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G7611

PERCY ALDRIDGE GRAINGER.
BRITISH FOLK-MUSIC SETTINGS.

(Lovingly and reverently dedicated to the memory of Edward Grieg.)

No. 7. "Brigg Fair."

Price 4d net.

Folk-song from Lincolnshire.

Tune taken down at Brigg, Lincs., 11.4.'05.

from the singing of
M^r JOSEPH TAYLOR,
OF SAXBY ALL SAINTS, LINCOLNSHIRE
by Percy Aldridge Grainger.
AND SET FOR
a single high male voice and mixed chorus
BY

PERCY ALDRIDGE GRAINGER.
Revised edition.

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Verses 1 & 2 from the singing of M^r Joseph Taylor, & M^r Deene. of Hibaldstow, Lincs. As no further verses of "Brigg Fair" have as yet [1911] been found, I have added on 3 verses from 2 quite other songs: Verse 3 from "Low down in the broom," see "Journal of the Folk Song Society" No. 3, p. 94, very kind permission to use which being granted by the collector M^r W. Percy Merrick. Verses 4 & 5 from "The merry king" sung to me by M^r Alfred Hunt, of West Sussex. [see "Journal of the Folk Song Society" No. 12, p. 224. P.A.G.]

WITH GENTLE SWING. M.M. ♩.: about 54.

Verse 1. It was on the fifth of Au - gust, *er the wea - ther

Single high male voice.
(Tenor Solo)

up with the lark in the morn - ing, with my heart so

hum with closed mouths

Women.

hum with closed mouths

Higs.
(Tenors)

hum with closed mouths

Middles
(Baritones)
LOWS.
(Basses)

hum with closed mouths

Piano version
of
Chorus score.

For practice only

*er" is a folk-singer's added "nonsense-syllable" & should rhyme with "her" (the "r" being mute)

35709

Schott & Co. Ltd. London.

various impressions of my first...

Handwritten signature or note at the bottom right.

fine and fair, 10 un - to Brigg Fair I did re - pair, for love I 1st time.
 full of glee, of think - ing there to meet my dear, long

This system contains the first two staves of music. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The first measure of the vocal line is marked with a box containing the number '10'. The first ending of the vocal line is marked with a box containing '1st time.'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The dynamic marking 'pp' (pianissimo) is present in the piano part.

was 15 in - clined. v.2 I rose 2nd time 20
 time I'd wished to see. *mp*

p 15 2nd time 20 *louden slightly* *don't drag.*

p 15 2nd time 20 *louden slightly* *don't drag.*

This system contains the second two staves of music. The vocal line continues on the treble clef staff. The piano accompaniment continues on the grand staff. The key signature changes to two flats (B-flat and E-flat). The first measure of the vocal line is marked with a box containing the number '15'. The first ending of the vocal line is marked with a box containing '2nd time'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The dynamic marking 'mp' (mezzo-piano) is present in the vocal line, and 'p' (piano) is present in the piano part. The instruction 'louden slightly' is written above the piano part, and 'don't drag.' is written above the vocal line.

Brigg Fair.

mf **25** **30**

V.3. I took hold of her li - lywhite hand, O — and mer - ri - ly was her heart —

mp (or mf)

25 **30**

mp (or mf)

25 **30**

mp

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a mezzo-forte (*mf*) dynamic and measure numbers 25 and 30. The lyrics are "I took hold of her li - lywhite hand, O — and mer - ri - ly was her heart —". The piano accompaniment consists of two staves below the vocal line, with dynamics of mezzo-piano (*mp*) or mezzo-forte (*mf*) and measure numbers 25 and 30. The piano part features a steady accompaniment with some melodic lines.

35 **40**

— "And now we're met to - ge - ther I hope we ne'er shall part!"

louden.

p

35 **40**

louden.

p

louden.

35 **40**

p *louden.*

Detailed description: This system contains the second two staves of music. The top staff is the vocal line, starting with measure numbers 35 and 40. The lyrics are "— 'And now we're met to - ge - ther I hope we ne'er shall part!'". The piano accompaniment consists of two staves below the vocal line. Dynamics include piano (*p*) and fortissimo (*louden.*). Measure numbers 35 and 40 are indicated. The piano part features a steady accompaniment with some melodic lines and triplets.

45

mp louden bit by bit.

V.4 For it's meet - ing is a plea - sure, and part - ing is a grief,

mp louden bit by bit.

V.4 For it's meet - ing is a plea - sure, and part - ing is a grief

mp louden bit by bit.

V.4 For it's meet - ing's a plea - sure, and part - ing is a grief,

mp louden bit by bit.

50 breathe at will.

55

— but an un - con - stant lov - er. (*below.*)

but an un - con - stant lov - er is worse than a - ny thief.

50

55

but an un - con - stant lov - er is worse than a thief.

— but an un - con - stant lov - er is worse than a - ny thief.

50

55

60

soften lots

hum with closed mouths.

soften bit by bit.

(tog.)

60 hum with closed mouths.

ff

mp

soften

hum with closed mouths.

hum with closed mouths.

f

hum with closed mouths.

soften

60

Detailed description: This system contains measures 60 through 64. It features four staves: vocal line, two vocal parts, and piano accompaniment. The vocal line starts with a fermata and the instruction 'soften lots'. The two vocal parts have 'hum with closed mouths.' written above them. The piano part has 'ff' at the beginning and 'mp' and 'soften' later. Measure numbers 60, 60, and 60 are placed above the vocal staves. A '(tog.)' marking is at the end of the second vocal staff.

65

70

p

soften

65

70

mf

f

p

soften

soften

65

70

Detailed description: This system contains measures 65 through 70. It features four staves: vocal line, two vocal parts, and piano accompaniment. The vocal line has a fermata and 'p' dynamic. The two vocal parts have 'soften' written above them. The piano part has 'f' at the beginning and 'p' and 'soften' later. Measure numbers 65, 70, 65, 70, 65, and 70 are placed above the vocal staves.

Brigg Fair.

N. J. COLLEGE
FOR WOMEN
MUSIC DEPT.

75 *slightly slower.* *pp* 80

v. 5. The green leaves they shall with - er and the branch-es they shall

ppp breathe at will.

ppp breathe at will.

ppp breathe at will.

ppp

85 *Slow off* 90

die — if ev - er I prove false to her, to the girl that loves — me.

85 90

85 90

18.1.06.



CHORAL COMPOSITIONS

BY

PERCY ALDRIDGE GRAINGER

MIXED CHORUS WITH INSTRUMENTAL ACCOMPANIMENT

(Symphony or chamber orchestra, or pipe-organ, or harmonium, or piano, or piano duet, or 2 pianos)

	NET
Marching Song of Democracy, 4-part (7½ mins.)	4 -
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The Peora Hunt (<i>Kipling</i>), 5-part (0¾ min.)	6d.
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Recessional (<i>Kipling</i>), 5-part (2¾ mins.)	6d.

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Shallow Brown (Sea Chanty), piano accomp. or chamber orchestra accomp. (3½ mins.)	8d.
The Widow's Party (<i>Kipling</i>), piano-duet accomp., or chamber orchestra accomp. (3½ mins.)	6d.

Published by or obtainable from

SCHOTT & Co., Ltd.,

48 GREAT MARLBOROUGH STREET, LONDON, W. 1

(N.B.—All prices apply to vocal scores unless otherwise specified).