FULL SCORE

GRAINGER

IRISH TUNE FROM COUNTY DERRY

EDITED BY R. MARK ROGERS

INSTRUMENTATION

1-FULL SCORE
1-COMPRESSED SCORE
12-FLUTE
2-OBOE
1-CLARINET IN E-flat
3-1st CLARINET in B-flat
3-2nd CLARINET in B-flat
3-3rd CLARINET in B-flat
3-4th CLARINET in B-flat
2-ALTO CLARINET
2-BASS CLARINET
1-CONTRA-ALTO CLARINET
1-CONTRA-BASS CLARINET
2-BASSOON
1-SOPRANO SAXOPHONE
2-SPECIAL ALTO SAXOPHONE
2-ALTO SAXOPHONE
2-TENOR SAXOPHONE
1-BARITONE SAXOPHONE

2-1st CORNET
2-2nd CORNET
2-3rd CORNET
2-4th CORNET
1-1st HORN in F
1-2nd HORN in F
1-3rd HORN in F
1-4th HORN in F
2-1st TROMBONE
2-2nd TROMBONE
2-3rd TROMBONE
3-EUPHONIUM T.C.
3-EUPHONIUM B.C.
6-TUBA
1-STRING BASS
1-SUSPENDED CYMBAL

SUPPLEMENTAL EUROPEAN PARTS

1-1st HORN in E-flat
1-2nd HORN in E-flat
1-3rd HORN in E-flat
1-4th HORN in E-flat
1-1st TROMBONE in B-flat, Treble Clef

1-2nd TROMBONE in B-flat, Treble Clef
1-3rd TROMBONE in B-flat, Treble Clef
2-TUBA in E-flat, Treble Clef
2-TUBA in B-flat, Treble Clef

Time: 3 mins., 20 secs.

COMPLETE	$50.00
FULL SCORE	10.00
COMPRESSED SCORE	5.00
EUROPEAN PARTS, set	5.00
PARTS, ea.	2.00

SMC
S665

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IRISH TUNE FROM COUNTY DERRY

"This tune was collected by Miss J. Ross, of New Town, Limavady, Co Derry, Ireland, and published in *The Petrie Collection of the Ancient Music of Ireland*, Dublin, 1855." -Percy Grainger

The present setting of IRISH TUNE FROM COUNTY DERRY for concert band is part of Percy Grainger's largest body of work, collectively known as British Folk-Music Settings. Further, the setting for concert band is one of four versions of essentially the same setting, the earlier three settings all dating from the years 1902-1912. The setting for unaccompanied mixed chorus (British Folk-Music Setting Nr. 5) is dated as having been made in October of 1902 and is wordless: the members of the chorus are asked to vocalize on "ah" or some other suitable vowel sound and to hum with closed lips. The setting is pitched in E-flat major, and the tempo is given as "Slowly, waywardly, and very feelingly". Grainger includes performance directives to the members of the chorus which may be of interest to conductors of the wind band version:

> Where bigger and smaller notes appear at the same time, in different voices [the larger notes are always the melody, and smaller the accompanimental voices], the bigger notes should be sung greatly to the fore, much louder than the smaller notes.
>
> The smaller notes should be sung accompanyingly, merely forming a quite soft background to the bigger notes.

The second version of this same arrangement is for piano solo: "Dished-up for piano from [Grainger's] setting of the same for unaccompanied mixed chorus", and was completed in July of 1911 (British Folk-Music Setting Nr. 6). It too is in E-flat, and the performance markings read "SLOWISH, but not dragged, and wayward in time", with the tempo marked to be between 84 and 104 pulses per minute [Grainger translated the markings into Italian as "Rubato il tempo, e non troppo lento".] Once again, Grainger includes the simple directive "The tune well to the fore". In an effort to emphasize the point, the melody is engraved in larger notes than the accompaniment.

The third version, and the one which immediately preceded the band setting, is scored for string orchestra (Grainger preferred the term "string band") with 1 or 2 horns (at will) or 10 single strings (British Folk-Music Setting Nr. 15). For this setting, scored in January 1912, Grainger transposed the music to E major, marking the melody "well to the fore". The performance markings read "SLOWLY AND VERY FEELINGLY", and the tempo in this case ranges between 72 and 92 pulses per minute. In 1949, at the request of Leopold Stokowski, Grainger revised the instrumentation, retaining largely the original string writing and adding 2 flutes, oboe, 2 clarinets, 2 bassoons, 2 horns, trumpet, 3 trombones, euphonium, and suspended cymbal.

The setting for concert band was one of Grainger's first contributions to the repertoire for wind band. The music is transposed to F and was published in 1918 (British Folk-Music Setting Nr. 20). In accordance with contemporary usage, Grainger used the term "Military Band" to refer to a mixed ensemble of woodwinds, brass, and percussion, as opposed to the all-brass bands popular in that day [and still surviving to this day in Great Britain, Australia, and New Zealand]. In its initial publication, IRISH TUNE FROM COUNTY DERRY was issued with the composer's band setting of SHEPHERD'S HEY (British Folk-Music Setting Nr. 21).

In May of 1920, Grainger returned to this same melody, composing a radically different harmonization with performance options ranging from 4 single women's voices accompanied by harmonium and three single instruments (almost any instruments will do) up to massed forces including women's and men's chorus, accompanied by pipe organ and symphony orchestra or concert band (British Folk-Music Setting Nr. 29). In the composer's own words, this setting "has nothing in common with the earlier ones as regards harmony, form, etc."

No. 20 of BRITISH FOLK MUSIC SETTINGS

(Lovingly and reverently dedicated to the memory of Edvard Grieg)

Irish Tune from County Derry

Full Score

S655

Set for Military Band by

Percy Aldridge Grainger

Edited by R. Mark Rogers

FLOWINGLY M. M. ♩= about 80

Flute, Oboe, Clarinets (Eb, 1 & 2 Bb, 3 & 4), Alto, Bass, Bassoon, Saxophones (Soprano, Alto, Tenor, Baritone), Horns (1 & 2 Cornets, 3 & 4), Trombones (1 & 2, 3), Euphonium, Tuba, String Bass, Cymbal

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Flute, Oboe, Clarinets (Eb, 1 & 2 Bb, 3 & 4), Alto, Bass, Bassn., Saxes (Sop., Alto, Tenor, Bari), Horns (1 & 2 Cornets, 3 & 4), Trombones (1 & 2, 3), Euph., Tuba, St. Bs., S. Cym.

15 16 17 18 19 20 21 22

Flute
Oboe
CLARINETS
E♭
1 & 2 B♭
3 & 4
Alto
Bass
Bssn.
SAXES
Sop.
Alto
Tenor
Bari
1 & 2 Cornets 3 & 4
1 & 2 Horns 3 & 4
1 & 2 Trombs. 3
Euph.
Tuba
St. Bs.
S. Cym.

mp louden
mp
mp feelingly
mp
f vibrato slight slight
mp louden
17 p gently feelingly
4th Cornet. Horn cue
mp
Soli unis. f slight slight
Soli unis. f slight slight
f slight slight
(accompanyingly)
mp gently louden
mp

23 24 25 26 27 28 29

SLACKEN SLOWER

Flute
Oboe
CLARINETS
E♭
1 & 2 B♭
3 & 4
Alto
Bass
Bssn.
SAXES
Sop.
Alto
Tenor
Bari
1 & 2 Cornets 3 & 4
1 & 2 Horns 3 & 4
1 & 2 Trombs. 3
Euph.
Tuba
St. Bs.
S. Cym.

louden ff p < f > p
p < f > p mf
ff p < f > p
louden ff p < f > p
ff f mp < f very throbbingly (molto vibrato)
f p < f > p
very feelingly ff p < mf > p mp
f vibrato ff mf
24 SLACKEN SLOWER 28
3rd f p < mf > p
f p < mf > p
louden ff p
louden ff mf
f ff unis.
louden mf (accompanyingly) f mf
mp feelingly f p < mf > p
(to the fore) f ff mf
louden f p < mf > p
louden f p < mf > p

SLOW OFF

33 1st SPEED

30 31 32 33 34 35 36

Flute — Solo — p — pp — Solo — pp — feelingly

Oboe

Flute cue

CLARINETS: E♭ 1, 2, B♭ 3, 4, Alto, Bass — pp — very feelingly

Bssn.

SAXES: Sop., Alto, Tenor, Bari

SLOW OFF

33 1st SPEED

1st

1 & 2 Cornets, 3 & 4

1 & 2 Horns, 3 & 4

1 & 2 Trombs., 3

Euph.

Tuba

St. Bs.

S. Cym.

37 38 39 40 41 42 43

Flute — f — louden bit by bit — feelingly

Oboe — mf — p — mf — louden bit by bit

CLARINETS: E♭ 1, 2, B♭ 3, 4, Alto, Bass — pp — mp — p — louden bit by bit

Bssn. — pp — mp — louden bit by bit

SAXES: Sop. — gently — mf — louden bit by bit

Alto — Solo — mf — f

Tenor — pp — mp — louden bit by bit

Bari — p — louden bit by bit

41

1 & 2 Cornets, 3 & 4

1 & 2 Horns, 3 & 4 — Solo — mf — f

1 & 2 Trombs., 3

Euph.

Tuba

St. Bs.

S. Cym.