

# 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° 410 (page 104)*

Maguire's Kick

The rebels' march in 1798

#### *Tune N° 952 (page 242)*

A county of Leitrim Jig

See also tunes N°s. 212, 409, 955, 1051

## Nº 2. A Slow Dance

One long and varied tune (in some respects reminiscent rather of the art music of the 17<sup>th</sup> 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° 716* (page 180)

<i>Madame Cole</i>	<i>One of Carolan's finest airs</i>
	

## Nº 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° 975* (page 249)

<i>Jig</i>	
------------	--

*Tune N° 980 (page 250)*

Hop Jig  
Allegro

**N° 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° 397 (page 101)*

Take her out and air her - a Cork Reel - From P. Carew's MSS.

*Tune N° 394 (page 100)*

The cutting of the hay From P. Mac Dowell Esq.

See also tune N° 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

**J. Fischer & Bro. . . . . New York**  
**7, 8, 10 & 11, Bible House (Astor Place)**

J. F. & B. 4141 /2/3/4 Sp.



# 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**

The musical score consists of three staves of piano music. The top staff shows a treble clef, a key signature of four sharps, and a common time signature. The middle staff shows a bass clef, a key signature of four sharps, and a common time signature. The bottom staff shows a bass clef, a key signature of four sharps, and a common time signature. The music is divided into measures by vertical bar lines. Various dynamics are indicated, such as *p* (piano), *r.h.* (right hand), *l.h.* (left hand), *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), *p* (pianissimo), *non legato*, and *sforzando* (*sforz.*). Articulation marks include *ped.* (pedal), *\**, and *v*. Fingerings are shown above certain notes. Performance instructions like "The top notes very prominent" and "Ossia" are also present. Measure numbers are indicated at the beginning of some staves.

Copyright, 1907, by Houghton & Co. Assigned to Stainer & Bell, Ltd. 1912. Assigned to J. Fischer & Bro. 1916

\* Copyright, 1916, by J. Fischer & Bro.  
All Mechanical Rights Reserved

Ossia

Top notes very prominent

non legato

senza Ped.

*sf* *p* dolce

*marcato*

*marcato*

Hold with sustaining

r.h.

l.h.

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

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

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

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

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

Ossia

(middle) pedal

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

Hold with sustaining (middle) pedal

The image shows a page from a musical score for piano, featuring five staves of music. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is A major (three sharps). The music includes dynamic markings such as *ff*, *sf*, *cresc. molto*, *dim.*, and *p*. Pedaling instructions like "Ped. \*", "l.h.", and "Ossia" are scattered throughout. Fingerings are indicated above certain notes, such as "4 2 1" and "5 3 2 1". The tempo is marked as "grazioso" in the middle section. The score consists of five horizontal staves, each with a different set of musical notes and rests, separated by vertical bar lines. The overall style is that of a classical or romantic piano piece.

41 42 43 44

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

*ff* *cresc.*

*Ossia*

The musical score consists of three staves of music for piano, arranged vertically. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The music is in common time, with a key signature of two sharps. The score includes dynamic markings such as *ff*, *pesante*, *marc. il*, *non legato*, *basso*, *molto cresc.*, and *fff*. Fingerings are indicated by numbers above the notes, such as 1, 2, 3, 4, 5, and 2, 4, 1, 3, 2, 5. Performance instructions like *Ped.* and *\* Ped.* are also present. The score concludes with a section starting at measure 8, with a tempo of 8 indicated by a bracket over the measures.

A page from a musical score for piano, showing four staves of music. The top staff uses treble and bass clefs, with a key signature of four sharps and a time signature of common time (indicated by '1'). The dynamics include *cresc. molto*, *r.h.*, *mp*, *l.h.*, *ff*, *f*, *fff*, *ff non legato*, and *ped.*. Articulations include vertical dashes and dots. The middle staff continues the musical line, with dynamics *ff*, *f*, *fff*, *ff non legato*, and *ped.*. It includes an *Ossia* section in 9/8 time. The bottom staff shows a continuation with dynamics *ff*, *fff*, and *ff*. The rightmost staff concludes the page with dynamics *ff*, *fff*, and *ff*.

*M.D. stacc.*

Sheet music for two voices and piano, page 13. The music consists of six staves of musical notation with various dynamics, articulations, and performance instructions.

**Staff 1 (Top):**

- Measures 1-2: Bass clef, 4/4 time, treble and bass staves. Dynamics: *p*, *pp*.
- Measure 3: Measure number 5, 4/2 time signature.
- Measure 4: Measure number 5, 3/2 time signature.
- Measure 5: Measure number 5, 4/2 time signature.
- Measure 6: Measure number 5, 3/2 time signature.

**Staff 2 (Second Voice):**

- Measures 1-2: Bass clef, 4/4 time, treble and bass staves. Dynamics: *p*, *pp*.
- Measure 3: Measure number 5, 4/1 time signature.
- Measure 4: Measure number 5, 3/1 time signature.
- Measure 5: Measure number 5, 4/1 time signature.
- Measure 6: Measure number 5, 3/1 time signature.

**Staff 3 (Piano):**

- Measures 1-2: Bass clef, 4/4 time, treble and bass staves. Dynamics: *p*, *pp*.
- Measure 3: Measure number 5, 4/1 time signature.
- Measure 4: Measure number 5, 3/1 time signature.
- Measure 5: Measure number 5, 4/1 time signature.
- Measure 6: Measure number 5, 3/1 time signature.

**Staff 4 (Third Voice):**

- Measures 1-2: Bass clef, 4/4 time, treble and bass staves. Dynamics: *p*, *pp*.
- Measure 3: Measure number 5, 4/1 time signature.
- Measure 4: Measure number 5, 3/1 time signature.
- Measure 5: Measure number 5, 4/1 time signature.
- Measure 6: Measure number 5, 3/1 time signature.

**Staff 5 (Fourth Voice):**

- Measures 1-2: Bass clef, 4/4 time, treble and bass staves. Dynamics: *p*, *pp*.
- Measure 3: Measure number 5, 4/1 time signature.
- Measure 4: Measure number 5, 3/1 time signature.
- Measure 5: Measure number 5, 4/1 time signature.
- Measure 6: Measure number 5, 3/1 time signature.

**Staff 6 (Fifth Voice):**

- Measures 1-2: Bass clef, 4/4 time, treble and bass staves. Dynamics: *p*, *pp*.
- Measure 3: Measure number 5, 4/1 time signature.
- Measure 4: Measure number 5, 3/1 time signature.
- Measure 5: Measure number 5, 4/1 time signature.
- Measure 6: Measure number 5, 3/1 time signature.

**Performance Instructions:**

- Reed.* \* (Reed) appears multiple times throughout the page.
- mp poco a poco cresc.* (mezzo-forte, gradually increasing in volume) is indicated in the fourth staff.
- f* (fortissimo) is indicated in the fifth staff.
- mp* (mezzo-forte) is indicated in the sixth staff.

8  
*molto fff*      *pesante possibile*  
 \* Ped.      \* Ped. \*  
 \* Ped.      \* Ped. \*  
 \* Ped.      \* Ped. \*  
 Ossia  
 8  
*molto fff*      *marcatissimo*  
 \* Ped.      \* Ped. \*  
 \* Ped.      \* Ped. \*  
 \* Ped.      \* Ped. \*

8  
*l.h.*  
 \* Ped.      \* Ped.

8  
*p*      *fff*  
*pp*  
 \* Ped.      \* Ped.

*cresc. molto poco a poco*

8

*furioso*  
*fff*

9

10

*tempo ad lib.*  
*(fist)*  
*ffff*





# Charles Villiers Stanford

## FOR PIANO

<b>Five Caprices.</b> Op. 136.....	net 3.00	<b>Six Characteristic Pieces.</b> Op. 132 .....	net 2.50
1. C minor		Published separately:	
2. D minor		In Modo Dorico .....	net .50
3. G minor		Romance in B flat .....	net .75
4. E flat		Study .....	net .75
5. A flat		Roundel .....	net .50
<b>Three Dante Rhapsodies.</b> Op. 92		Romance in A flat .....	net .50
No. 1 (Francesca) in A min.....	net .75	Toccata .....	net .50
No. 2 (Beatrice) in B.....	net .75	<b>Irish Rhapsody.</b> No. 1 ( <i>Arr.</i> ) .....	net 1.00
No. 3 (Capaneo) in C.....	net .75		

## SONGS — SECULAR

<b>Britons, Guard Your Own.</b>		<b>Cushendall.</b> An Irish Song Cycle .....	net 1.50
High, B flat; Low, G .....	net .75	1. Ireland	
<b>City Child.</b> High, G; Low, E flat .....	net .75	2. Did you ever?	
<b>Easter Snow.</b> High, D; Low, B flat .....	net .75	3. Cushendall	
<b>John Kelly.</b> High, D; Low, B flat.....	net 1.00	4. The Crow	
<b>Little Admiral, The.</b> Medium, C.....	net .75	5. Daddy-Long-Legs	
<b>Phoebe.</b> Medium, B flat .....	net 1.00	6. How does the wind blow?	
<b>Grandeur.</b> Low, C min. ....	net .75	7. Night	
<b>Sailing at Dawn.</b> Medium, E flat.....	net .75	<b>Fire of Turf, A.</b> Cycle of Irish Songs for	
<b>Silence.</b> High, A flat; Low, F .....	net .75	low voice.....	net 1.50
<b>Song of Asia.</b> High, A; Low, F.....	net 1.00	1. A Fire of Turf	
<b>Song of the Sou'wester.</b> Medium, C min., net .75		2. The Chapel on the Hill	
<b>Song of the Spirit of the Hour.</b>		3. Cowslip Time	
Medium, G min.....	net 1.00	4. Scared	
<b>Spring.</b> High, E flat; Low, C.....	net .75	5. Blackberry Time	
<b>Vision, The.</b> High, B flat; Low, G .....	net .75	6. The Fair	
		7. The West Wind	

## SONGS — SACRED

<b>Bible Songs</b> with Chorales ad lib. Organ Acc. Op. 113	
Song of Battle ( <i>Ps. CXXIV</i> ). High, B flat min.; Low, G min.....	net 1.00
Song of Freedom ( <i>Ps. CXXVI</i> ). High, E flat; Low, C .....	net 1.00
Song of Hope ( <i>Ps. CXXX</i> ). High, F min.; Low, D min.....	net 1.00
Song of Peace ( <i>Isaiah XI</i> ). High, C; Low, A .....	net 1.00
Song of Trust ( <i>Ps. CXXI</i> ). High, F; Low, D flat .....	net 1.00
Song of Wisdom ( <i>Eccl. XXIV</i> ). High, E flat; Low, C .....	net 1.00
Chorales to above in leaflet form .....	each, net .08

A complete list of Charles Villiers Stanford's Partsongs for Male, Mixed and Ladies' voices, Anthems, Chamber-, Orchestra- and Organ Music as published in Stainer & Bell Edition (London) will be mailed upon request.

## SOLE AGENTS

**J. FISCHER & BRO. - - - NEW YORK**  
7, 8, 10 & 11, Bible House (Astor Place)



# 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° 410 (page 104)*

Maguire's Kick

The rebels' march in 1798

#### *Tune N° 952 (page 242)*

A county of Leitrim Jig

See also tunes N°s 212, 409, 955, 1051

## Nº 2. A Slow Dance

One long and varied tune (in some respects reminiscent rather of the art music of the 17<sup>th</sup> 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 No. 716* (page 180)

Madame Cole

### One of Carolan's finest airs

A musical score for five voices (Soprano, Alto, Tenor, Bass, and Organ) in common time. The vocal parts are in G major, while the Organ part is in E major. The score consists of five systems of music, each with a different vocal line and harmonic progression. The vocal parts feature various rhythmic patterns, including eighth-note and sixteenth-note figures, and dynamic markings like forte (f), piano (p), and trill (tr). The Organ part provides harmonic support with sustained notes and chords.

### Nº 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° 975* (page 249)

Jig

The image shows three staves of musical notation. The top staff begins with a bass clef, a key signature of one sharp (G major), and a 9/8 time signature. It consists of six measures of eighth-note patterns. The middle staff begins with a treble clef and continues the eighth-note patterns from the first staff. The bottom staff begins with a bass clef and concludes the eighth-note patterns from the first staff.

*Tune N° 980* (page 250)

Hop Jig  
Allegro

**N° 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° 397* (page 101)

Take her out and air her - a Cork Reel -

From P. Carew's MSS.

*Tune N° 394* (page 100)

The cutting of the hay

From P. Mac Dowell Esq.



See also tune N° 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

**J. Fischer & Bro. . . . New York**  
**7, 8, 10 & 11, Bible House (Astor Place)**

J.F. & B. 4141 / 2/3/4 Sp.



# IRISH DANCES

## Nº 2 A Slow Dance

\* New Edition

*Edited, fingered and revised  
by*

Percy Grainger

STANFORD - GRAINGER

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

Piano

Copyright, 1910, by Houghton & Co. Assigned to Stainer & Bell, Ltd. 1912. Assigned to J. Fischer & Bro. 1916

J.F. & B. 4142-9

\* Copyright, 1916, by J. Fischer & Bro.  
All Mechanical Rights Reserved

The top notes very prominent

Sheet music for piano, page 6, featuring six staves of musical notation. The music is in common time, key signature of B-flat major (two flats). The notation includes various dynamics like *p*, *f*, *ff*, *sff*, and *tr*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 35. Articulation marks like dots and dashes are also present. The music consists of six staves, each with a treble clef and a bass clef.



Musical score for piano, page 25, measures 5-12. The score consists of two staves. The top staff is in bass clef, B-flat key signature, and 2/4 time. It features a dynamic marking *p* over a melodic line and a harmonic line consisting of eighth-note chords. The bottom staff is in treble clef, A-flat key signature, and 2/4 time. It features a dynamic marking *dolce* over a harmonic line of eighth-note chords. Measure numbers 5 through 12 are indicated below the staves.

*poco sost.*

*dim.*

*a tempo*

*molto espressivo*

*poco cresc.*

*poco rallent.?*

*dolce*

Tempo I.

*p*

hold with sustaining (middle) pedal

hold with sustaining pedal

mp

sustaining pedal

poco a poco cresc. molto

sustaining pedal

Ped. Ped.

8.

f

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

p dim.

(senza Ped.)

4 2 3 5 3 1

marcato il basso

The musical score consists of four systems of organ music. System 1 starts with dynamic *p*, followed by sustained notes on the middle pedal (indicated by a dashed box). The dynamic changes to *mp* and the sustain pedal is held (indicated by another dashed box). System 2 begins with a sustained note on the sustaining pedal (indicated by a dashed box), followed by a crescendo from *poco a poco cresc. molto*. Sustained notes on the middle and sustaining pedals are indicated by dashed boxes. Pedal strokes are marked with arrows above the notes. System 3 shows a sustained note on the sustaining pedal (indicated by a dashed box), followed by a dynamic *f* and sustained notes on the middle and sustaining pedals. Pedal strokes are marked with arrows above the notes. System 4 ends with dynamic *p dim.* and a measure marked *(senza Ped.)*. The final measure begins with a dynamic *marcato il basso* and includes a fingering instruction  $\begin{matrix} 4 & 2 \\ 3 & 1 \\ 5 & 3 \end{matrix}$ .

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

8

*p cresc.*

*f decresc.*

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

8

*ff*

*mp*

*p*

*pp*

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

*trill*

*v*

*5 4*

*4 3*









# Charles Villiers Stanford

## FOR PIANO

<b>Five Caprices.</b> Op. 136.....	net 3.00	<b>Six Characteristic Pieces.</b> Op. 132 .....	net 2.50
1. C minor		Published separately:	
2. D minor		In Modo Dorico .....	net .50
3. G minor		Romance in B flat .....	net .75
4. E flat		Study .....	net .75
5. A flat		Roundel .....	net .50
<b>Three Dante Rhapsodies.</b> Op. 92		Romance in A flat .....	net .50
No. 1 (Francesca) in A min.....	net .75	Toccata .....	net .50
No. 2 (Beatrice) in B.....	net .75		
No. 3 (Capaneo) in C.....	net .75	<b>Irish Rhapsody.</b> No. 1 ( <i>Arr.</i> ) .....	net 1.00

## SONGS — SECULAR

<b>Britons, Guard Your Own.</b>		<b>Cushendall.</b> An Irish Song Cycle .....	net 1.50
High, B flat; Low, G .....	net .75	1. Ireland	
<b>City Child.</b> High, G; Low, E flat.....	net .75	2. Did you ever?	
<b>Easter Snow.</b> High, D; Low, B flat .....	net .75	3. Cushendall	
<b>John Kelly.</b> High, D; Low, B flat.....	net 1.00	4. The Crow	
<b>Little Admiral, The.</b> Medium, C.....	net .75	5. Daddy-Long-Legs	
<b>Phoebe.</b> Medium, B flat .....	net 1.00	6. How does the wind blow?	
<b>Grandeur.</b> Low, C min.....	net .75	7. Night	
<b>Sailing at Dawn.</b> Medium, E flat.....	net .75		
<b>Silence.</b> High, A flat; Low, F .....	net .75	<b>Fire of Turf, A.</b> Cycle of Irish Songs for	
<b>Song of Asia.</b> High, A; Low, F.....	net 1.00	low voice.....	net 1.50
<b>Song of the Sou'wester.</b> Medium, C min., net	.75	1. A Fire of Turf	
<b>Song of the Spirit of the Hour.</b>		2. The Chapel on the Hill	
Medium, G min.....	net 1.00	3. Cowslip Time	
<b>Spring.</b> High, E flat; Low, C.....	net .75	4. Scared	
<b>Vision, The.</b> High, B flat; Low, G .....	net .75	5. Blackberry Time	
		6. The Fair	
		7. The West Wind	

## SONGS — SACRED

<b>Bible Songs</b> with Chorales ad lib. Organ Acc. Op. 113	
Song of Battle ( <i>Ps. CXIV</i> ). High, B flat min.; Low, G min.....	net 1.00
Song of Freedom ( <i>Ps. CXXVI</i> ). High, E flat; Low, C .....	net 1.00
Song of Hope ( <i>Ps. CXXX</i> ). High, F min.; Low, D min.....	net 1.00
Song of Peace ( <i>Isaiah XI</i> ). High, C; Low, A .....	net 1.00
Song of Trust ( <i>Ps. CXI</i> ). High, F; Low, D flat .....	net 1.00
Song of Wisdom ( <i>Eccl. XXIV</i> ). High, E flat; Low, C .....	net 1.00
Chorales to above in leaflet form .....	each, net .08

A complete list of Charles Villiers Stanford's Partsongs for Male, Mixed and Ladies' voices, Anthems, Chamber-, Orchestra- and Organ Music as published in Stainer & Bell Edition (London) will be mailed upon request.

SOLE AGENTS

J. FISCHER & BRO. - - - NEW YORK  
7, 8, 10 & 11, Bible House (Astor Place)



# 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 folktunes 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° 410 (page 104)*

Maguire's Kick

The rebels' march in 1798

#### *Tune N° 952 (page 242)*

A county of Leitrim Jig

See also tunes N°s 212, 409, 955, 1051

## Nº 2. A Slow Dance

One long and varied tune (in some respects reminiscent rather of the art music of the 17<sup>th</sup> 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° 716* (page 180)

Madame Cole

One of Carolan's finest airs

## Nº 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° 975* (page 249)

Jig

*Tune N° 980* (page 250)

Hop Jig  
Allegro

This block contains two staves of musical notation in common time (indicated by a 'C'). The first staff uses a treble clef, and the second staff uses a bass clef. The notation consists of eighth and sixteenth note patterns, typical of a jig.

**N° 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° 397* (page 101)

Take her out and air her — a Cork Reel —

From P. Carew's MSS.

This block contains three staves of musical notation in common time (indicated by a 'C'). The notation features eighth and sixteenth notes, with some sharp signs indicating key changes.

*Tune N° 394* (page 100)

The cutting of the hay

From P. Mac Dowell Esq.

This block contains three staves of musical notation in common time (indicated by a 'C'). The notation consists of eighth and sixteenth note patterns, with a mix of common and sixteenth note heads.

See also tune N° 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

**J. Fischer & Bro. . . . New York**  
**7, 8, 10 & 11, Bible House (Astor Place)**

## 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.  $\frac{9}{8}$  between 100 & 108

Piano

The musical score consists of five staves of piano music. The first staff shows a treble clef, a key signature of one sharp, and common time (indicated by a 'C'). The tempo is Allegretto ma sempre pianissimo, with a metronome marking between 100 and 108. Fingerings such as 1, 2, 3, 4, and 5 are used throughout. Pedal markings (Ped.) and asterisks (\*) are placed under certain notes. The second staff continues the pattern. The third staff begins with a dynamic 'espress.' over a treble clef staff. The fourth staff starts with a bass clef. The fifth staff concludes the section.

Copyright, 1907, by Houghton & Co. Assigned to Stainer & Bell, Ltd. 1912. Assigned to J. Fischer & Bro. 1916

\*Copyright, 1916, by J. Fischer & Bro.  
 All Mechanical Rights Reserved

Musical score for orchestra and piano, page 8. The score consists of five systems of music. System 1: Bassoon 1 (Bass clef) plays eighth-note pairs; Bassoon 2 (Bass clef) plays eighth-note pairs. System 2: Bassoon 1 (Bass clef) plays eighth-note pairs; Bassoon 2 (Bass clef) plays eighth-note pairs. System 3: Bassoon 1 (Bass clef) plays eighth-note pairs; Bassoon 2 (Bass clef) plays eighth-note pairs. System 4: Bassoon 1 (Bass clef) plays eighth-note pairs; Bassoon 2 (Bass clef) plays eighth-note pairs. System 5: Bassoon 1 (Bass clef) plays eighth-note pairs; Bassoon 2 (Bass clef) plays eighth-note pairs.

*p poco marc.*

(senza Ped.)

*dolciss.*

*stacc.*

*pp*

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

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

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

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

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

The image shows a page of sheet music for piano, consisting of six staves. The music is in common time and major key. The first staff features dynamic markings like 'ppp' and 'pp giocoso'. The second staff includes pedaling instructions 'Ped.' and 'Ped.\*'. The third staff has a dynamic 'pp' and a tempo marking 'marc.'. The fourth staff contains a dynamic 'poco' and a tempo marking 'ritard.'. The fifth staff includes a dynamic 'non legato' and a tempo marking 'a tempo'. The sixth staff features a dynamic '(tenuto)' and a pedaling instruction 'Ped.\*'. Fingerings are indicated throughout the piece, such as '1 2 3 4 5' and '(1) 2 3 4 5'. The music consists of various chords and melodic lines.

*quasi corni*

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

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

*pp stacc.*

*pp*

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

*senza Ped.*

Ossia

*pp*

*poco*

*giocoso*

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

Ossia

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

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

*Ped.* *Ped.*

5  
1 3 2 5 3 5 5 l.h.

(1323) *tr* 8  
poco ppp espress. poco ritard. (tenuto)  
1 2 1 2 4 5 2 4 5 (tenuto)  
4 5 \* Ped. Ped. \* Ped. Ped. \* Ped. Ped. \* Ped.

a tempo pp giocoso  
\* Ped. Ped. \* Ped. \* Ped. (senza Ped.)

ritard.

*pp giocoso ma delicato*  
(senza Ped.) Hold with sustaining (middle)pedal  
r.h. Hold with sustaining pedal  
Ped.\* Ped.\* (senza Ped.)





# Charles Villiers Stanford

## FOR PIANO

<b>Five Caprices.</b> Op. 136.....	net 3.00	<b>Six Characteristic Pieces.</b> Op. 132 .....	net 2.50
1. C minor		Published separately:	
2. D minor		In Modo Dorico .....	net .50
3. G minor		Romance in B flat .....	net .75
4. E flat		Study .....	net .75
5. A flat		Roundel .....	net .50
<b>Three Dante Rhapsodies.</b> Op. 92		Romance in A flat .....	net .50
No. 1 (Francesca) in A min.....	net .75	Toccata .....	net .50
No. 2 (Beatrice) in B.....	net .75		
No. 3 (Capaneo) in C .....	net .75	<b>Irish Rhapsody.</b> No. 1 ( <i>Arr.</i> ) .....	net 1.00

## SONGS — SECULAR

<b>Britons, Guard Your Own.</b>		<b>Cushendall.</b> An Irish Song Cycle .....	net 1.50
High, B flat; Low, G .....	net .75	1. Ireland	
<b>City Child.</b> High, G; Low, E flat .....	net .75	2. Did you ever ?	
<b>Easter Snow.</b> High, D; Low, B flat .....	net .75	3. Cushendall	
<b>John Kelly.</b> High, D; Low, B flat .....	net 1.00	4. The Crow	
<b>Little Admiral, The.</b> Medium, C.....	net .75	5. Daddy-Long-Legs	
<b>Phoebe.</b> Medium, B flat .....	net 1.00	6. How does the wind blow ?	
<b>Grandeur.</b> Low, C min.....	net .75	7. Night	
<b>Sailing at Dawn.</b> Medium, E flat.....	net .75		
<b>Silence.</b> High, A flat; Low, F .....	net .75	<b>Fire of Turf, A.</b> Cycle of Irish Songs for	
<b>Song of Asia.</b> High, A; Low, F.....	net 1.00	low voice.....	net 1.50
<b>Song of the Sou'wester.</b> Medium, C min., net	.75	1. A Fire of Turi	
<b>Song of the Spirit of the Hour.</b>		2. The Chapel on the Hill	
Medium, G min.....	net 1.00	3. Cowslip Time	
<b>Spring.</b> High, E flat; Low, C.....	net .75	4. Scared	
<b>Vision, The.</b> High, B flat; Low, G .....	net .75	5. Blackberry Time	

## SONGS — SACRED

<b>Bible Songs</b> with Chorales ad lib. Organ Acc. Op. 113	
Song of Battle ( <i>Ps. CXXIV</i> ). High, B flat min.; Low, G min.....	net 1.00
Song of Freedom ( <i>Ps. CXXVI</i> ). High, E flat; Low, C .....	net 1.00
Song of Hope ( <i>Ps. CXIX</i> ). High, F min.; Low, D min.....	net 1.00
Song of Peace ( <i>Isaiah XI</i> ). High, C; Low, A .....	net 1.00
Song of Trust ( <i>Ps. CXI</i> ). High, F; Low, D flat .....	net 1.00
Song of Wisdom ( <i>Eccl. XXIV</i> ). High, E flat; Low, C .....	net 1.00
Chorales to above in leaflet form .....	each, net .08

A complete list of Charles Villiers Stanford's Partsongs for Male, Mixed and Ladies' voices, Anthems, Chamber-, Orchestra- and Organ Music as published in Stainer & Bell Edition (London) will be mailed upon request.

## SOLE AGENTS

J. FISCHER & BRO. - - - NEW YORK  
7, 8, 10 & 11, Bible House (Astor Place)



# 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° 410 (page 104)*

Maguire's Kick

The rebels' march in 1798

#### *Tune N° 952 (page 242)*

A county of Leitrim Jig

See also tunes N°s 212, 409, 955, 1051

## Nº 2. A Slow Dance

One long and varied tune (in some respects reminiscent rather of the art music of the 17<sup>th</sup> 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° 716* (page 180)

Madame Cole

One of Carolan's finest airs

## Nº 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° 975* (page 249)

Jig

*Tune N° 980 (page 250)*

Hop Jig  
Allegro

**N° 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° 397 (page 101)*

Take her out and air her - a Cork Reel -

From P. Carew's MSS.

*Tune N° 394 (page 100)*

The cutting of the hay

From P. Mac Dowell Esq.



See also tune N° 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

**J. Fischer & Bro. .... New York**  
**7, 8, 10 & 11, Bible House (Astor Place)**



# 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

(senza Ped.)

p

stacc.

(sempre senza Ped.)

Ossia

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Copyright, 1908, by Houghton & C°      Assigned to Stainer & Bell, Ltd. 1912.      Assigned to J. Fischer & Bro. 1916

\* Copyright, 1916, by J. Fischer & Bro.  
All Mechanical Rights Reserved

8.

8.

*dim.*

Ossia

poco marc.

*mp*

*poco marc.*

J. F. & B. 4144-13

Sheet music for piano, page 10, showing measures 4-12. The music is in common time and includes dynamic markings like *ff*, *mp*, *poco cresc.*, and *cresc.*. Fingerings are indicated above the notes. Pedal instructions (Ped.) with asterisks are placed below the bass staff.

8

Fingerings: 1, 2, 3, 4, 5; dynamic markings: *ped.*, *ped.\**, *dim.*, *p*, *pp*, *poco marc.*, *cresc.*, *sempre cresc.*



Poco meno mosso? ( $\downarrow$  = about 104?)

This image shows five staves of musical notation for piano, likely from a piece by Chopin. The notation includes various dynamics such as *p*, *pp*, *poco dim.*, *poco cresc.*, and *mf*. Fingerings are indicated above the keys, such as 1, 2, 3, 4, 5, and 1-2, 3-5. Performance instructions like "Ped." (pedal) and "Ossia" are also present. The music consists of measures 1 through 10, with measure 10 ending with an asterisk (\*).

11

**Hold with sustaining (middle) pedal**

*p* *dolce* *Ossia*

*stacc. 4* *mp*

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

*p* *stacc. 1* *ped.* \* *ped.* \* *ped.* \*

*p* *stacc. 4* *poco cresc.* *mf*

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

*p subito* *pp*

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

Musical score page 12, measures 1-8. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1: Both staves play eighth-note chords. Measure 2: Both staves play eighth-note chords. Measure 3: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 4: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measures 5-8: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 8 ends with a fermata over the bass staff.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*  
poco marc.

Musical score page 12, measures 9-16. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 9: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 10: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measures 11-12: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 13: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 14: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 15: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 16: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

3  
Ped. \*

Tempo primo (♩ = about 138)

Hold with sustaining (middle) pedal

off

Musical score page 12, measures 17-24. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 17-18: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measures 19-20: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measures 21-22: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measures 23-24: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Ped. \* Ped.  
sf p  
Ossia Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Musical score page 12, measures 25-32. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 25-26: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measures 27-28: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measures 29-30: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measures 31-32: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

stacc.  
poco marc.  
Ped.\* Ped. Ped. \* Ped. \* 3 5 3 5 Ped.\*  
5 3 1 3 2 3 1 2 4  
stacc.  
Ped.\*



*poco marc.*

*ff* *mp*

*p subito*

*cresc.*

*ff*



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

The image shows a page of sheet music for piano, likely from a piece by Liszt. The music is in common time and consists of four systems. The first system starts with an 'Ossia' section, featuring two staves. The top staff has two 'glissando' markings above the notes. The bottom staff has a '4/3 (nails)' marking and a 'glissando' marking. The second system begins with 'fff feroce'. The third system starts with 'sempre fffff'. The fourth system features a box labeled 'Hold with sustaining (middle) pedal' over a measure, with a 'cresc.' instruction below it. The music includes various dynamic markings like 'ff', 'fff', and 'fff\*', as well as fingerings (e.g., 1, 2, 3, 4, 5) and踏板 (Ped.) markings.





# Charles Villiers Stanford

## FOR PIANO

<b>Five Caprices.</b> Op. 136.....	net 3.00	<b>Six Characteristic Pieces.</b> Op. 132 .....	net 2.50
1. C minor		Published separately:	
2. D minor		In Modo Dorico .....	net .50
3. G minor		Romance in B flat .....	net .75
4. E flat		Study .....	net .75
5. A flat		Roundel .....	net .50

### Three Dante Rhapsodies. Op. 92

No. 1 (Francesca) in A min.....	net .75		
No. 2 (Beatrice) in B.....	net .75		
No. 3 (Capaneo) in C.....	net .75	<b>Irish Rhapsody.</b> No. 1 ( <i>Arr.</i> ) .....	net 1.00

## SONGS — SECULAR

<b>Britons, Guard Your Own.</b>		<b>Cushendall.</b> An Irish Song Cycle .....	net 1.50
High, B flat; Low, G .....	net .75	1. Ireland	
<b>City Child.</b> High, G; Low, E flat.....	net .75	2. Did you ever ?	
<b>Easter Snow.</b> High, D; Low, B flat .....	net .75	3. Cushendall	
<b>John Kelly.</b> High, D; Low, B flat.....	net 1.00	4. The Crow	
<b>Little Admiral, The.</b> Medium, C.....	net .75	5. Daddy-Long-Legs	
<b>Phoebe.</b> Medium, B flat .....	net 1.00	6. How does the wind blow ?	
<b>Grandeur.</b> Low, C min. ....	net .75	7. Night	
<b>Sailing at Dawn.</b> Medium, E flat.....	net .75	<b>Fire of Turf, A.</b> Cycle of Irish Songs for	
<b>Silence.</b> High, A flat; Low, F .....	net .75	low voice.....	net 1.50
<b>Song of Asia.</b> High, A; Low, F.....	net 1.00	1. A Fire of Turf	
<b>Song of the Sou'wester.</b> Medium, C min., net .75		2. The Chapel on the Hill	
<b>Song of the Spirit of the Hour.</b>		3. Cowslip Time	
Medium, G min.....	net 1.00	4. Scared	
<b>Spring.</b> High, E flat; Low, C .....	net .75	5. Blackberry Time	
<b>Vision, The.</b> High, B flat; Low, G .....	net .75	6. The Fair	
		7. The West Wind	

## SONGS — SACRED

<b>Bible Songs</b> with Chorales ad lib. Organ Acc. Op. 113	
Song of Battle ( <i>Ps. CXXV</i> ). High, B flat min.; Low, G min.....	net 1.00
Song of Freedom ( <i>Ps. CXXVI</i> ). High, E flat; Low, C .....	net 1.00
Song of Hope ( <i>Ps. CXXX</i> ). High, F min.; Low, D min.....	net 1.00
Song of Peace ( <i>Isaiah XI</i> ). High, C; Low, A .....	net 1.00
Song of Trust ( <i>Ps. CXXI</i> ). High, F; Low, D flat .....	net 1.00
Song of Wisdom ( <i>Eccl. XXIV</i> ). High, E flat; Low, C .....	net 1.00
Chorales to above in leaflet form .....	each, net .08

A complete list of Charles Villiers Stanford's Partsongs for Male, Mixed and Ladies' voices, Anthems, Chamber-, Orchestra- and Organ Music as published in Stainer & Bell Edition (London) will be mailed upon request.

## SOLE AGENTS

J. FISCHER & BRO. - - - NEW YORK  
7, 8, 10 & 11, Bible House (Astor Place)