

**PERCY ALDRIDGE GRAINGER**

**ROOM-MUSIC  
TIT-BITS**

**№ 1. MOCK MORRIS.  
FOR PIANO.  
POPULAR VERSION.**

**SCHOTT & Co., Ltd.  
LONDON**

## ROOM-MUSIC TIT-BITS.

## No. 1. MOCK MORRIS.

for string six-some (6 single players) or string band.

Birthday-Gift,  
Mother, 3.7.'10.

by

PERCY ALDRIDGE GRAINGER.

began 19. 5. 1910. ended 4. 8. 1910.

No folk-music tune-stuffs at all are used herein. The rhythmic cast of the piece is Morris-like, but neither the build of the tunes nor the general lay-out of the form keeps to the Morris dance shape.

P. A. G.

The above can be used in programs.

FOR PIANO.  
POPULAR VERSION.

Score (for strings) net 2/6  
String Parts each net 6d  
For Piano Concert version net 2/6  
For Piano Popular version net 2/6



No pedal is meant to be used except where it is marked.

\* Ped. below a note means that the last pedal is to be raised at the moment of striking the keys (not before) and pressed down again as fast as possible.

AT FAST JOG-TROTting SPEED. M. M. ♩ = between 92 & 104.

Merrily, somewhat pert.

\* The tune of bars 9, 10, 11 & 12 is (unwittingly) cribbed from an early "Magnificat" of Cyril Scott. He has used the phrase again in a piano piece "Chimes" op. 40, No 3, (Elkin & Co Ltd.) in which it can be consulted. P. A. G.

First system of a piano score. The right hand features a melody with a triplet of eighth notes. The left hand provides a harmonic accompaniment. Dynamics include *f* and *mp*. A redaction mark is present below the first measure.

Second system of a piano score. The right hand has a melodic line with a triplet. The left hand has a more active accompaniment. The tempo/mood is marked *Merrily* and the dynamic is *pochissimo cresc.*. A redaction mark is at the end of the system.

Third system of a piano score. The right hand has a melodic line with a triplet. The left hand has a more active accompaniment. Dynamics include *p* and *fsharp*. A redaction mark is at the end of the system.

Fourth system of a piano score. The right hand has a melodic line with a triplet. The left hand has a more active accompaniment. Dynamics include *f* and *mp cresc. poco a poco*. A redaction mark is at the end of the system. Below the system, there is an alternative notation: "or: [musical notation]".

Fifth system of a piano score. The right hand has a melodic line with a triplet. The left hand has a more active accompaniment. The dynamic is *mf*. A redaction mark is at the end of the system.



The tune in the left hand to the fore

\**Red.* \*

*Red.* \*

*Red.*

\*

*mf*

*mf* *Red.*

*f* *Red.*

*f* *Red.*

\*

*Red.* \*

*Red.* *Red.* \*

*Red.* *Red.* \* *Red.* *Red.* \* *Red.* *Red.* \*

\**Red.* \**Red.* *Red.* \**Red.* \**Red.* \**Red.* \**Red.* \**Red.* \*

\**Red.* \**Red.* *Red.* \**Red.* \**Red.* \*

*Red.* \**Red.* *Red.* \*

System 1: Treble and bass staves. Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamics include *sf* and *f*. The word "heavy" is written below the bass staff. The system contains four measures of music with various chords and melodic lines.

System 2: Treble and bass staves. Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamics include *sf*. The system contains four measures of music with various chords and melodic lines.

System 3: Treble and bass staves. Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamics include *sf*. The system contains four measures of music with various chords and melodic lines.

System 4: Treble and bass staves. Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamics include *sf*. The word "cresc." is written above the bass staff. The system contains four measures of music with various chords and melodic lines.

System 5: Treble and bass staves. Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamics include *ff* and "fiercely". The system contains four measures of music with various chords and melodic lines.

or:

*molto cresc.*

*marcatiss.*

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

*fff* — *f* *p scherzando*

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

*poco a poco molto cresc.*

Ped. \* Ped. \*

*clatteringly*

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

*più cresc.*

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



mp

*poco marc.*

Red. \*

Red. \*

Red.

Red. \*

Red. \*

Red. \*

The right hand accompanyingly

pp

mp

*marc.*

The left hand to the fore

Red. \*

Red. \*

Red.

p

mp

p

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

pp

The whole thing very delicate

p

pp

The tune in the left hand to the fore

Red. \*

Red. \*

Red.

(trill)





First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*pp*) dynamic in the treble and a piano (*p*) dynamic in the bass. The bass line features a triplet of eighth notes in the second measure.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a forte sharp (*f sharp*) dynamic in the treble. The bass line includes a *ppp staccato.* marking. Pedal markings are present: *Ped. \** in the first measure and *\* Ped. \** in the second measure.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The piece concludes this system with a *dim.* (diminuendo) marking in the treble.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The piece concludes with a forte sharp (*ff sharp*) dynamic in the treble. A *Ped. \** marking is located below the bass line.

VOCAL & INSTRUMENTAL COMPOSITIONS

BY

PERCY ALDRIDGE GRAINGER

SONGS (Voice & Piano)

THE SPRIG OF THYME  
BRITISH WATERSIDE  
THE PRETTY MAID MILKING HER COW  
SIX DUKES WENT A FISHIN'  
DIED FOR LOVE  
WILLOW WILLOW  
SHALLOW BROWN  
THE TWA CORBIES  
THE MEN OF THE SEA (Kipling)  
THE LOVE SONG OF HAR DYAL (Kipling)  
DEDICATION (Kipling)  
A REIVER'S NECK-VERSE (Swinburne)  
A SONG OF AUTUMN (A. L. Gordon)

VOICE & INSTRUMENTS

(Chamber Music)

WILLOW WILLOW. Voice, string quartet and guitar (or harp, or piano)  
DIED FOR LOVE. Voice and 3 strings  
DIED FOR LOVE. Voice, flute, clarinet and bassoon  
THE TWA CORBIES. Voice and 7 strings  
COLONIAL SONG. Soprano, tenor, violin, 'cello and piano  
SHALLOW BROWN. One or more voices and 12 instruments  
SCOTCH STRATHSPEY & REEL. 4 men's voices and 16 instruments

WOMEN'S VOICES

(Unaccompanied)

THERE WAS A PIG WENT OUT TO DIG

MEN'S VOICES

(Unaccompanied)

DOLLAR AND A HALF A DAY.  
Sea chanty  
NIGHT SONG IN THE JUNGLE (Kipling)  
THE RUNNING OF SHINDAND (Kipling)  
TIGER! TIGER! (Kipling)  
HUNTING SONG OF THE SEEONEE PACK (Kipling)

MEN'S VOICES & PIANO

(or Small Orchestra)

SHALLOW BROWN. Sea chanty  
THE LADS OF WAMPFRAY  
ANCHOR SONG (Kipling)  
DANNY DEEVER (Kipling)  
THE WIDOW'S PARTY (Kipling)

MIXED VOICES

(Unaccompanied)

IRISH TUNE FROM COUNTY DERRY AT TWILIGHT  
BRIGG FAIR  
MORNING SONG IN THE JUNGLE (Kipling)  
SOLDIER, SOLDIER (Kipling)  
THE PEORA HUNT (Kipling)

MIXED VOICES & PIANO

(or Chamber Music)

MOWGLI'S SONG AGAINST PEOPLE (Kipling)  
THE FALL OF THE STONE (Kipling)  
THE PEORA HUNT (Kipling)  
I'M SEVENTEEN COME SUNDAY  
MARCHING TUNE  
THE MERRY WEDDING  
THE BRIDE'S TRAGEDY

VOCAL DUET & ORCHESTRA

COLONIAL SONG. Soprano, tenor, harp and orchestra

MIXED CHORUS & ORCHESTRA

MARCHING SONG OF DEMOCRACY  
FATHER AND DAUGHTER  
THE MERRY WEDDING  
THE BRIDE'S TRAGEDY

PIANO SOLO

SHEPHERD'S HEY  
IRISH TUNE FROM COUNTY DERRY  
COUNTRY GARDENS  
COLONIAL SONG  
CRADLE SONG (Brahms-Grainger)  
HORNPIPE (Handel-Grainger)  
PARAPHRASE ON TSCHAIKOWSKY'S "FLOWER WALTZ"  
THE SUSSEX MUMMERS' CHRISTMAS CAROL  
WALKING TUNE  
MOCK MORRIS (Concert Version)  
MOCK MORRIS (Popular Version)  
"IN A NUTSHELL" SUITE (4 movements)  
ARRIVAL PLATFORM HUMLET  
GAY BUT WISTFUL  
PASTORAL  
"THE GUMSUCKER'S" MARCH  
LULLABY FROM "TRIBUTE TO FOSTER"  
"ONE MORE DAY, MY JOHN"  
CHILDREN'S MARCH "Over the hills and far away"  
MOLLY ON THE SHORE  
KNIGHT AND SHEPHERD'S DAUGHTER  
MY ROBIN IS TO THE GREENWOOD GONE

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