

R.H.

The second system continues the piece. It includes the instruction 'Hold back slightly (poco sost.)' in a box. The music features a 'R.H.' (Right Hand) section with a melodic line. Dynamics include *ff* and *f*. There is one instance of 'louden (cresc.)'. The system ends with a double bar line.

in time
(a tempo)

slow off
(rit.)

The third system continues the piece. The tempo is marked 'in time (a tempo)'. The music features a series of chords and melodic lines. Dynamics include *ff* and *f*. The system ends with the instruction 'slow off (rit.)' in a box and a double bar line.

linger very slightly
(poco sost.)

very slow
(Lento assai)

suddenly *mp*
(subito)

suddenly *mp*

p

mf

pp

pp

pp

ppp

The fourth system concludes the piece. It includes the instruction 'linger very slightly (poco sost.)' in a box. The tempo is marked 'very slow (Lento assai)'. The music features a series of chords and melodic lines. Dynamics include *p*, *mf*, *pp*, and *ppp*. There are two instances of 'suddenly *mp* (subito)'. The system ends with a double bar line.

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

KIPLING SETTINGS

Nr. 1.	"DEDICATION" (from "The Light that Failed.") Song for man's high voice and piano	2/-
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/- Choral and piano score (to sing from) .. 8s. 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)	6s.
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)	6s.
Nr. 5.	"THE INUIT" (from "The Second Jungle Book.") For unaccompanied mixed chorus. Choral and piano score (to sing from)	6s.

ROOM-MUSIC TIT-BITS

Nr. 1.	MOCK MORRIS. For string six-some (six single strings), or string band (seven-part) Score 2/6 For piano (concert version) 2/- Parts 6d. each set, or the set 3/6 For piano (popular version) 2/-	
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) .. 1/6 String parts, each .. 6d.	
Nr. 3.	WALKING TUNE. For wind five-some (flute, oboe, clarinet, horn, and bassoon). Score .. 2/6 Wind part, each .. 6d. Piano version .. 2/-	
	"AT TWILIGHT." For unaccompanied mixed chorus and a man's high voice (tenor solo). Choral and piano score	8s.
	"A REIVER'S NECK VERSE." Words by A. C. SWINBURNE. (Poems and Ballads, 3rd Series). Song for voice and piano	2/-

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 2/- 2 voices and piano 2/- Piano version 1/- For Three-some (Trio) score and parts 3/-	
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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. 1.	"MOLLY ON THE SHORE." Irish Reel. For string four-some four single strings, or string band (no double basses). Score .. 2/6 Parts, 6d. each, or the set .. 2/-	
Nr. 2.	THE SUSSEX NUMMERS' CHRISTMAS CAROL." For piano	2/-
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, 4d. each, or the set .. 4/-	
Nr. 4.	"SHEPHERD'S HEY" Morris Dance. Dished-up for piano	2/-
Nr. 5.	IRISH TUNE FROM COUNTY DERRY. For unaccompanied mixed chorus, without words (sing to "Ah" and so on). Choral score (to sing from)	4s.
Nr. 6.	IRISH TUNE FROM COUNTY DERRY. Dished-up for piano	2/-
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)	6s.
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) .. 4s. Band parts, each .. 6s.	
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) .. 4s. Score and band parts on hire ..	
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 .. 6s.	
Nr. 11.	"SIX DUKES WENT A'FISHIN'." (Folk-song from Lincolnshire.) For voice (woman's or man's) and piano (2 keys)	2/-
Nr. 12.	"GREEN BUSHES." Passacaglia for smallish band. Score and parts on hire	
Nr. 13.	"SIR ECLAMORE." For double mixed chorus, brass, strings, and percussion. Choral score (to sing from) .. 1/- Score and parts (including piano accompaniment) on hire ..	
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 string) Score .. 2/6 Parts, each .. 4s.	
Nr. 16.	"SHEPHERD'S HEY." Morris Dance. For Full Band. Score .. 2/6 Parts, each .. 6s.	

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 .. 6d. Voice and piano version .. 1/-	
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 .. 6s. Piano version .. 2/- 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 (Faroek, English and German) .. 10/6 Vocal and piano score (English and German) (to sing from) .. 2/6	
	Chorus parts (English) { First Chorus, women, each 4s. men 4s. Second .. women 4s. men 4s. Band parts, each 6s.	