

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

MOLLY ON THE SHORE

Irish Reel set for Military Band by

Percy Aldridge Grainger

set for string four-some, summer, 1907

scored for military band, spring, 1920

- Also published for:
- ① String quartet (original version) (Schott & Co London)
 - ② String orchestra (Schott & Co London)
 - ③ Symphony orchestra (Schott & Co London)
 - ④ Theatre orchestra (Schott & Co London, G. Schirmer, N.Y.)
 - ⑤ Violin and piano (G. Schirmer, Inc., New York)
 - ⑥ Piano solo (G. Schirmer, Inc., New York) (Schott & Co London)

Based on two Cork Reel tunes, "Temple Hill" and "Molly on the shore", respectively Nos. 901 and 902 of "The Complete Petrie Collection of Ancient Irish Music" edited by Sir Charles Villiers Stanford (Boosey & Co., London), by kind permission of Sir Charles Villiers Stanford. For the dance tunes in their original form see page 2 of the publication of "Molly on the shore" for piano solo.

COMPRESSED SCORE (Conductor)

Original setting as birthday-gift to mother, July 3, 1907
 Military band setting as birthday-gift to mother, July 3, 1920

FAST (M.M. ♩ = between 112 and 126)

United States
 Military
 Band Pt.

270

2nd Clars.

1st Clars, Alto Clar.

pp Bass Clar., Bassoons (Cued Bar.)

11

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First system of the compressed score, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 4/4 time signature. It consists of a melody in the treble clef and a bass line in the bass clef. The bass line includes several triplet markings.

19 1st, 2nd, 3rd Clars.

Second system of the score, starting at measure 19. It includes a circled annotation "3rd Clar. added" pointing to the bass line. The treble clef part has a *pp* dynamic marking. The bass line has a *p* dynamic marking and triplet markings. Below the staff, the text "Bass Clar., Bassoons, C. B. Sarr, String Bass (Cued Bar. & Bases)" is written.

3rd Clar. added

pp

p

Bass Clar., Bassoons,
C. B. Sarr, String Bass
(Cued Bar. & Bases)

Third system of the score, featuring a circled annotation "4th Clars. added" pointing to the treble clef part. The bass line continues with triplet markings.

4th Clars. added

1st & 2nd Clars,
Sop. Sax.

Fourth system of the score, featuring a circled annotation "1st & 2nd Clars, Sop. Sax." pointing to the treble clef part. The treble clef part has a *mp* dynamic marking. The bass line continues with triplet markings.

mp

COMPRESSED SCORE
(Conductor)

Flutes,
Eb Clar,
Oboes

27

3rd & 4th Clars. *p* *louden bit by bit* *short* *mf*

p Alto & Bass Clars.

p Saxes, Bassoons
(Cued Horns, Bar.) *louden bit by bit*

3rd & 4th Clars, Alto & Bass Clars keep on as before until 35

Horns added *short* *p* *louden*

1st & 2nd Trumpets added

p C. B. sarr, String Bass pizz.
(Cued Basses) *louden*

All Reeds *stacc.* *f*

35

FULL BAND

Horns Bar. *mf*

f *mf*

Timp. Snare-Dr.

String Bass, Low Reeds
(Cued Basses)

lower octave also

FULL BAND
f Horns Bar.
f
louden

mf *louden*
Basses, String Bass, Low Reeds

43

1st & 2nd Trumpets, 1st & 2nd Horns,
Oboes, Sop. & Alto Saxs.

upper octave also

Reeds
f
4th Clar. Ten. Sax
Low Reeds
Horns etc.
Bar
C. B. Sarr,
String Bass

mf
K-Drum added

51 upper octave also

FULL BAND *ff*

FULL BAND *ff*

ff Drums Cymbals

3rd & 4th Clars

FULL BAND

Horns

Saxs, Low Reeds,
String Bass pizz.
(Cued Horns, Trombone, Basses)

(Cued 2nd Clars)

1st Trumpet,
Sop. Sax.

mf FULL BAND

FULL BAND

mf Saxs, etc.

1st Trumpet,
Sop. Sax.

59

Clars, Eb Clar, Oboes, Alto & Bass Clars. (Cued 1st & 2nd Horns)

mp

mp

mp

Saxs, Bassoons, C. B. Sarr,
String Bass pizz.
(Cued Trombones, Bar, Basses)

short

Piccolo, Flutes, Eb & Bb Clars.

Eb Clar. added

1st & 2nd Horns added

ff

67

two upper octaves also

1st Trumpet added

4th Bb Clars, Saxes, Oboes, 2nd Trumpets

1st & 2nd Horns

mf

mf Low Reeds
String Bass arco
(Cued Bar, Basses)

Bar. added

FULL BAND *mf* *louden*

Timp.

COMPRESSED SCORE
(Conductor)

75

1st, 2nd, & 3rd Clars,
1st, 2nd, & 3rd Horns

p
mp
very feelingly
3

83

lower octave also

f
mp
louden
3

Flutes octave higher

& Alto Sax, octave lower

Picc. oct. higher

mf
louden
3

Bar, 4th, Alto,
& Bass Clars,
Alto & Ten. Saxes,
Bassoons

Bass Cl, C. B. Sarr,
Str. Bass added

Flutes
Eb & Bb
Clars.

Clars &
Horns

Horns
1st Tromb

Oboes
Sop. Sax.

Bar, 2nd Clar, 3rd Trumpet
Alto & Bass Clars,
Horns, Saxes.

Horns, Trombs, Bases,
Low Reeds, Snare Drum

2nd Trpt.

Bar, 4th Trpt.
added

Oboes, 2nd Clar, Sop. Sax,
1st & 3rd Trumpets

Flutes,
Eb Clar.

Bb Clars.

91

Glockenspiel, Steel marimba

Musical score for measures 91-94. The score is written for Glockenspiel and Steel marimba. The top staff is the Glockenspiel part, starting with a *ff* dynamic. The second staff is the Steel marimba part, featuring triplet patterns. The third staff is for Oboes, 3rd & 4th Trpts octave lower, and 1st Trumpet muted, added. The fourth staff is for 1st & 2nd Horns, 2nd Trumpet, Bar. Saxes. The fifth staff is for 3rd & 4th Horns, Low Reeds, String Bass (Cued Trombones, Bases). Dynamics include *mf*, *ff*, and *ff*.

Musical score for measures 95-98. The score is written for Glockenspiel and Steel marimba. The top staff is the Glockenspiel part, starting with a *soften* dynamic. The second staff is the Steel marimba part, featuring triplet patterns. The third staff is for 1st Trumpet Sop. Sax. The fourth staff is for Low Reeds. Dynamics include *soften*, *mf*, *ff*, and *mp*.

99 *mp*

Flutes

Oboe

1st Clars

2nd Clars

pp *very delicate*

mp Alto & Bass Clars & Bassoons only
(Cued Bar, Basses)

soften

107 *gradually soften*

3rd & 4th Clars added

Musical score for the first system, featuring piano and bass staves with various notes and rests.

115

gradually louder lots

Musical score for the second system, including dynamic markings like *p*, *pp*, and *mp*, and performance instructions for various instruments.

p
Flutes, 1st & 2nd Horns
Alto Sax.

pp

mp
2nd & 3rd Clars.

ppp
Alto & Bass Clars only
(Cued Bassoons, Bar, Basses)

gradually louder lots

gradually louder lots

gradually louder lots

Musical score for the third system, including dynamic markings like *mf* and *ff*, and performance instructions for various instruments.

ff

2nd Trumpet, Sop. Sax,
3rd & 4th Horns added

Ten. Sax.
3rd Clar.

Bassoons added

mf

String Bass,
C. B. Sarr. added

COMPRESSED SCORE
(Conductor)

123

All Reeds, Saxs.
upper octave also

ff lower octave also

All Brass
ff

Drums,
Cymb.

Sop. Alto &
Ten. Saxs. only
p

1st & 2nd Cls.
Alto Clar.
ff

Bass Clar. &
Bass'ns only
ff

131

(Cued Trumpets, Horn)

1st Clar. *mp*

mf

4th Clar.

1st, 2nd
& 3rd
Clars.

soften gradually

louden

Bass Clar.

Saxs, Bass'ns
added

4 Horns *p*

(Cued Bar, Basses)

pp *louden lots*

C. B. Sarr, String Bass pizz, Basses

This system contains the first three measures of the score. It features a woodwind section with Oboes and Eb Clarinets, and a percussion section with Snare Drum. The woodwinds play a melodic line with triplets and accents. The snare drum provides a rhythmic accompaniment. Dynamics include *ff* and *louden lots*. A callout bubble indicates "All Reeds" for the final measure, which is marked "short".

This system contains measures 4 through 6. It features a brass section (Trumpets and Horns) and a string section (String Bass, Low Reeds, Drums). The brass plays a rhythmic pattern with triplets and accents, marked "short" and "FULL BAND". The strings provide a bass line. Dynamics include *ff*. A callout bubble indicates "upper and lower octaves" for the brass. Measure 6 is marked "Trpts & Horns".

This system contains measures 7 through 9. It features woodwinds (1st & 3rd Clarinets, Alto & Bass Clarinets) and brass (FULL BAND). The woodwinds play a melodic line with triplets and accents, marked "as brilliant as possible" and "fff". The brass provides a rhythmic accompaniment. Dynamics include *fff*. A callout bubble indicates "lower octaves also" for the brass. Measure 9 is marked "FULL BAND".

155

Glockenspiel & Steel Marimba

ff upper octave also

1st & 3rd Clars.

fff

Flutes, Oboes
1st & 4th Trumpets,
Saxs, 4th Clars.

lower octave also

Saxs, Horns
Low Reeds

Basses, String Bass,
C. B. Sarr.

Picc.
Flutes
Alto Clar.

1st & 3rd Clars.

Trombones added
louden

2nd Tromb.

ff

Cymps

Soft Drum Stick
p

COMPRESSED SCORE
(Conductor)

Musical score system 1, measures 1-4. The system includes five staves: a vocal line, a woodwind line with a callout for 'Alto Cl. only', a piano line with 'soften' markings, a bass line with 'soften' and a triplet '3', and a percussion line. A dynamic marking 'p' is placed below the system.

Musical score system 2, measures 5-8. The system includes five staves: a vocal line with 'soften' markings, a woodwind line with a callout for '(Bass Clar.)' and 'ppp', a piano line with 'lots' markings and a triplet '3', a bass line with 'lots' markings, and a percussion line. Dynamic markings 'p' and 'mf (let it vibrate)' are placed below the system.

163 Steel Marimba only

gradually soften

1st Clar. only

p lightly

Flutes, Sop. Sax. only

Oboes only

mp

2nd & 3rd Clars. only

mp

Bassoons, Alto & Bass Clars. only

String Bass octave below

Flutes only

171 *p*

Flutes

Oboe & 1st Clar.

1st Clar.

soften

Sop. Sax. added

1st Clar. only

merrily

Alto & Bass Clars. only
(Cued Bassoons, Bar, Bases)

COMPRESSED SCORE

(Conductor)

178

Flutes,
Sop. & Alto
Saxs.

p *mp feelingly*

1st Clar.
Alto Clar.

pp 2nd Clar.

Bass-Clar, Bassoons, C. B. Sarr.
(Cued Bar, Basses, Bar. Sax.)

Flutes

Flutes, Alto Sax. only

Bassoons, Bar. Sax.
(Cued Bar.)

p *merrily*

C. B. Sarr, String Bass pizz.
(Cued Basses)

(Cued Eb & 1st Clar.)

187

2nd & 3rd
Clars.

ppp

(3rd Clar. cued to 1st Horn)

1st Clar.

ppp

Bass-Clar.
(Cued Bassoon)

2 upper octaves
also

pppp

ffff

2nd Clar.

ppp

soften

3rd Cl.

FULL BAND

Alto Clar.

(Cued 1st Bassoon, Bar.)

ppp

pppp

ffff

Bass-Clar.
(Cued 2nd Bassoon, Basses)