

Sir Hamilton Harty

THE FAIR-DAY

From *An Irish Symphony (1904)*

Concert Band Arrangement
by Mark Grauer

INSTRUMENTATION

1 – Conductor	2 – B♭ Trumpet 2
3 – Flute 1	2 – B♭ Trumpet 3
3 – Flute 2	1 – F Horn 1
1 – Piccolo	1 – F Horn 2
1 – Oboe 1	1 – F Horn 3
1 – Oboe 2	1 – F Horn 4
1 – Bassoon 1	2 – Trombone 1
1 – Bassoon 2	2 – Trombone 2
3 – B♭ Clarinet 1	2 – Trombone 3
3 – B♭ Clarinet 2	1 – Euphonium TC
3 – B♭ Clarinet 3	2 – Euphonium BC
2 – B♭ Bass Clarinet	4 – Tuba
2 – E♭ Alto Saxophone 1	1 – Timpani
2 – E♭ Alto Saxophone 2	1 – Xylophone
2 – B♭ Tenor Saxophone	2 – Snare Drum
1 – E♭ Baritone Saxophone	1 – Bass Drum
2 – B♭ Trumpet 1	

Complete Band \$76.00

Full Score 6.00

Parts, each 1.50

Daehn
PUBLICATIONS

Program Notes

The Fair-Day was composed by Hamilton Harty in 1904, as the second movement of his *Irish Symphony*. The composer included the following notes for the work:

“This work is an attempt to produce a symphony in the Irish idiom, and it has, for poetical basis, scenes and moods intimately connected with the North of Ireland countryside to which the composer belongs. The themes have therefore been given a characteristically Irish turn; often based on traditional melodies.

“‘The Fair-Day’—horses and cattle—noise and dust—swearing, bargaining men. A recruiting sergeant with his gay ribbons, and the primitive village band. In the market place, old women selling ginger bread and ‘yellow-boy’ and sweet fizzy drinks. A battered merry-go-round.”

The movement begins with the reel called “The Blackberry Blossom” and leads into “The Girl I Left Behind Me.” Harty scored the latter tune in fifths so that it sounds as if it is being played in two keys simultaneously, in imitation of flute bands he had heard in the North of Ireland, in which instruments of different pitches played the same tune together.

Performance Notes

The tempo should be light and lively, between MM 108-120, and the vivace section toward the end should not be played faster than can be done with clarity. The composer intended for the piece to be played lightly, and with touches of humor that one would hear in the music of an Irish country fair.

About the Composer

Sir Hamilton Harty (1879-1941) was born in Hillsborough, Ireland, and was known as a pianist, conductor and composer. From his early years he was a church organist in Belfast and Dublin. Moving to London in 1900, he continued to gain a reputation for his skill as an accompanist. He received his first prize for composition in 1901, and began to discover his talent as a conductor. For many years Harty served as conductor of the Halle Orchestra in Manchester, and later often conducted the London Symphony Orchestra. Harty received his Doctor of Music degree and was knighted in 1925. As a composer, Harty was known for his fine works for orchestra, as well as his many arrangements of Irish folksongs.

About the Arranger

Mark Grauer is a band director in Wisconsin, and has taught in elementary, middle and high schools for the past thirty years. He received a BSE in Music Education from the University of Wisconsin-Whitewater and a Masters in Music Education from VanderCook College of Music in Chicago. Mr. Grauer has also written articles published in several state journals, as well as in *Bandworld* and *The Instrumentalist* magazines.

The Fair-Day

from *An Irish Symphony* (1904)

Hamilton Harty
arranged by Mark Grauer (ASCAP)

Non troppo presto ♩ = 116

Flute 1 2
Piccolo
Oboe 1 2
Bassoon 1 2
B♭ Clarinet 1 2 3
B♭ Bass Clarinet
E♭ Alto Saxophone 1 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone
B♭ Trumpet 1 2 3
F Horn 1 2 3 4
Trombone 1 2 3
Euphonium
Tuba
Timpani
Xylophone
Snare Drum
Bass Drum

1 2 3 4 5 6 7 8

9 *a2 tutti* 14

Fl. 1 2 *p*

Picc.

Ob. 1 2 *pp*

Bsn. 1 2 *pp*

B♭ Cl. 1 *pp*

2 3 *pp* *a2*

B. Cl. *pp*

A. Sax. 1 2 *pp* *a2*

T. Sax. *pp*

Bar. Sax. *pp*

9 10 11 12 13 14 15 16

Tpt. 1 2 3

Hn. 1 2 *pp*

3 4 *pp* *a2*

Tbn. 1 2 3

Euph.

Tba.

Timp.

Xyl.

S. D.

B. D.

17 22

Fl. 1 2

Picc. *p*

Ob. 1 2

Bsn. 1 2

B^b Cl. 1 2 3 *a2*

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

17 18 19 20 21 22 23 24

Tpt. 1 2 3

Hn. 1 2 3 4 *a2*

Tbn. 1 2 3

Euph.

Tba.

Timp.

Xyl.

S. D.

B. D.

25

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

25 26 27 28 29 30 31

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Xyl.

S. D.

B. D.

32

Fl. 1 2 *mf*

Picc. *mf*

Ob. 1 2 *a2* *mf*

Bsn. 1 2 *mf*

B^b Cl. 1 *mf*

2 3 *mf*

B. Cl. *mf*

A. Sax. 1 2 *a2* *pp*

T. Sax. *mf*

Bar. Sax. *mf*

32 33 34 35 36 37 38

Tpt. 1 *a2*

2 3

Hn. 1 2 *pp*

3 4 *a2* *pp*

Tbn. 1 *pp*

2 3 *a2* *pp*

Euph. *pp*

Tba. *pp*

Timp.

Xyl.

S. D.

B. D.

39

Fl. 1 2 *p*

Picc. *p*

Ob. 1 2 *p*

Bsn. 1 2 *p* *a2*

B^b Cl. 1 *p* *a2*

2 3 *p* *a2*

B. Cl. *a2*

A. Sax. 1 2

T. Sax.

Bar. Sax.

39 40 41 42 43 44 45 46

Tpt. 1 *mp*

2 3

Hn. 1 2 *p*

3 4 *a2*

Tbn. 1 2 3

Euph. *p*

Tba.

Timp. *ff*

Xyl.

S. D.

B. D.

47

49

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

B^b Cl. 1/2/3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

mf

sf

sf

a2

mf

sf

sf

sf

sf

47 48 49 50 51 52 53 54

Tpt. 1/2/3

Hn. 1/2/3/4

Tbn. 1/2/3

Euph.

Tba.

Timp.

Xyl.

S. D.

B. D.

p

a2

p

sf

sf

p

sf

sf

p

mf

f

55

Fl. 1 2 *p* *ff* *p*

Picc. *p* *p*

Ob. 1 2 *p* *f*

Bsn. 1 2 *p*

B^b Cl. 1 *p* *mp*

2 3 *p* *p*

B. Cl. *p*

A. Sax. 1 2 *a2 mp*

T. Sax. *p*

Bar. Sax. *p*

55 56 57 58 59 60 61 62

Tpt. 1 straight mute *p*

2 3 straight mute *p*

Hn. 1 2 *a2 p*

3 4 *a2 p*

Tbn. 1 2 3

Euph.

Tba. *p*

Timp.

Xyl. *p*

S. D. *pp*

B. D. *pp*

63

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B. Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

63 64 65 66 67 68 69 70

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Xyl.

S. D.

B. D.

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

B♭ Cl. 1/2/3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Tpt. 1/2/3

Hn. 1/2/3/4

Tbn. 1/2/3

Euph.

Tba.

Timp.

Xyl.

S. D.

B. D.

open

ff

ff

ff

f

f

79

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

79

80 81 82 83 84 85 86

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Xyl.

S. D.

B. D.

FL. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Measures 87-94. Dynamics include *ff* and *a2*. Flute and Piccolo have a *ff* dynamic with a *a2* marking. Oboe and Bassoon play *ff* chords. Clarinets and Saxophones play *ff* chords. Baritone Saxophone plays a rhythmic pattern.

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Xyl.

S. D.

B. D.

Measures 87-94. Dynamics include *ff*, *mf*, and *a2*. Trumpets play *ff* chords, with the 2nd part marked "open". Horns play *ff* chords. Trombones play *ff* chords, with the 2nd part marked "a2". Euphonium and Tuba play *ff* chords. Timpani plays a rhythmic pattern, starting at *mf* and moving to *ff*. Xylophone plays a rhythmic pattern. Snare and Bass Drums are present but have no notes.

103

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

p *pp* *f* *mf* *mf* *mf*

a2 *a2*

103 104 105 106 107 108 109

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Xyl.

S. D.

B. D.

mp *mf* *mf* *mf* *mf*

110

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

110 111 112 113 114 115 116 117 118

p *mf* *a2* *pp* *mf* *a2*

Detailed description: This block contains the musical notation for measures 110 through 118. The instruments listed are Flute (1 and 2), Piccolo, Oboe (1 and 2), Bassoon (1 and 2), B-flat Clarinet (1, 2, and 3), Bass Clarinet, Alto Saxophone (1 and 2), Tenor Saxophone, Baritone Saxophone, Trumpet (1, 2, and 3), Horn (1, 2, 3, and 4), Trombone (1, 2, and 3), Euphonium, Tuba, Timpani, and Xylophone. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo), as well as articulation like *a2* (accents). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Xyl.

S. D.

B. D.

Detailed description: This block contains the musical notation for measures 110 through 118 for the brass and percussion sections. The instruments listed are Trumpet (1, 2, and 3), Horn (1, 2, 3, and 4), Trombone (1, 2, and 3), Euphonium, Tuba, Timpani, and Xylophone. The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

119 120

Fl. 1 2 *ff* *a2*

Picc. *ff*

Ob. 1 2 *ff* *a2*

Bsn. 1 2 *mf*

B^b Cl. 1 *fp*

2 3 *fp*

B. Cl. *mf*

A. Sax. 1 2 *f* *a2*

T. Sax. *ff*

Bar. Sax. *mf*

119 120 121 122 123 124 125 126 127

Tpt. 1 2 3 *mf*

Hn. 1 2 *f* *a2*

3 4 *a2*

Tbn. 1 2 3 *a2* *mf*

Euph. *ff*

Tba. *mf*

Timp. *mf*

Xyl.

S. D. *mf*

B. D. *mf*

128 133

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

128 129 130 131 132 133 134

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Xyl.

S. D.

B. D.

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Xyl.

S. D.

B. D.

143

Fl. 1 2 *p* *pp*

Picc. *pp*

Ob. 1 2

Bsn. 1 2 *f*

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2 *a2* *pp*

T. Sax.

Bar. Sax.

143 144 145 146 147 148 149 150

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Xyl.

S. D. *pp*

B. D.

151

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B^b Cl. 1

B. Cl. 2 3

A. Sax. 1 2

T. Sax.

Bar. Sax.

pp *p* *ff* *a2*

151 152 153 154 155 156 157 158

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Xyl.

S. D.

B. D.

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straight mute *p* *a2* *ff* *a2* *ff*

159

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

159 open 160 161 162 163 164 165

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Xyl.

S. D.

B. D.

167 Più vivace

166

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

166 167 168 169 170 171 172

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Xyl.

S. D.

B. D.

173 175

Fl. 1 2 *mf* *p*

Picc. *mf* *p*

Ob. 1 2 *mf* *p*

Bsn. 1 2 *mf* *p* *pp* *ff*^{a2}

B♭ Cl. 1 2 3 *mf* *p* *pp*

B. Cl. *mf* *p* *pp* *ff*^A

A. Sax. 1 2 *mf*

T. Sax. *mf*

Bar. Sax. *ff*^A

173 174 175 176 177 178 179 180

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3 *ff*^A *ff*^{a2}

Euph. *ff*^A

Tba. *ff*^A

Timp. *ff*

Xyl. *ff*

S.D.

B.D.

DP 200411