



A Percy Grainger Portrait

*Featuring Irish Tune from County Derry, Mock Morris, My Robin Is to the Greenwood Gone,
and Children's March "Over the Hills and Far Away"*

By Percy Aldridge Grainger
Arranged by Douglas E. Wagner (ASCAP)

INSTRUMENTATION

- 1 Conductor
 - 8 1st Violin
 - 8 2nd Violin
 - 5 Viola
 - 5 Cello
 - 5 String Bass
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The innovative variety found in the music of Percy Grainger is showcased in this string-friendly arrangement of four of his endearing favorites from the concert repertoire. The arrangement presents a highly musical programming option for concert or contest, written to bring out the very best from your players.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.


Belwin/Pop String Editor

PROGRAM NOTES

The boundless creative energy and passion for life of Australian-born composer and pianist Percy Aldridge Grainger (1882–1961) is reflected in the four works included in this eclectic sampling of his music:

Irish Tune from County Derry

No doubt the most beloved folk song of all time, Grainger turned this simple tune into an emotional concert work, full of rich harmonies and powerful sonorities. Settings include solo piano (1911), chorus (1912), string orchestra with two horns (1913), and military band (1918).

Mock Morris

In the composer's own words: "The rhythmic cast of "Mock Morris" somewhat resembles traditional English Morris Dance tunes, though no actual traditional tune was made use of. The piece was prompted by the motto, 'Always merry and bright.'

My Robin Is to the Greenwood Gone

Written in 1912, this work is based on the folk song of the same name, taken from William Chappell's 1893 collection, *Old English Popular Music*. Not a complete and formal arrangement of the tune, Grainger called this a 'free ramble,' where the only direct connection to the original tune is in the first nine ~~stated notes~~, corresponding to the first line of the text.

Children's March: Over the Hills and Far Away

The closing section of the medley draws upon the initial 1918 solo piano ~~version~~ of this buoyant and happy original. The composer later developed these themes in a major 400+ measure concert work in scorings for military band (1919) and two pianos/four hands (1920).

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Featuring Irish Tune from County Derry, Mock Morris,
My Robin Is to the Greenwood Gone, and Children's March "Over the Hills and Far Away"

CONDUCTOR SCORE
Duration - 4:15

By Percy Aldridge Grainger
Arranged by Douglas E. Wagner (ASCAP)

Flowing; not too slowly (♩ = 80)

Violins

Viola

Cello

String Bass

Vlms.

Vla.

Cello

Str. Bass

10

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

10 11 12 13

17

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

14 15 16 17

div.

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

div.

18 19 20 21

Vlns. I

Vlns. II

Vla.

Cello *div.*

Str. Bass

22 23 24 25

26 *div.* *poco rit.*

Vlns. I *f* *mp*

Vlns. II *f* *mp*

Vla. *f* *mp*

Cello *f* *mp*

Str. Bass *f* *mp*

26 27 28 29 30

33 Merrily (♩ = 160)

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

31 32 33 34

Vlns.
I
II

Vla.

Cello

Str. Bass

35 36 37 38

This block contains the first system of a musical score, covering measures 35 to 38. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature is one sharp (F#). The Violin I part has several slurs and accents, with a '4' marking above measure 37. The Viola and Cello parts play sustained chords. The String Bass part is mostly silent, indicated by a flat line.

Vlns.
I
II

Vla.

Cello

Str. Bass

39 40 41 42

This block contains the second system of a musical score, covering measures 39 to 42. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature is one sharp (F#). The Violin I part has a circled measure number '41' above the first measure of the system. The Viola and Cello parts play sustained chords. The String Bass part is mostly silent, indicated by a flat line.

Vlns.
I
II

Vla.

Cello

Str. Bass

Musical score for measures 43-46. The score is for five instruments: Violins I and II, Viola, Cello, and String Bass. The key signature is one sharp (F#). Measure 43 shows a rest for all instruments. Measure 44 features a dynamic change from *f* to *mf* and includes a *div.* marking above the first violin staff. Measure 45 continues the *mf* dynamic. Measure 46 shows a dynamic change from *f* to *mf*. Fingerings (4) and breath marks (V) are indicated above notes in measures 44 and 45.

43 *f* 44 *mf* 45 *f* 46 *mf*

Vlns.
I
II

Vla.

Cello

Str. Bass

Musical score for measures 47-50. The score is for five instruments: Violins I and II, Viola, Cello, and String Bass. The key signature is one sharp (F#). Measure 47 shows a rest for all instruments. Measure 48 features a dynamic change from *f* to *mf*. Measure 49 continues the *mf* dynamic. Measure 50 shows a dynamic change from *f* to *mf*. Trill markings (-3) are present above notes in measures 49 and 50.

47 *f* 48 *mf* 49 *f* 50 *mf*

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

59 60 61 62

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

63 64 65 66 67

Simply and gracefully (♩ = 100)

Vlns.
I
II

Vla.

Cello

Str. Bass

68 69 70 71 72 73

73 -4

div.

Vlns.
I
II

Vla.

Cello

Str. Bass

74 75 76 77 78 79

-3

85

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

4

f

f

f

f

80 81 82 83 84 *f* 85

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

div.

rit.

div.

86 87 88 89 90 91

92 Jauntily (♩ = 116)

Vlns.
I *mf*
II *mf*

Vla.
mf

Cello
mf

Str. Bass
mf

Vlns.
I *f*
II

Vla.

Cello

Str. Bass

101

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

div.

101 102 103 104 105

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

1. 2.

106 107 108 109 110

111

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

111 112 113 114

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

115 116 117 118

119

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

119 120 121 122 123

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

ff

124 125 126 127