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FULL SCORE

Nr. 23 of BRITISH FOLK-MUSIC SETTINGS

MOLLY ON THE SHORE

by

Percy Aldridge Grainger

Irish Reel set for Military Band
Edited by R. Mark Rogers

INSTRUMENTATION

1-FULL SCORE
1-COMPRESSED SCORE
1-SMALL FLUTE (Piccolo)
4-1st FLUTE
4-2nd FLUTE
4-3rd FLUTE
(substitute for Clarinet in E-flat)
1-1st OBOE
1-2nd OBOE
1-CLARINET in E-flat
3-1st CLARINET
3-2nd CLARINET
3-3rd CLARINET
3-4th CLARINET
2-ALTO CLARINET
2-BASS CLARINET
1-DOUBLE ALTO CLARINET
1-DOUBLE BASS CLARINET
(Both substitute for Double Bassoon)
1-1st BASSOON
1-2nd BASSOON
1-DOUBLE BASSOON
1-DOUBLE BASS SARRUSOPHONE (E-flat)
1-SOPRANO SAXOPHONE
1-SPECIAL ALTO SAXOPHONE
(Substitute for Soprano Saxophone)
2-ALTO SAXOPHONE
2-TENOR SAXOPHONE
1-BARITONE SAXOPHONE

2-1st TRUMPET
2-2nd TRUMPET
2-3rd TRUMPET
2-4th TRUMPET
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
2-EUPHONIUM T.C.
3-EUPHONIUM B.C.
6-TUBAS
1-DOUBLE BASS
1-KETTLEDRUMS
3-PERCUSSION
(Side Drum, Crash & Suspended Cymbals, Big Drum)
2-METAL TUNEFUL PERCUSSION
(Bells, Steel Marimba [or Vibraphone])
(two or three players required)
3-CELESTA & WOODEN TUNEFUL PERCUSSION
(at will) (Hammerwood [Xylophone] and Marimba)
(three or four players required)

Duration:
Approx. 3 and three-quarter Minutes

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)

COMPLETE $85.00
FULL SCORE 12.75
OVERSIZE FULL SCORE 20.00
COMPRESSED SCORE 8.75
EUROPEAN PARTS ..... set

SMC
S703

Notes on the Edition

Percy Aldridge Grainger (1882-1961), one of the first composers to discover the treasures of British folk music, sought to incorporate this genre into much of his creative work. His love for the music of the simple rural folk of the British Isles led to a series of forty-three pieces that Grainger grouped into a series called "British Folk-Music Settings". Within the series, many of the items appear several times in various guises. *Molly on the Shore* is such a piece. Grouped together under the heading "British Folk Music Settings Nr. 1", we find versions of *Molly on the Shore* for string four-some [string quartet] or string orchestra, violin and piano, full orchestra or theater orchestra, and for two pianos/four hands. *Molly on the Shore* also appears as Nr. 19 (for piano solo), and Nr. 23 (for full band). Other publications of *Molly on the Shore* include a "domestic orchestra" adaptation by L. Artok (for Europe, published in 1911); an "Orchestral Miscellany" adaptation by Otto Langey (for the United States, published in 1911); an adaptation by the great violinist Fritz Kreisler (published in 1924) of Grainger's violin and piano setting; and an uncredited setting for voice, guitar, and strings. In September of 1949, at the request of Leopold Stokowski, Grainger prepared a final orchestral setting (still unpublished) of *Molly on the Shore* for inclusion in a LP recording conducted by the maestro.

Grainger entered into a concentrated period of writing for "military band" as a result of his tour of duty as a member of the U. S. Army Band stationed at Fort Hamilton during World War I. *Children's March: "Over the hills and far away"*, Grainger's first mature work for wind band dates from this period. *Lads of Wamphray,* his earliest work for winds, dates from 1905, was publicly performed in 1906, but was not released for publication until 1941, after substantial revisions. Other works for wind band dating from 1917-21 include settings of *Irish Tune from County Derry, Shepherd's Hey, The "Gum-Suckers" March,* and *Colonial Song.* These are all transcriptions for wind band of works originally set for other media. In all of the above cases, Grainger, working from previously published material, adapted his earlier settings by creating a compressed [or condensed] score of the band setting, from which he himself extracted the band parts. Unfortunately, these settings tend to be somewhat inaccurate, and as no full scores had ever existed, it was difficult for scholars and conductors to reconcile errors and inconsistencies found in the materials. In the case of *Molly on the Shore,* his final band setting from this era, Grainger, departing from his usual practice, created a full score of the band setting, from which the parts were extracted by a professional copyist. This set of parts, preserved in the Grainger Museum, contains a number of duplicate copies of several parts, supporting the idea that Grainger must have tried out the band setting in rehearsal. When satisfied with the work, the composer created a compressed score and made arrangements to have the work published by the New York publishing house Carl Fischer.

The band setting of *Molly on the Shore* is based on Grainger's version for symphony orchestra, but is pitched one half-step higher (the orchestral setting is in G, the band being in A-flat). The band setting features a few ideas which are not found in the orchestral setting, and some of the percussion instruments called for in the orchestral setting do not appear in the band version (discussed more fully below), but in most respects the two settings are identical. The instrumentation called for in the band setting of *Molly on the Shore* is as follows (see page 40 of Southern Music Company's full score): Piccolo in C, Flutes in C (two parts), Oboes (two parts), E-flat Clarinet, 1st, 2nd, 3rd, and 4th B-flat Clarinets, Alto and Bass Clarinet, Bassoons (two parts), Contrabass Sarrusophone in E-flat, Soprano, Alto, Tenor, and Baritone Saxophones, 1st, 2nd, 3rd, and 4th B-flat Trumpets (or Cornets), 1st, 2nd, 3rd, and 4th Horns in E-flat, 1st, 2nd, and 3rd Trombones, Baritone (or Euphonium), Basses, String Bass, Timpani, Glockenspiel, Steel Marimba, Snare and Bass Drum, and Cymbals.

In its first publication, *Molly on the Shore* was issued with Grainger's setting of *Colonial Song* (both items appearing on the same sheet of paper, similar to the manner in which Fischer still publishes *Irish Tune* and *Shepherd's Hey).* There are differences in the instrumentation required for these pieces, so that although the pieces were published concurrently, they are not entirely compatible. For instance, in *Colonial Song,* Grainger asked for multiple players on the Alto and Bass Clarinet parts, with no provision in the way of cues to adequately cover the additional low clarinet demands; *Molly on the Shore* makes no such extensive demands for personnel in this area. *Colonial Song* also makes rather unusual demands in the upper brasses, calling not for a traditional section of cornets or some combination of cornets and trumpets, but instead for a section consisting of two parts for flügelhorns and two parts for trumpets, with multiple players expected on all four parts; *Molly on the Shore* simply calls for four trumpets with no multiple players required. Finally, *Colonial Song* calls for harp and piano (both instruments to be used and in multiples if available), while *Molly on the Shore* calls for none of these. While it is perhaps unfortunate that these two pieces were ever considered appropriate for combined publication, *Molly on the Shore* was subjected to much less adulteration in the process than was *Colonial Song* (for a more complete discussion of the changes that were made in publishing *Colonial Song,* please consult the notes that accompany Southern Music Company's edition of that piece). The only substantial changes that are evident between Grainger's full score for *Molly on the Shore* and the first published edition set of parts are these: the C Piccolo part in Grainger's score was replaced with a Piccolo part in D-flat, the Clarinet and Trumpet parts numbered 1st, 2nd, 3rd, and 4th in Grainger's score were changed to be Solo, 1st, 2nd, and 3rd.

According to standard editorial policy of the day, many of the parts to *Molly on the Shore* were printed in combination, that is, both Flute parts are on the same page, both Oboes, both Bassoons, and so on. In two instances, parts were combined on a single page which clearly are contrary to the composer's intention: combining the 3rd and 4th Clarinets and the 3rd and 4th Trumpets produced a maze of notes which is beyond the ability of all but the finest musicians to solve. This practice has always frustrated conductors and players who hope to have pleasant and efficient rehearsals, because of the difficulty faced by performers trying to decipher which notes are intended for them. In this edition, all combination parts have been replaced with separate parts.

It is generally well-known today that during the final years of his life, Grainger's music was somewhat neglected. In many cases, his compositions went out-of-print due to lack of interest on the part of wind conductors. As interest in his music grew again, publishers were forced by the demands of the market place to reissue some of these works. In all too many instances, the publishers, rather than simply reprinting these works as the composer had left them, entrusted these scores to nameless editors in their employ who made revisions in these works in an effort to make the music more marketable to the music-buying public, most of whom are over-worked public school band directors. These revisions and their importance have never been properly discussed, but the impact of printed music on the perceptions of the musicians who must deal with

Notes on the Edition, cont.

it deserves more examination.

In 1962 (shortly after Grainger's death) *Molly on the Shore* was republished and subjected to a process of editorial revision. At this time, it was separated from *Colonial Song* and issued alone. As part of the process of separating these two items, the pagination and distribution of the music on the page of many parts was altered, and in this process, two lines of music in the 3rd/4th Clarinet part were interchanged. Although this error was corrected, many defective parts are still lurking in band libraries. Further revisions dating from 1962 include the following: 1. the D-flat Piccolo part was transposed for piccolo in C (and a number of minor misprints were introduced). 2. The Clarinet and Trumpet parts which had been designated Solo/1st/2nd/3rd in the first edition were renumbered 1st/2nd/3rd/4th. 3. In the first edition, Grainger had called for a contrabass sarrusophone, a double-reed instrument constructed of metal, which was sometimes used in France as a substitute for contrabassoon (for a more complete discussion of the use of the sarrusophone in Grainger's early band works, please consult the liner notes to Southern Music Company's edition of *Children's March*). In the 1962 edition of *Molly on the Shore,* the Contrabass Sarrusophone part was renamed "Contrabass Clarinet", thereby putting the part in the wrong octave. In any event, the contra-alto clarinet is a inadequate substitute since it preserves neither the double-reed timbre of the sarrusophone nor the range of the part. A more suitable substitution would have been contrabassoon or B-flat contra-bass clarinet. 4. In 1962, it appeared that the Soprano Saxophone was likely to disappear entirely from concert bands, prompting the editors to delete the part and replace it with a new part called 1st Alto Saxophone. However, Grainger is eternally identified with the saxophones in general and with the Soprano member of the family in particular, so this seems to have been an inappropriate decision. 5. The Horn parts were transposed to F (while preserving all of the misprints found in the earlier parts). While several of these revisions were welcome, these revisions did nothing to relieve the difficulty brought about by the combined parts (i.e., both flute parts on the same page) from the first edition.

As mentioned earlier, Grainger's usual practice in creating band settings, as is the case with many other pianist/composers, was to write in "short score" or "piano score" format. He made careful indications on these "condensed" or "compressed" scores as to which instrument or group of instruments were to be used at any particular time, and then he extracted the individual parts himself. This practice allows the composer/arranger to control all aspects of the creative process, allowing for last minute corrections as well as second thoughts. *Molly on the Shore* is the exception to this rule in that Grainger created a full score to the band setting and then hired a professional copyist to extract the parts. Sadly, when the task of creating parts is "farmed out" in this way, the parts almost always contain more errors than they might otherwise, and further errors inevitably occur during the engraving process. It is the composer's job to proof-read his music as thoroughly as possible, but human frailties are such that the more errors that find their way into the manuscript parts, the more that escape the composer's watchful eye. Since *Molly on the Shore* and *Colonial Song* were published simultaneously, though created by different processes, it is informative to compare errata lists between the two pieces. The first published parts to *Colonial Song* contain very few errors, while the parts to *Molly on the Shore* are significantly more error-prone. It is unfortunate that in 1962, while preparing *Molly on the Shore* for reissue, the editors did not consult Grainger's full score to correct the numerous errors in the parts, and that additional errors came into the parts at this time. Nor did the publishers think it worthwhile to issue a full score.

While there are numerous inconsistencies in the first band edition of *Molly on the Shore,* only part of the blame should be laid at the feet of the publishers; much of the blame lies with the composer himself. Grainger had strongly held ideas concerning the use of the English language in performance directions, but he undermined his own position by using these expressions in the compressed score intended for publication, but not in the full score from which the parts were extracted. In the parts all of the beautifully expressive and wonderfully communicative "blue-eyed English" to be found in the compressed score is replaced with terms of vaguely equivalent meaning in standard musical Italian. Such inconsistency inevitably causes confusion in rehearsal.

The Grainger Museum at the University of Melbourne kindly furnished (by way of microfilm) the autograph full and compressed scores to *Molly on the Shore,* and photocopies of the setting for violin and piano. Copies of the full and string orchestral score and parts and the setting for piano solo (still available for purchase) were then obtained, allowing comparison of all versions, and the process of engraving new parts and reconciling inconsistencies was begun.

The decision was made early on to restore *Molly on the Shore* to its original state in every way practical, while introducing certain features found in the orchestral setting of the work and incorporating innovations that appeared in Grainger's later scores for wind band. Since the band setting of *Molly on the Shore* places such heavy demands upon the members of the clarinet section, it was thought wise to construct an alternate 3rd Flute part to allow the E-flat Clarinet to be omitted, a procedure that the composer employed in his band setting of *"The Gum-Suckers" March.* The part for Contrabass Sarrusophone is preserved, with options to use contrabassoon or either form of contrabass clarinet in its place. Grainger's part for Soprano Saxophone is restored in this edition, but a Special Alto Saxophone part is included for the use of those conductors who do not have access to or do not wish to use a Soprano Sax. An examination of the orchestral setting of *Molly on the Shore* revealed more sophisticated use of percussion than appears in the band setting, a situation made necessary by the usually inadequate percussion equipment available to bands in his day. For example, Grainger called for four kettledrums in the orchestral score but for only two drums in the band setting. Consequently, in a number of passages in the band setting, the kettle drummer is limited to playing tones which only partially work in the harmonies present; the kettledrum writing in the orchestral score is more in agreement with the harmonic structure, and that writing has been introduced to the band setting. Grainger also called for hammerwood [xylophone], marimba, and celesta in the orchestral score while not in the band score, which is not surprising considering his well-known love of "tuneful percussion" and his insistence that ensembles should employ as many of these instruments as possible. Should sufficient numbers of players be available to cover these additional parts, it is recommended they be used. Finally, Grainger's "blue-eyed English" has been employed throughout. It is hoped that the composer would approve of these efforts made on his behalf.

For a comprehensive discussion of the conducting challenges offered by this remarkable work, the reader is advised to consult Frederick Fennell's wonderful study on this composition, published in the October 1983 issue of the *Instrumentalist* magazine.

R. Mark Rogers

Nr. 23 of BRITISH FOLK-MUSIC SETTINGS

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

MOLLY ON THE SHORE

Percy Aldridge Grainger
Edited by R. Mark Rogers

S703

FAST M. M. ♩ = between 112 and 126 Irish Reel set for Military Band

Small Flute
2 Flutes
2 Oboes
CLARINETS: E♭ 1 2 3 & 4 Alto Bass
2 Bassoons
Double Bassoon
SAXES: Soprano Alto Tenor Baritone
B♭ Trumpets: 1 & 2 3 & 4
F Horns: 1 & 2 3 & 4
3 Trombones
Euphoniums
Tubas
Double Bass
Kettle Drums
Percussion
Bells & Steel Marimba
Hammerwood
Celesta & Marimba

Bass Clar. or Bssn. cue

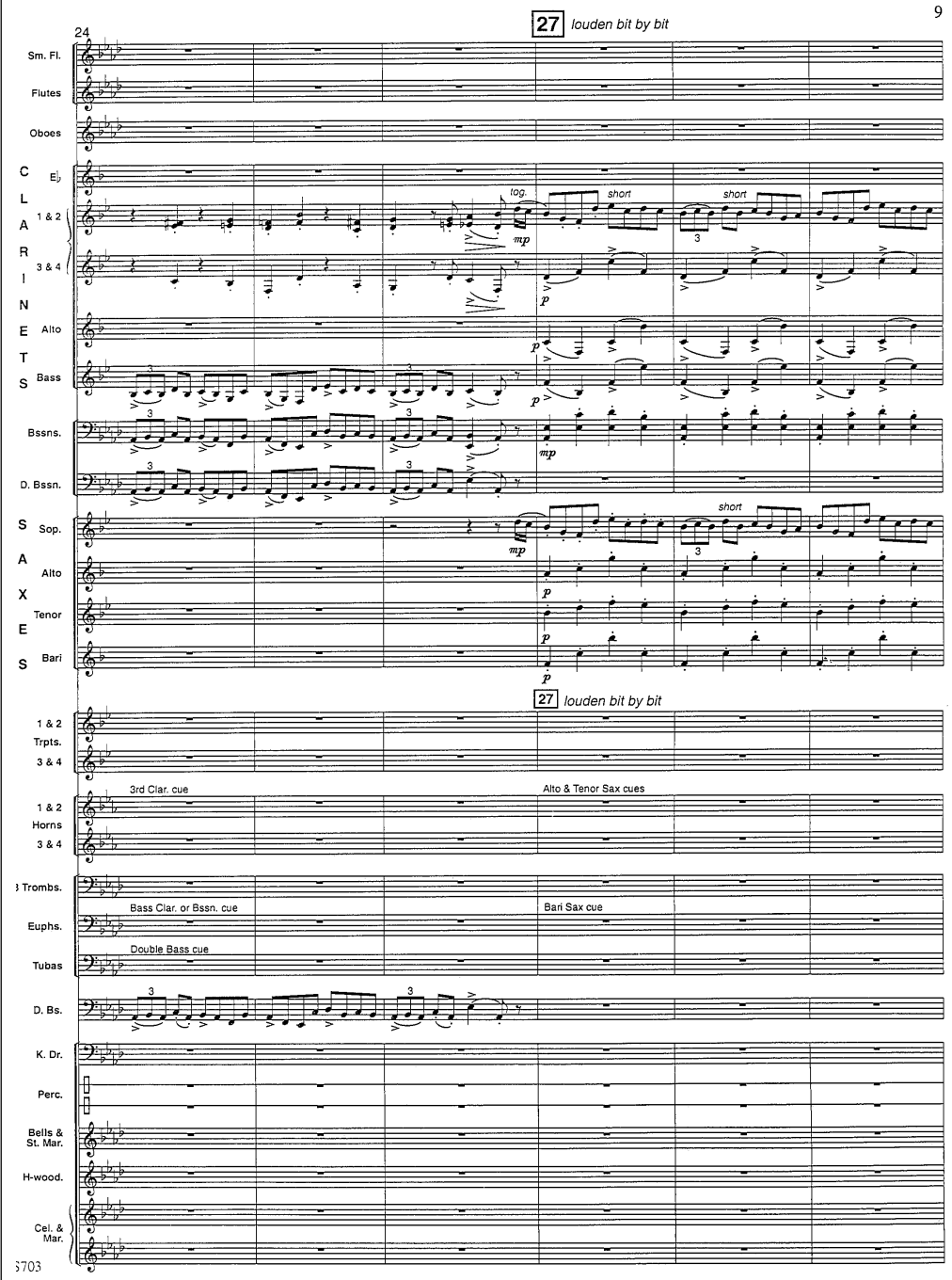
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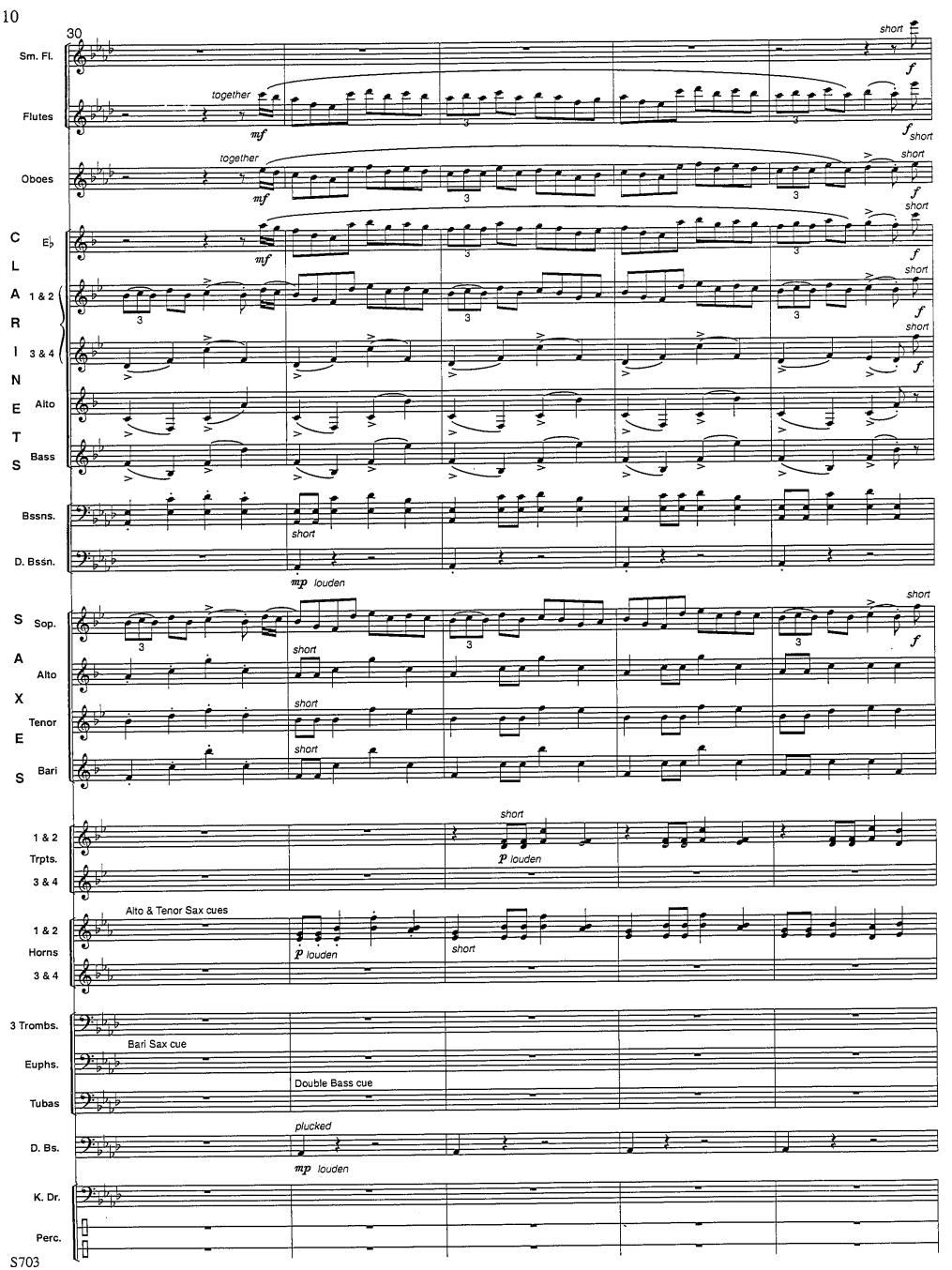
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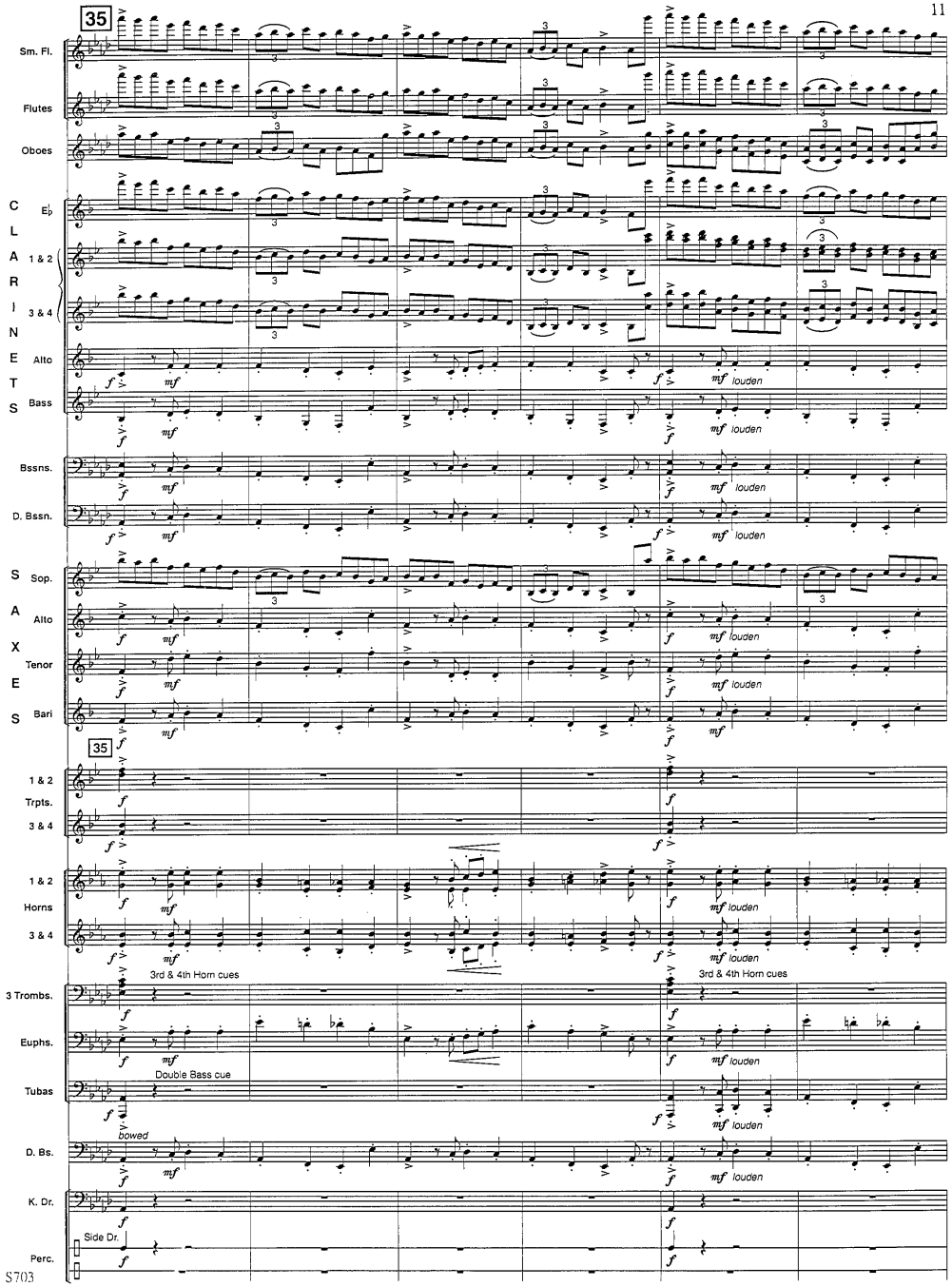
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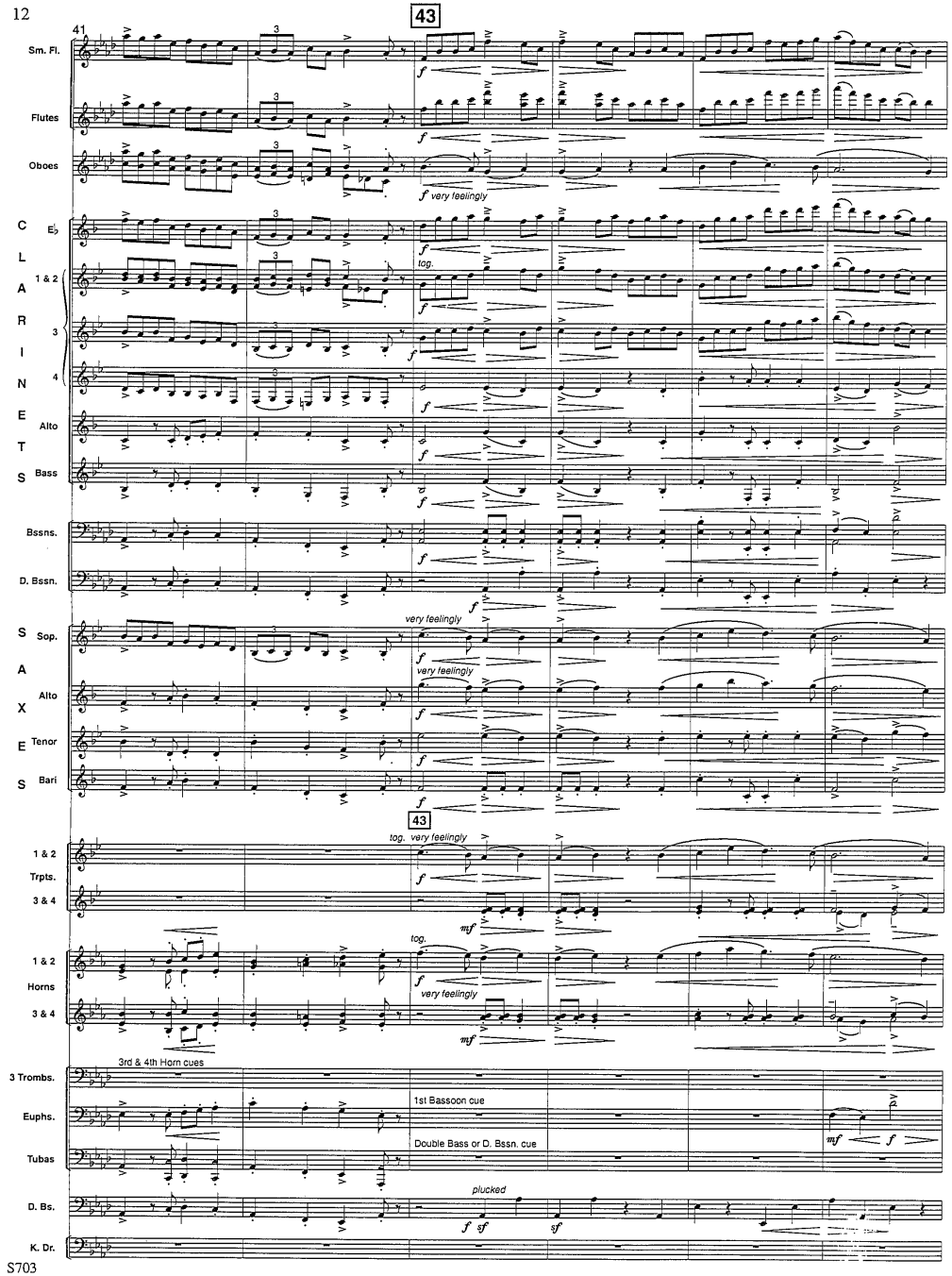
Sm. Fl.
Flutes
Oboes
CLARINETS: E♭ 1 2 3 & 4 Alto Bass
Bssns.
D. Bssn.
SAXES: Sop. Alto Tenor Bari
1 & 2 Trpts. 3 & 4
1 & 2 Horns 3 & 4
3 Trombs.
Euphs.
Tubas
D. Bs.
K. Dr.
Perc.
Bells & St. Mar.
H-wood.
Cel. & Mar.
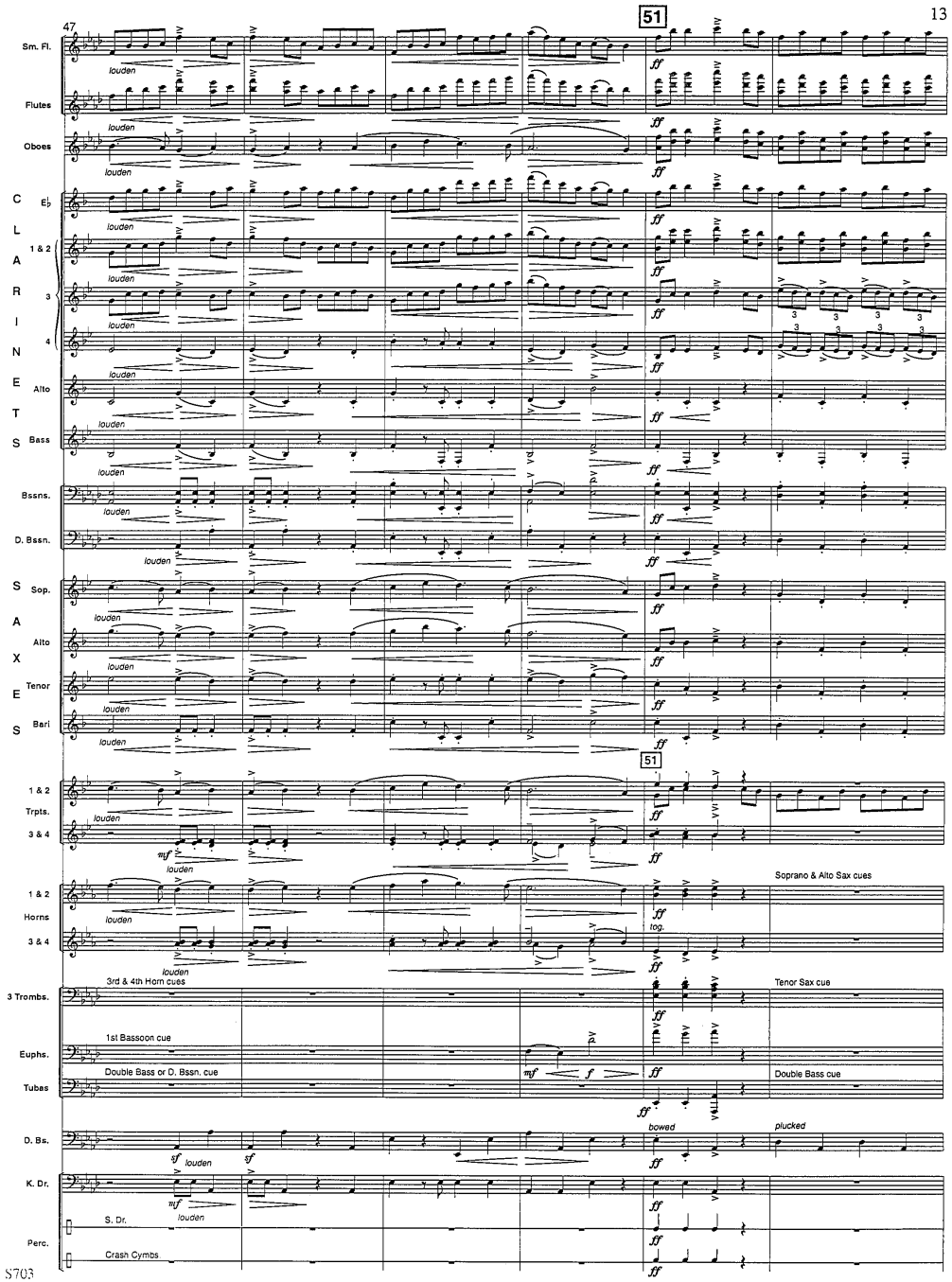
Bass Clar. or Bssn. cue
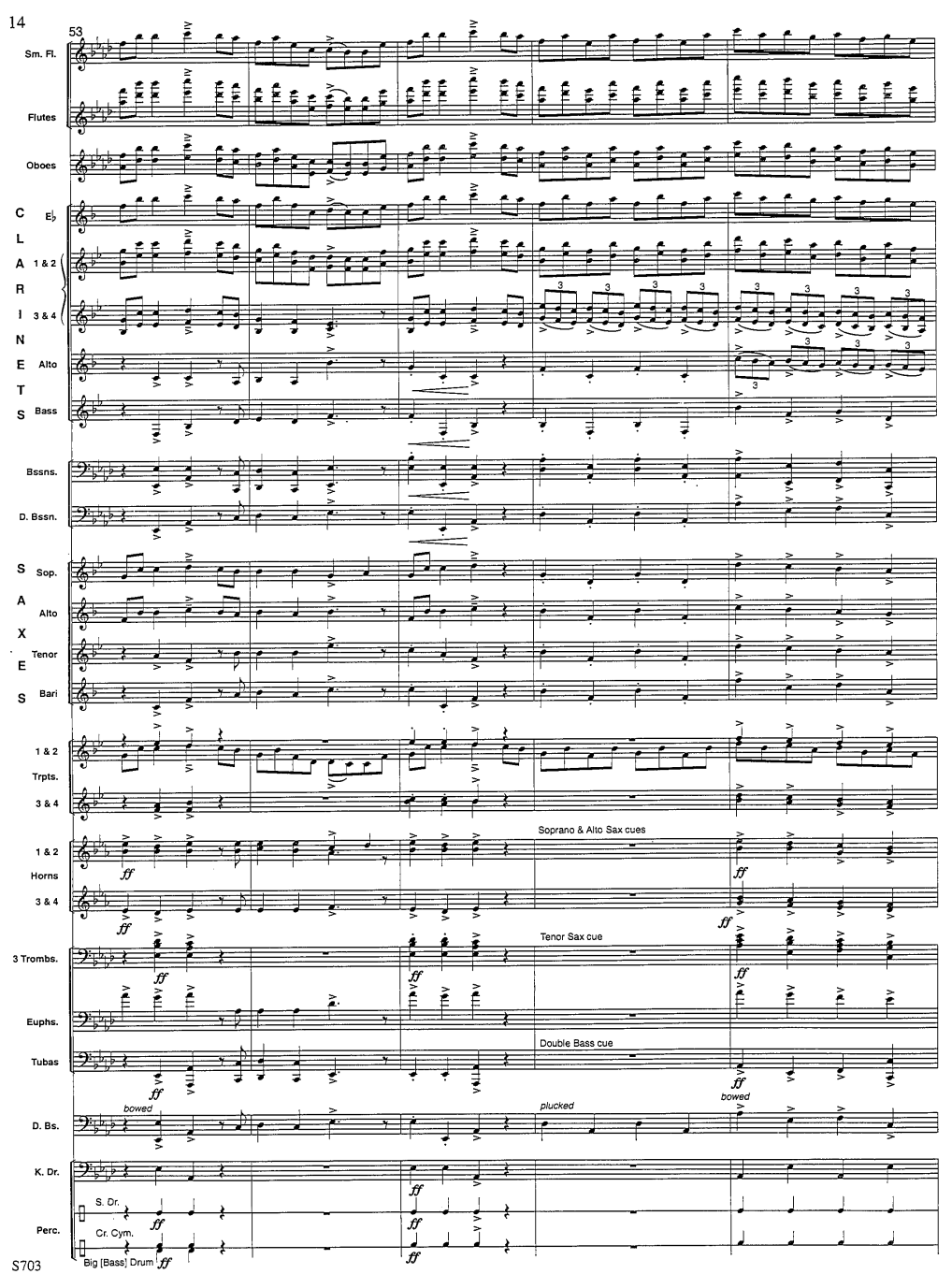

24
27 louden bit by bit
Sm. Fl.
Flutes
Oboes
CLARINETS
E♭
1 & 2
3 & 4
Alto
Bass
Bssns.
D. Bssn.
SAXES
Sop.
Alto
Tenor
Bari
log.
short
mp
p
27 louden bit by bit
1 & 2 Trpts.
3 & 4
1 & 2 Horns
3rd Clar. cue
Alto & Tenor Sax cues
3 Trombs.
Euphs.
Tubas
Bass Clar. or Bssn. cue
Bari Sax cue
Double Bass cue
D. Bs.
K. Dr.
Perc.
Bells & St. Mar.
H-wood.
Cel. & Mar.
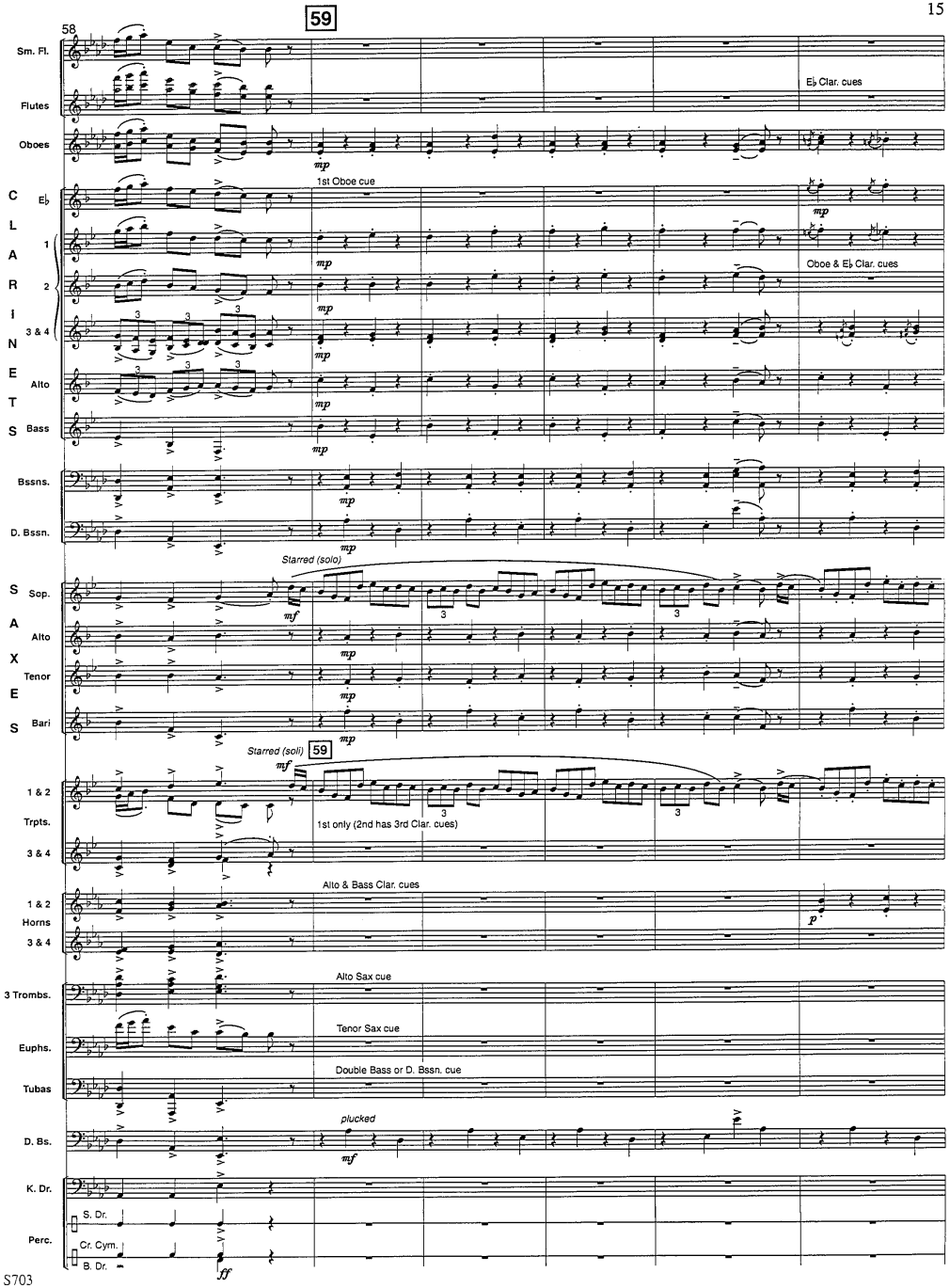

30
Sm. Fl.
Flutes
Oboes
CLARINETS
E♭
1 & 2
3 & 4
Alto
Bass
Bssns.
D. Bssn.
SAXES
Sop.
Alto
Tenor
Bari
together
short
mf
f
mp louden
1 & 2 Trpts.
3 & 4
p louden
1 & 2 Horns
Alto & Tenor Sax cues
3 Trombs.
Euphs.
Tubas
Bari Sax cue
Double Bass cue
D. Bs.
plucked
K. Dr.
Perc.
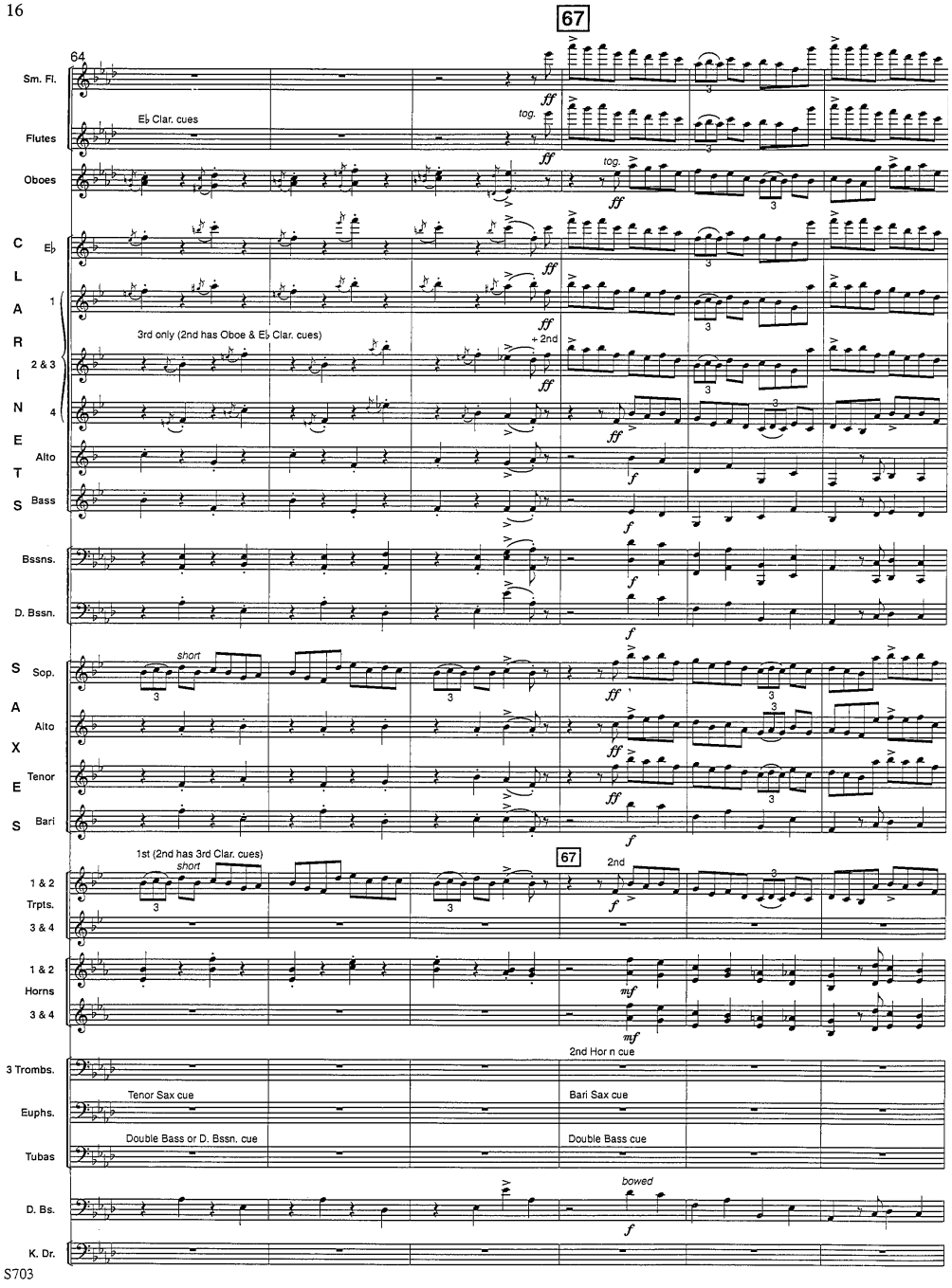

35
Sm. Fl.
Flutes
Oboes
CLARINETS
E♭
1 & 2
3 & 4
Alto
Bass
Bssns.
D. Bssn.
SAXES
Sop.
Alto
Tenor
Bari
35
1 & 2
Trpts.
3 & 4
1 & 2
Horns
3 & 4
3rd & 4th Horn cues
3rd & 4th Horn cues
3 Trombs.
Euphs.
Tubas
Double Bass cue
bowed
D. Bs.
K. Dr.
Side Dr.
Perc.
mf louden
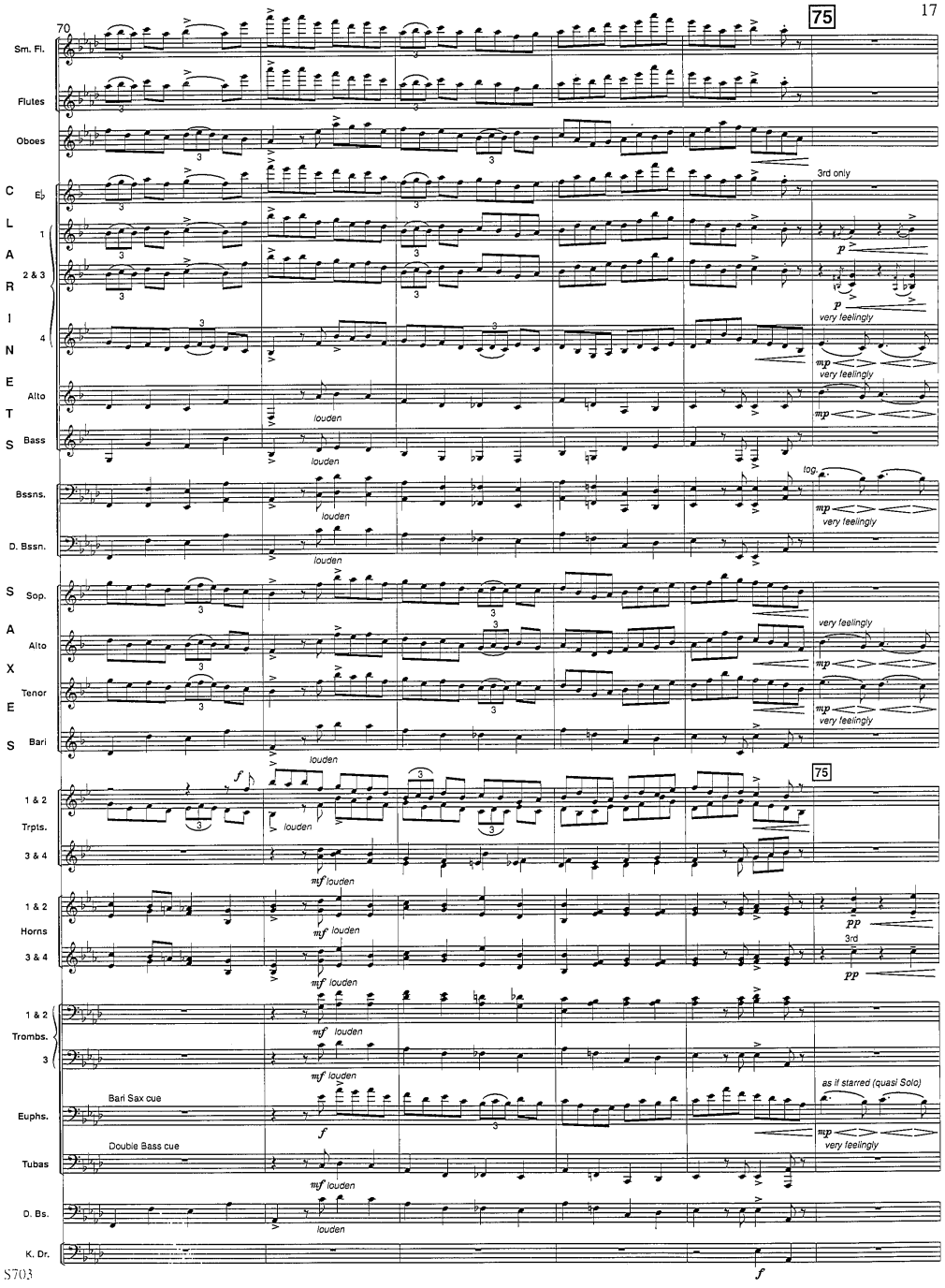

41
43
Sm. Fl.
Flutes
Oboes
very feelingly
CLARINETS
E♭
1 & 2
3
4
Alto
Bass
tog.
Bssns.
D. Bssn.
SAXES
Sop.
Alto
Tenor
Bari
very feelingly
43
tog. very feelingly
1 & 2
Trpts.
3 & 4
tog.
1 & 2
Horns
3 & 4
very feelingly
3rd & 4th Horn cues
3 Trombs.
Euphs.
Tubas
1st Bassoon cue
Double Bass or D. Bssn. cue
plucked
D. Bs.
K. Dr.

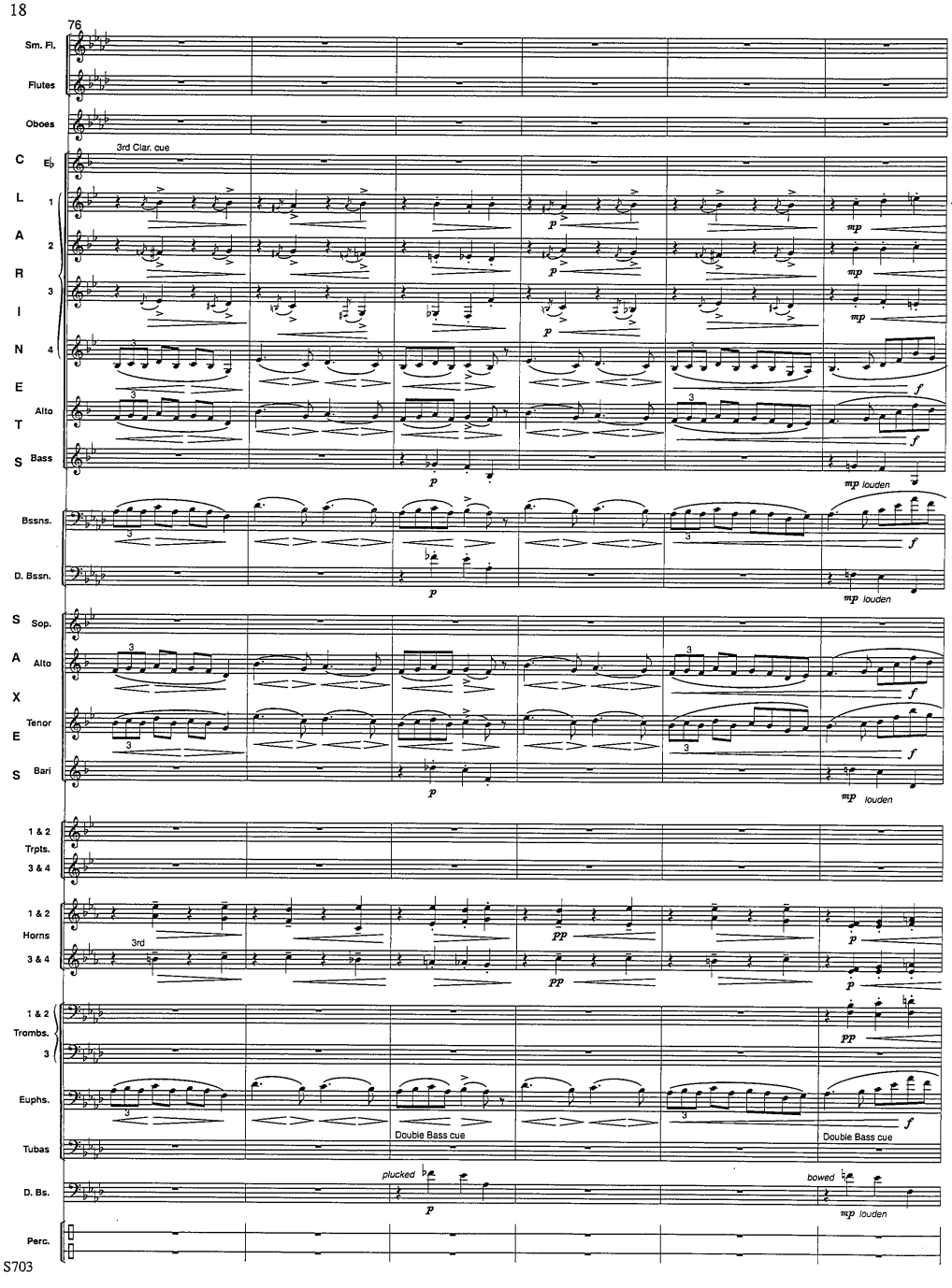

47
51
Sm. Fl.
Flutes
Oboes
CLARINETS
E♭
1 & 2
3
4
Alto
Bass
Bssns.
D. Bssn.
SAXES
Sop.
Alto
Tenor
Bari
1 & 2
Trpts.
3 & 4
Horns
Soprano & Alto Sax cues
3rd & 4th Horn cues
3 Trombs.
Tenor Sax cue
1st Bassoon cue
Euphs.
Double Bass or D. Bssn. cue
Tubas
Double Bass cue
D. Bs.
bowed
plucked
K. Dr.
S. Dr.
Perc.
Crash Cymbs.
louden
tog.
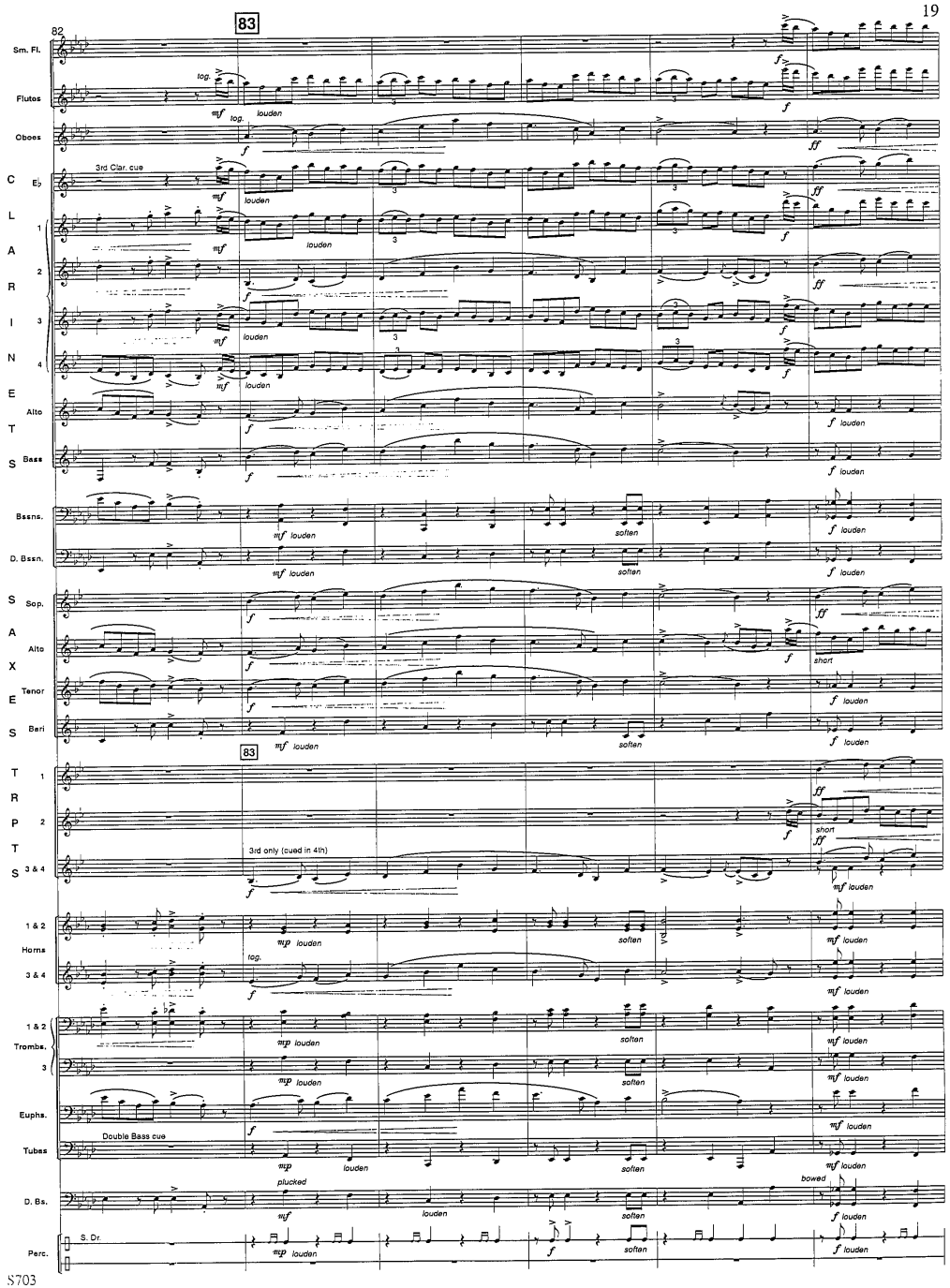

53
Sm. Fl.
Flutes
Oboes
CLARINETS
E♭
1 & 2
3 & 4
Alto
Bass
Bssns.
D. Bssn.
SAXES
Sop.
Alto
Tenor
Bari
1 & 2
Trpts.
3 & 4
Horns
Soprano & Alto Sax cues
3 Trombs.
Tenor Sax cue
Euphs.
Tubas
Double Bass cue
D. Bs.
bowed
plucked
K. Dr.
S. Dr.
Perc.
Cr. Cym.
Big [Bass] Drum
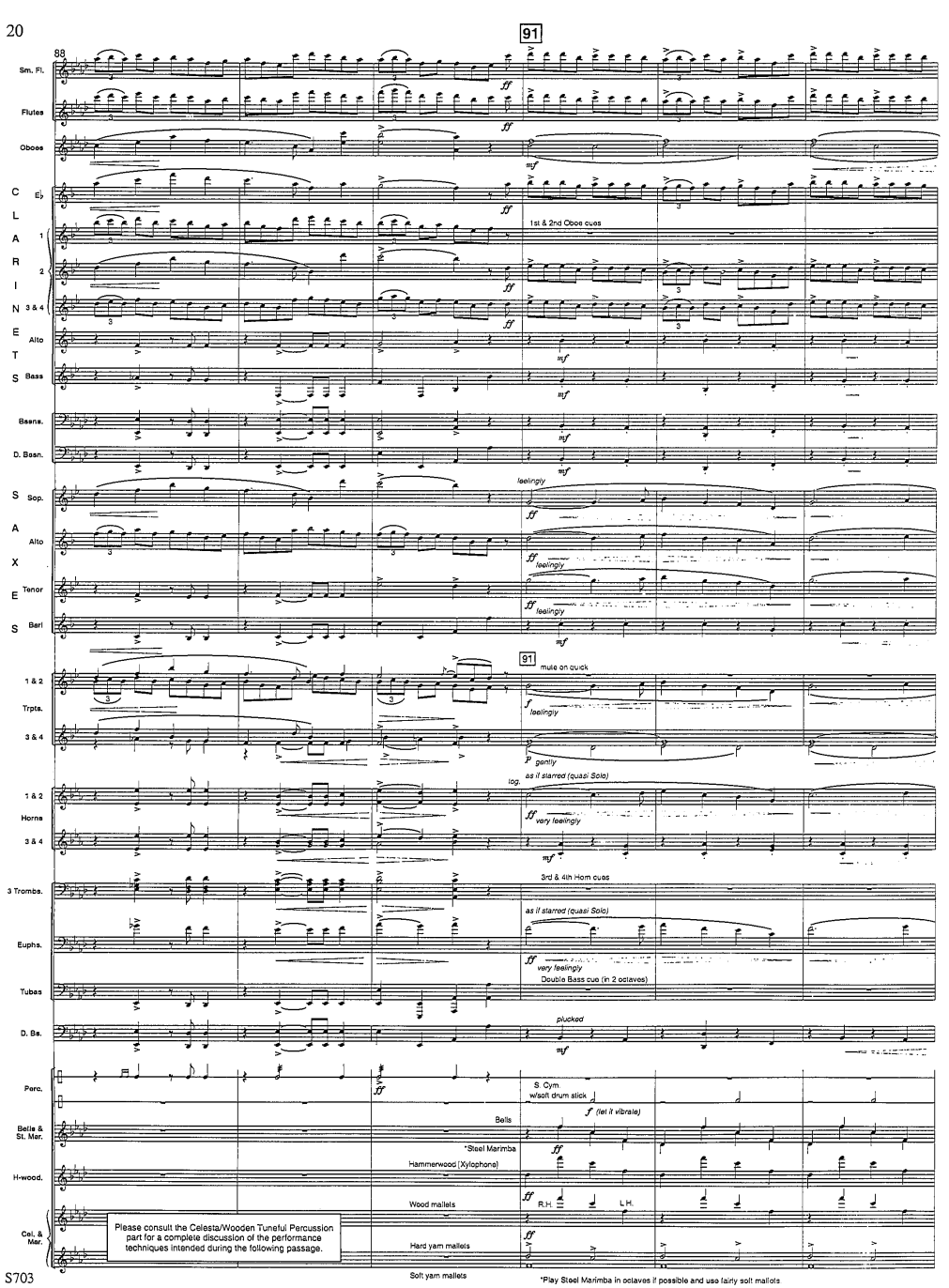

58
59
Sm. Fl.
Flutes
Oboes
E♭ Clar. cues
1st Oboe cue
CLARINETS
E♭
1
2
3 & 4
Alto
Bass
Oboe & E♭ Clar. cues
Bssns.
D. Bssn.
SAXES
Sop.
Alto
Tenor
Bari
Starred (solo)
Starred (soli)
1 & 2
Trpts.
3 & 4
1st only (2nd has 3rd Clar. cues)
Alto & Bass Clar. cues
Horns
Alto Sax cue
3 Trombs.
Tenor Sax cue
Euphs.
Double Bass or D. Bssn. cue
Tubas
plucked
D. Bs.
K. Dr.
S. Dr.
Perc.
Cr. Cym.
B. Dr.
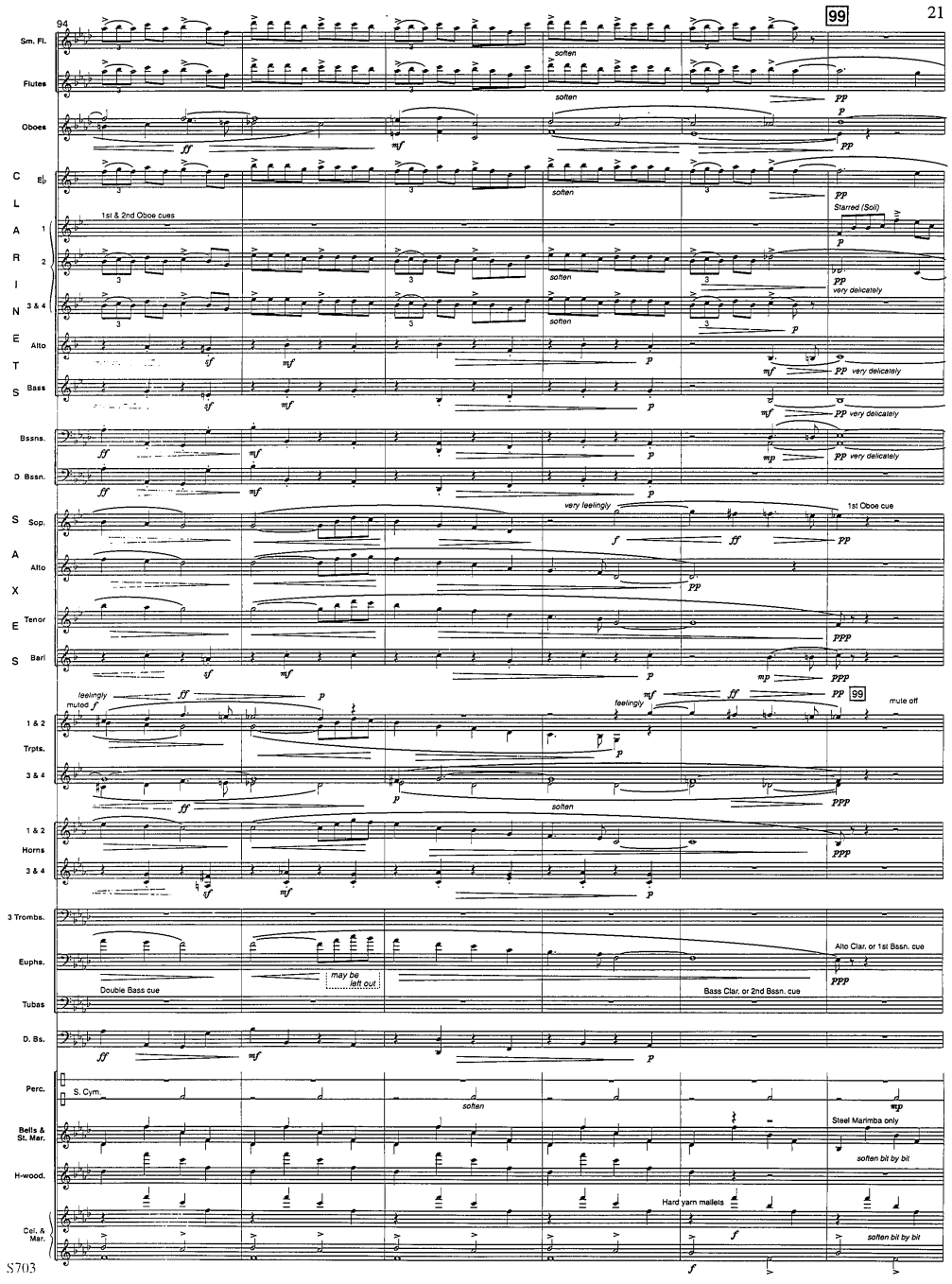

64
67
Sm. Fl.
Flutes
Oboes
E♭ Clar. cues
tog.
CLARINETS
E♭
1
2 & 3
4
3rd only (2nd has Oboe & E♭ Clar. cues)
+ 2nd
Alto
Bass
Bssns.
D. Bssn.
SAXES
Sop.
Alto
Tenor
Bari
short
1st (2nd has 3rd Clar. cues)
2nd
1 & 2
Trpts.
3 & 4
Horns
2nd Hor n cue
3 Trombs.
Tenor Sax cue
Bari Sax cue
Euphs.
Double Bass or D. Bssn. cue
Double Bass cue
Tubas
bowed
D. Bs.
K. Dr.
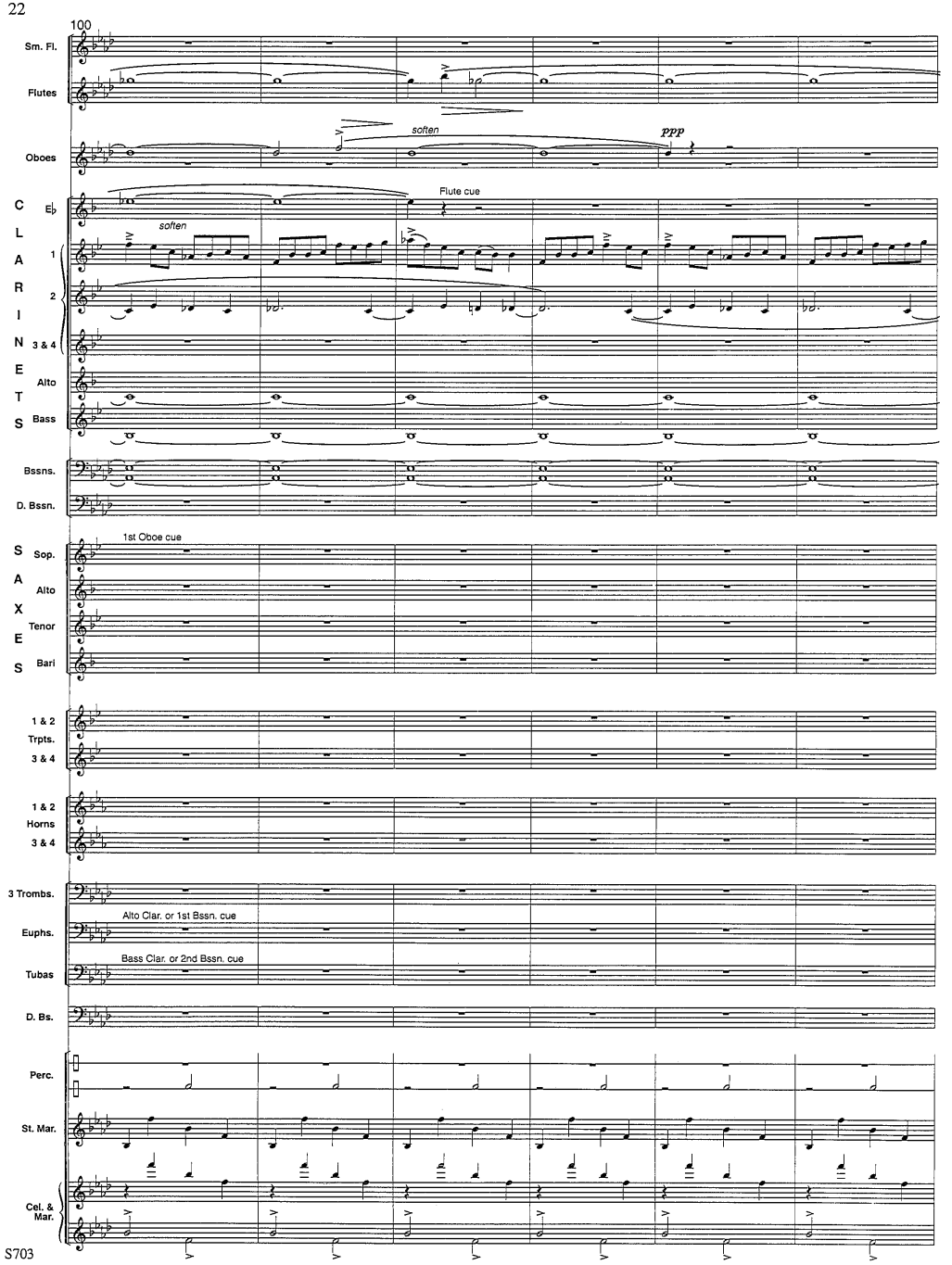

70
75
Sm. Fl.
Flutes
Oboes
CLARINETS
E♭
1
2 & 3
4
Alto
Bass
3rd only
very feelingly
louden
log.
Bssns.
D. Bssn.
SAXES
Sop.
Alto
Tenor
Bari
Trpts.
1 & 2
3 & 4
Horns
Trombs.
3
Bari Sax cue
Double Bass cue
as if starred (quasi Solo)
Euphs.
Tubas
D. Bs.
K. Dr.


76
Sm. Fl.
Flutes
Oboes
3rd Clar. cue
CLARINETS
E♭
1
2
3
4
Alto
Bass
Bssns.
D. Bssn.
SAXES
Sop.
Alto
Tenor
Bari
Trpts.
1 & 2
3 & 4
Horns
3rd
Trombs.
3
Euphs.
Double Bass cue
Tubas
D. Bs.
plucked
bowed
Perc.


82
83
Sm. Fl.
Flutes
Oboes
3rd Clar. cue
CLARINETS
Alto
Bass
Bssns.
D. Bssn.
SAXES
Sop.
Alto
Tenor
Bari
TRPTS
3rd only (cued in 4th)
1 & 2
Horns
3 & 4
Trombs.
Euphs.
Tubes
Double Bass cue
D. Bs.
plucked
bowed
Perc.
S. Dr.
mf louden
soften
short
tog.
mp louden
f louden
ff
f


88
91
Sm. Fl.
Flutes
Oboes
CLARINETS
1st & 2nd Oboe cues
Alto
Bass
Bssns.
D. Bssn.
SAXES
Sop.
Alto
Tenor
Bari
feelingly
1 & 2
Trpts.
3 & 4
mute on quick
gently
as if started (quasi Solo)
Horns
very feelingly
3 Trombs.
3rd & 4th Horn cues
Euphs.
Tubes
Double Bass cue (in 2 octaves)
D. Bs.
plucked
Perc.
S. Cym.
w/soft drum stick
Bells & St. Mar.
Bells
*Steel Marimba
Hammerwood [Xylophone]
H-wood.
Wood mallets
Cel. & Mar.
R.H.
L.H.
Hard yarn mallets
Soft yarn mallets
Please consult the Celesta/Wooden Tuneful Percussion part for a complete discussion of the performance techniques intended during the following passage.
*Play Steel Marimba in octaves if possible and use fairly soft mallets


94
99
Sm. Fl.
Flutes
Oboes
soften
1st & 2nd Oboe cues
Starred (Soli)
very delicately
Alto
Bass
Bssns.
D. Bssn.
very feelingly
1st Oboe cue
Sop.
Tenor
Bari
muted
mute off
1 & 2 Trpts.
3 & 4
1 & 2 Horns
3 & 4
3 Trombs.
Euphs.
Tubas
may be left out
Double Bass cue
Alto Clar. or 1st Bssn. cue
Bass Clar. or 2nd Bssn. cue
D. Bs.
Perc.
S. Cym.
Bells & St. Mar.
Steel Marimba only
soften bit by bit
H-wood.
Hard yarn mallets
Cel. & Mar.


100
Sm. Fl.
Flutes
Oboes
soften
Flute cue
Alto
Bass
Bssns.
D. Bssn.
1st Oboe cue
Sop.
Tenor
Bari
1 & 2 Trpts.
3 & 4
1 & 2 Horns
3 & 4
3 Trombs.
Euphs.
Tubas
Alto Clar. or 1st Bssn. cue
Bass Clar. or 2nd Bssn. cue
D. Bs.
Perc.
St. Mar.
Cel. & Mar.

106

107

Sm. Fl.

Flutes

Oboes

CLARINETS

E♭

1

2

3 & 4

Alto

Bass

Flute cue

always p

pp *mp* *pp* *pp* *mp* *pp* *pp* *mp*

Bssns.

D. Bssn.

SAXES

Sop.

Alto

Tenor

Bari

107

1 & 2 Trpts. 3 & 4

1 & 2 Horns 3 & 4

3 Trombs.

Euphs.

Tubas

Alto Clar. or 1st Bssn. cue

Bass Clar. or 2nd Bssn. cue

D. Bs.

Perc.

S. Cym.

soften bit by bit

St. Mar.

Cel. & Mar.

112

115

Flute cue

mp *gradually louden lots*

Flute cue

ppp *gradually louden lots*

ppp *louden*

3rd only (cued in 4th)

ppp *gradually louden lots*

pp

ppp *gradually louden lots*

ppp *gradually louden lots*

Alto & Bass Clar. cues

pp

115

1st: 3rd Clar. cue

pp *gradually louden lots*

Alto Clar. or 1st Bssn. cue

Bass Clar. or 2nd Bssn. cue

plucked
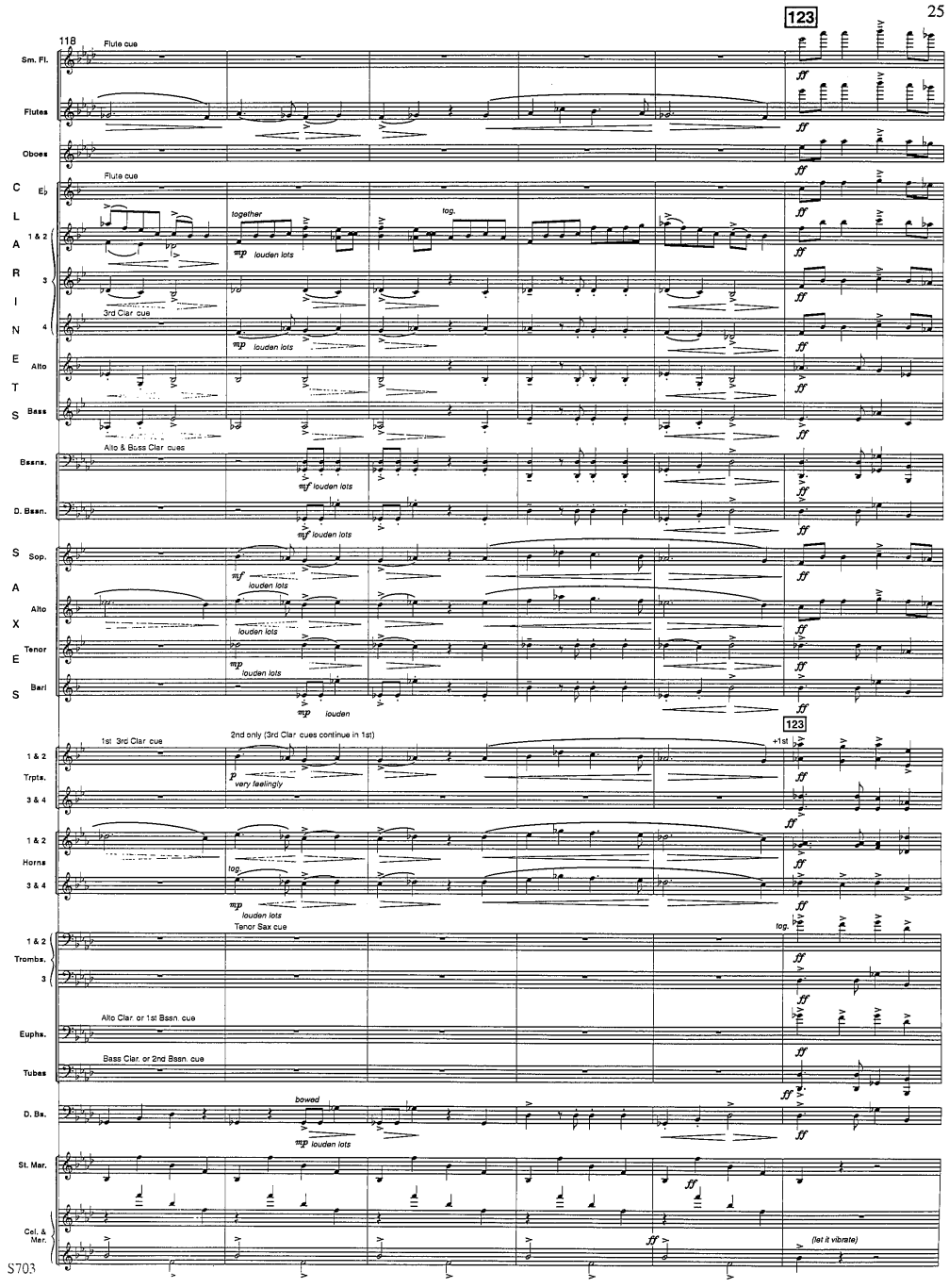
pp *louden*

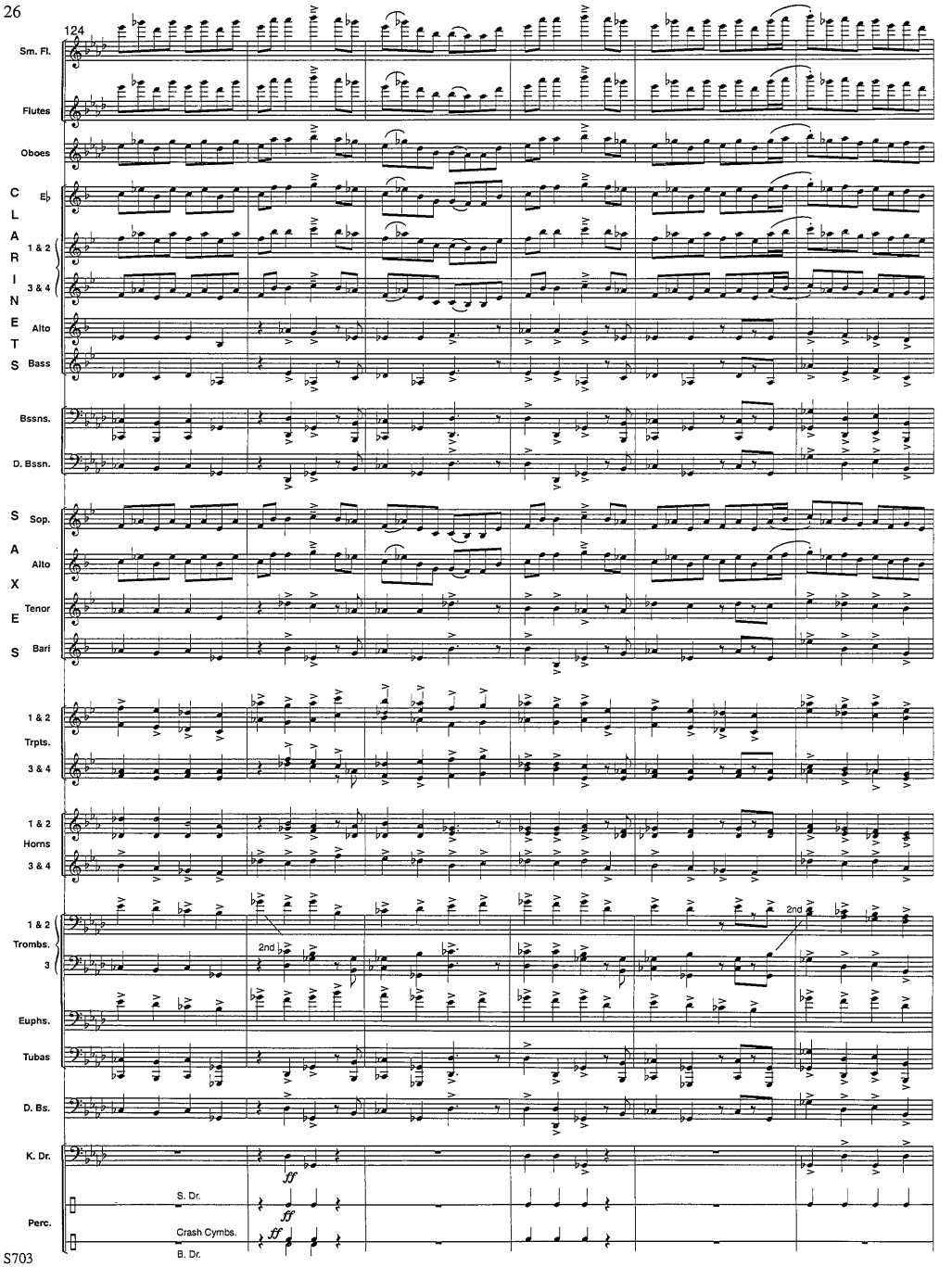
pp
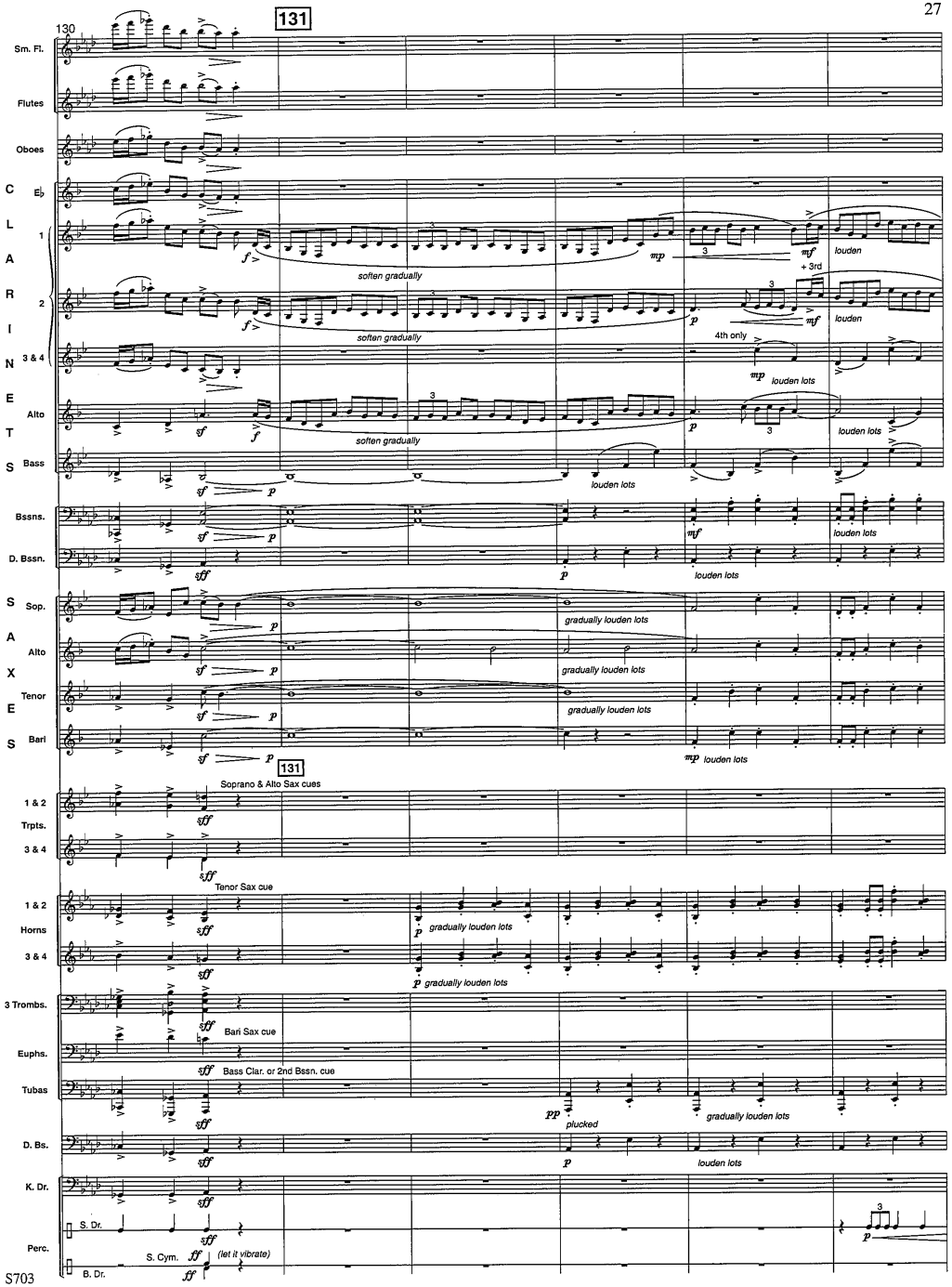
p *gradually louden lots*
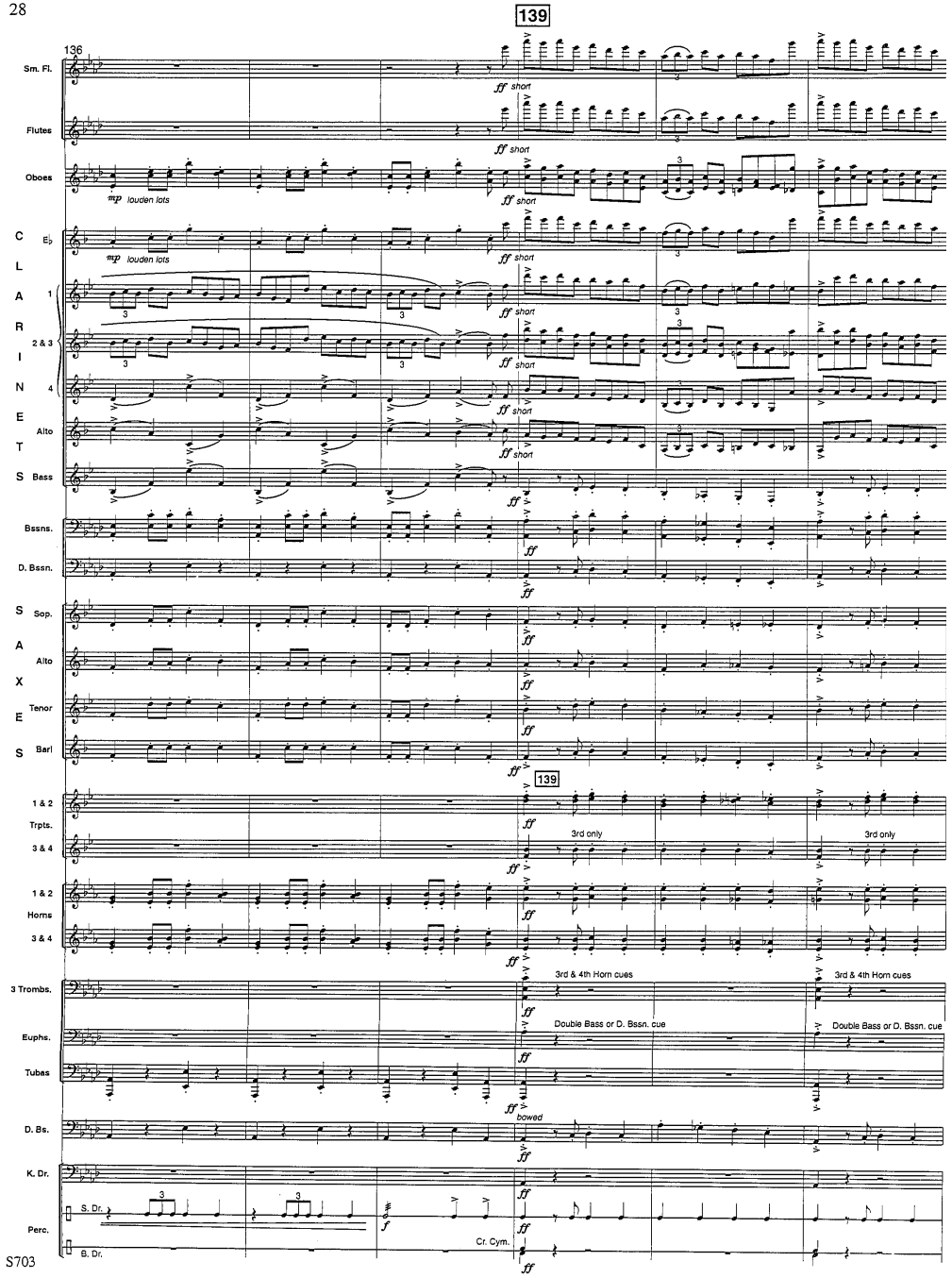
p *gradually louden lots*
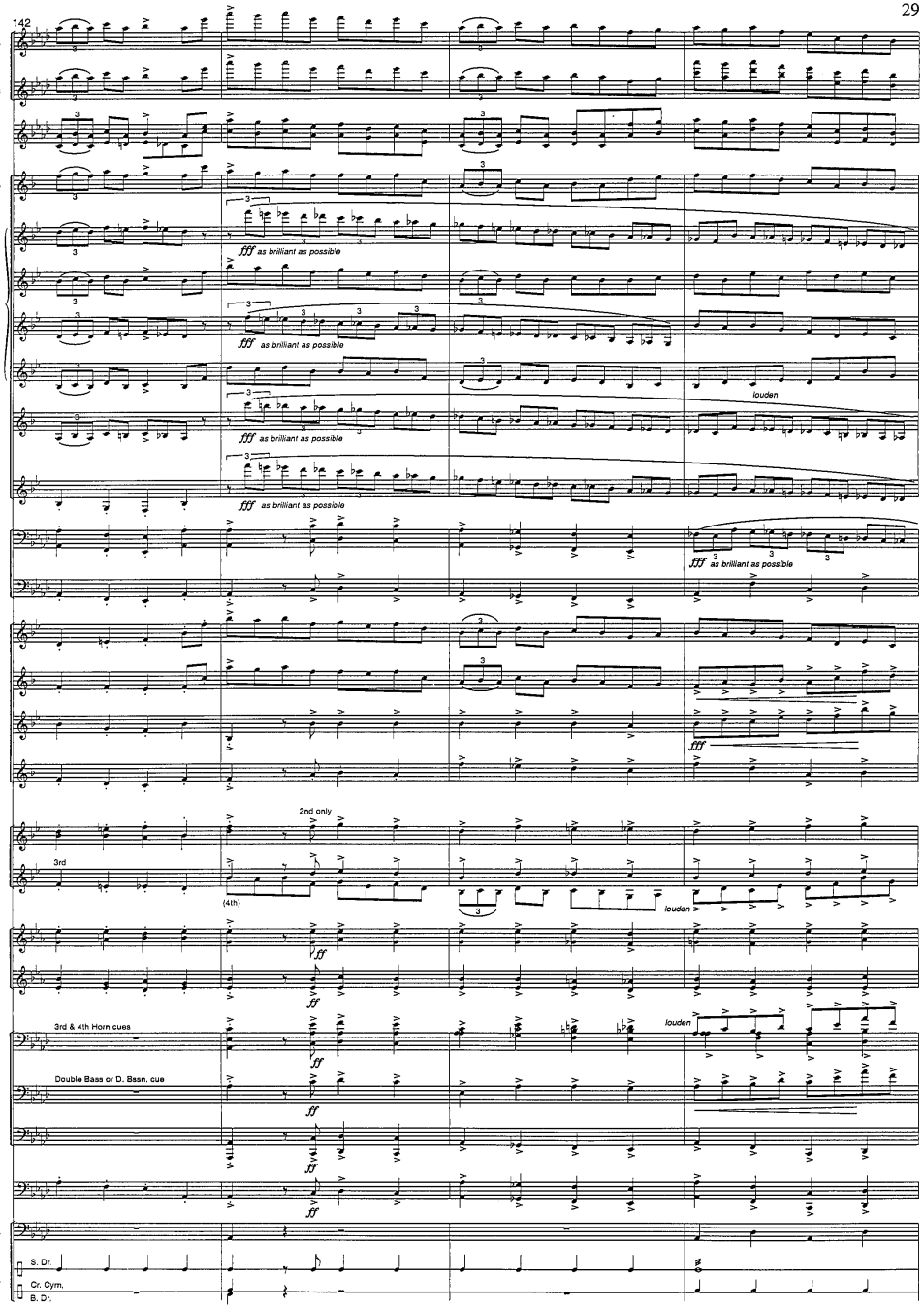
p


118
123
Flute cue
Sm. Fl.
Flutes
Oboes
Flute cue
Eb
1 & 2
3
4
Alto
Bass
CLARINETS
together
tog.
mp louden lots
3rd Clar cue
Alto & Bass Clar cues
Bssns.
D. Bssn.
mf louden lots
Sop.
Alto
Tenor
Bari
SAXES
mf louden lots
mp louden
1st 3rd Clar cue
2nd only (3rd Clar cues continue in 1st)
+1st
Trpts.
3 & 4
p very fastingly
Horns
Tenor Sax cue
Trombs.
Alto Clar. or 1st Bssn. cue
Euphs.
Bass Clar. or 2nd Bssn. cue
Tubas
D. Bs.
bowed
St. Mar.
Cel. & Mar.
(let it vibrate)
S703
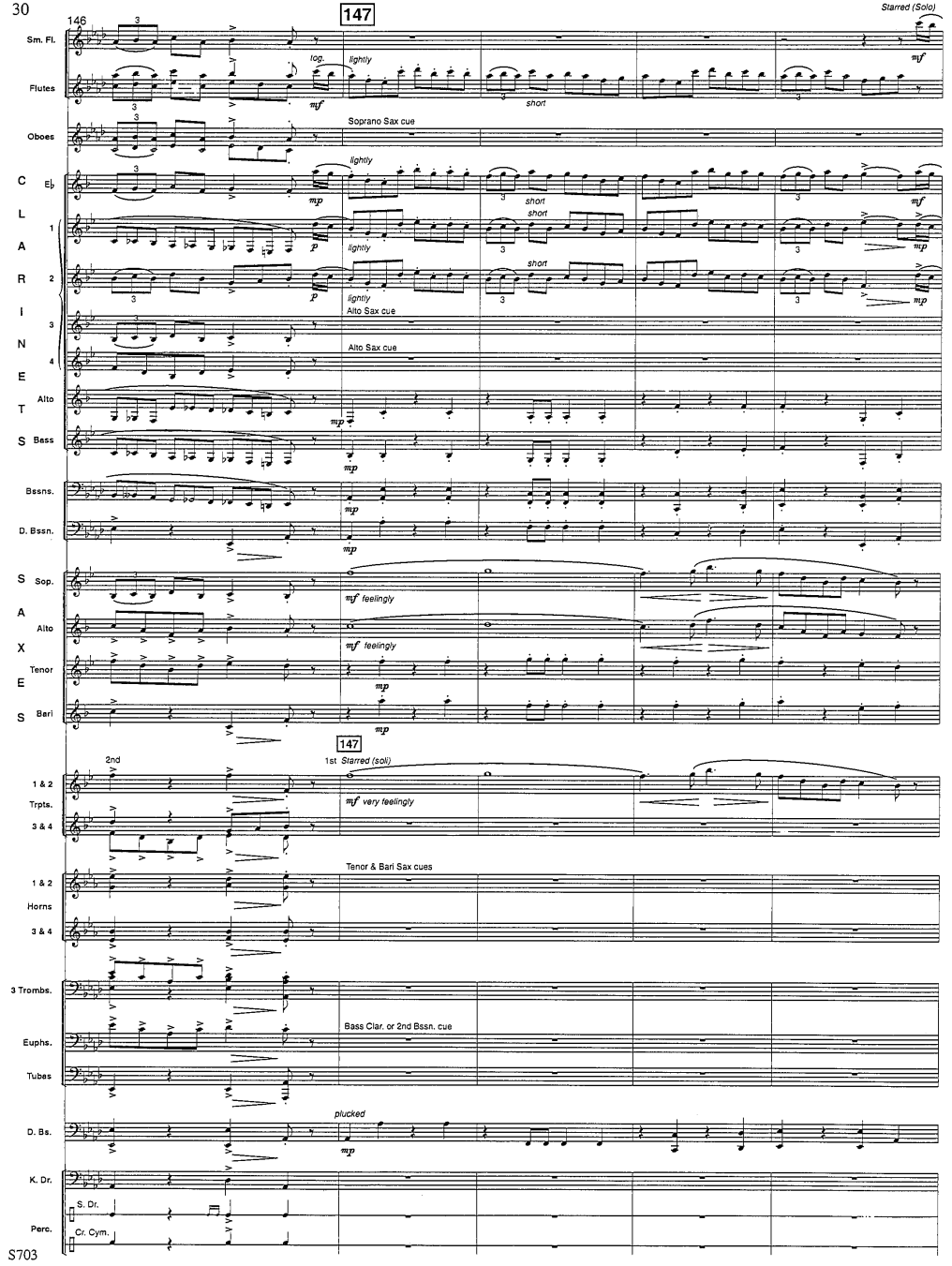

124
Sm. Fl.
Flutes
Oboes
CLARINETS
Eb
1 & 2
3 & 4
Alto
Bass
Bssns.
D. Bssn.
SAXES
Sop.
Alto
Tenor
Bari
Trpts.
Horns
Trombs.
2nd
Euphs.
Tubas
D. Bs.
K. Dr.
S. Dr.
Crash Cymbs.
B. Dr.
Perc.
S703


130
131
Sm. Fl.
Flutes
Oboes
CLARINETS
E♭
1
2
3 & 4
Alto
Bass
soften gradually
louden
+ 3rd
4th only
louden lots
Bssns.
D. Bssn.
SAXES
Sop.
Alto
Tenor
Bari
gradually louden lots
Soprano & Alto Sax cues
Trpts.
Tenor Sax cue
Horns
3 Trombs.
Euphs.
Tubas
Bari Sax cue
Bass Clar. or 2nd Bssn. cue
plucked
D. Bs.
K. Dr.
Perc.
S. Dr.
S. Cym.
(let it vibrate)
B. Dr.
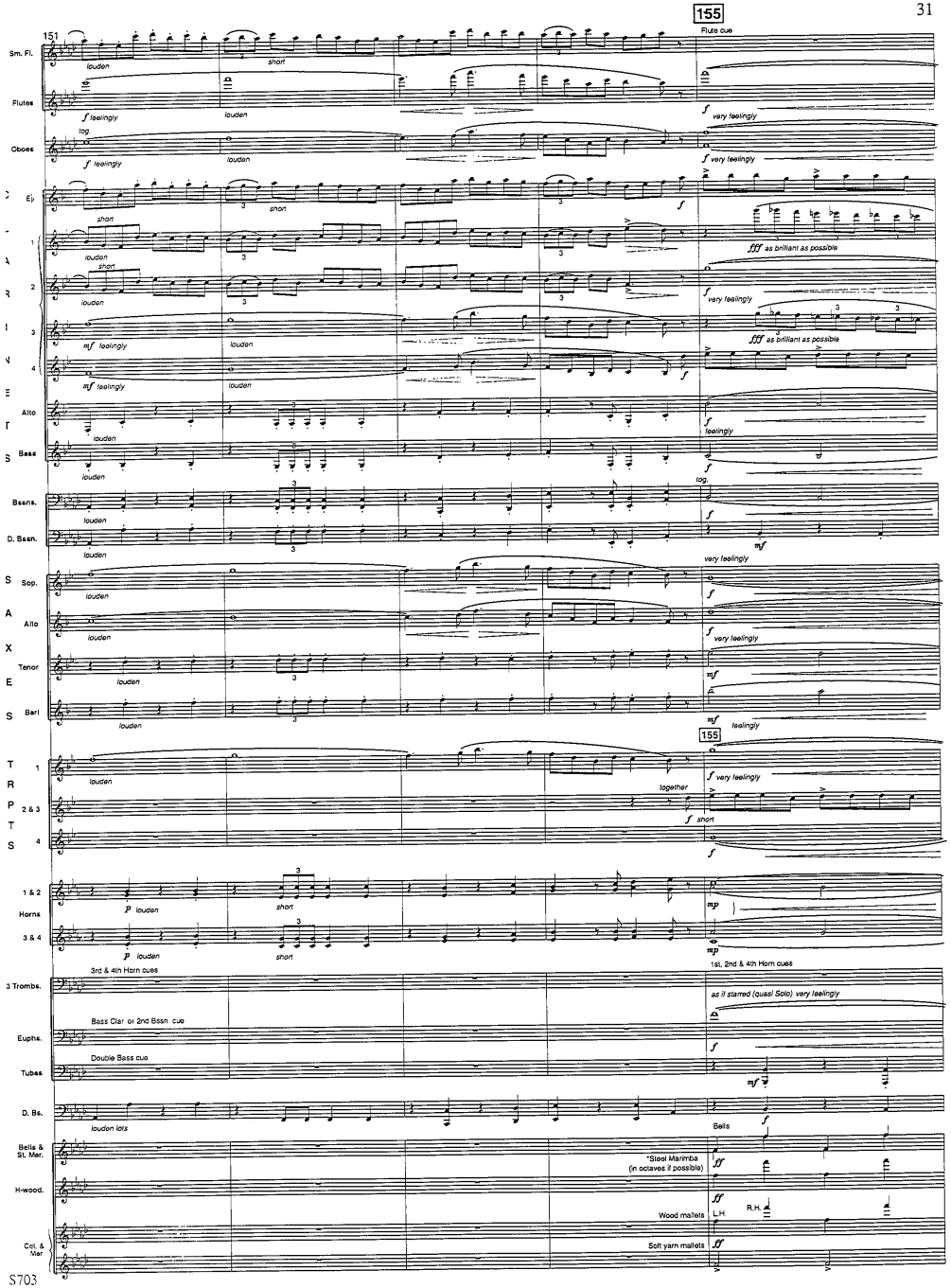

136
139
Sm. Fl.
Flutes
Oboes
louden lots
short
CLARINETS
E♭
1
2 & 3
4
Alto
Bass
Bssns.
D. Bssn.
SAXES
Sop.
Alto
Tenor
Bari
Trpts.
3rd only
Horns
3 Trombs.
3rd & 4th Horn cues
Euphs.
Tubas
Double Bass or D. Bssn. cue
bowed
D. Bs.
K. Dr.
Perc.
S. Dr.
Cr. Cym.
B. Dr.

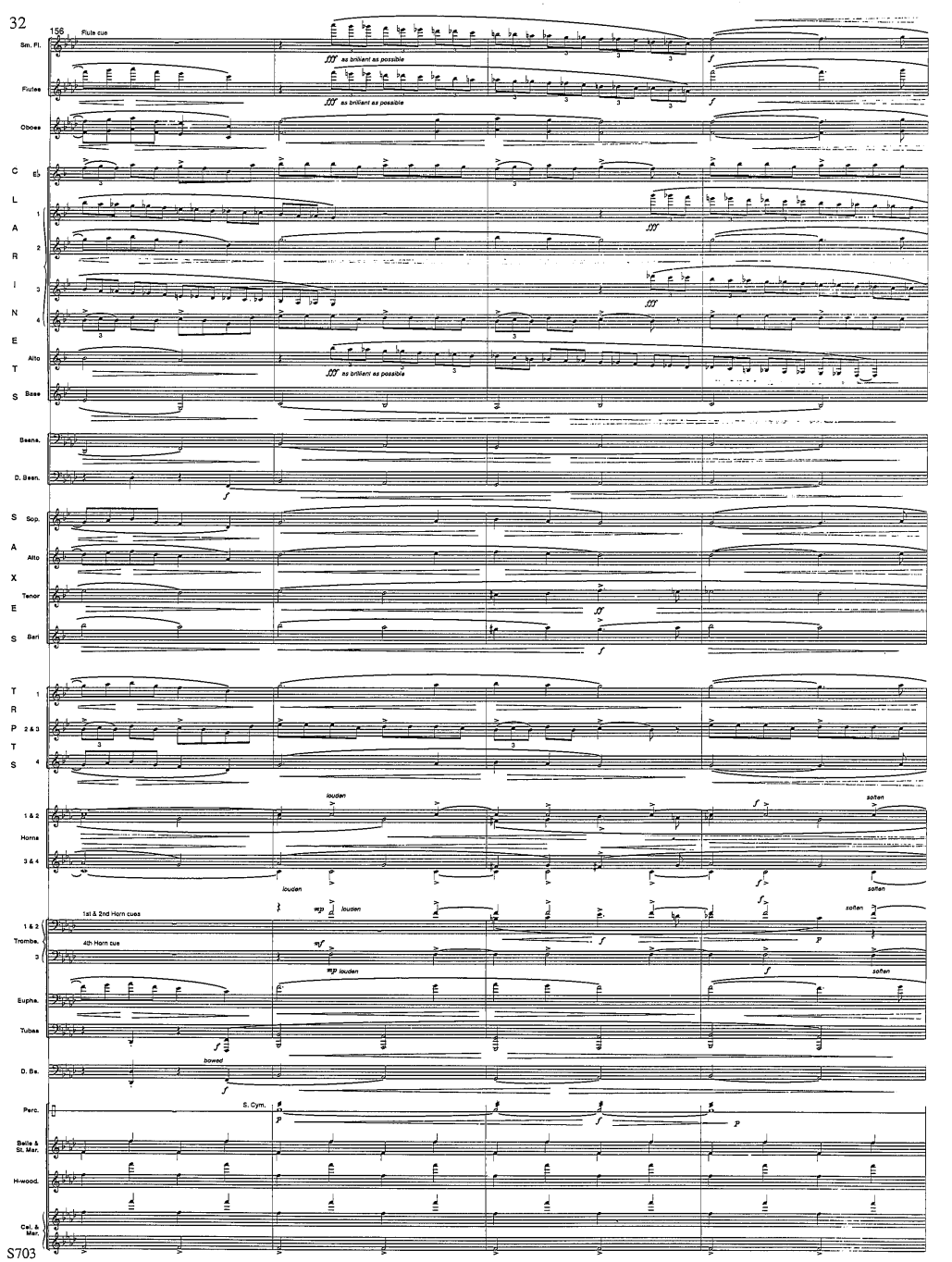

142
Sm. Fl.
Flutes
Oboes
CLARINETS
C
E♭
1
2
3
4
Alto
Bass
fff as brilliant as possible
louden
Bssns.
D. Bssn.
SAXES
Sop.
Alto
Tenor
Bari
2nd only
1 & 2
Trpts.
3 & 4
3rd
(4th)
Horns
ff
3rd & 4th Horn cues
Double Bass or D. Bssn. cue
3 Trombs.
Euphs.
Tubes
D. Bs.
K. Dr.
Perc.
S. Dr.
Cr. Cym.
B. Dr.

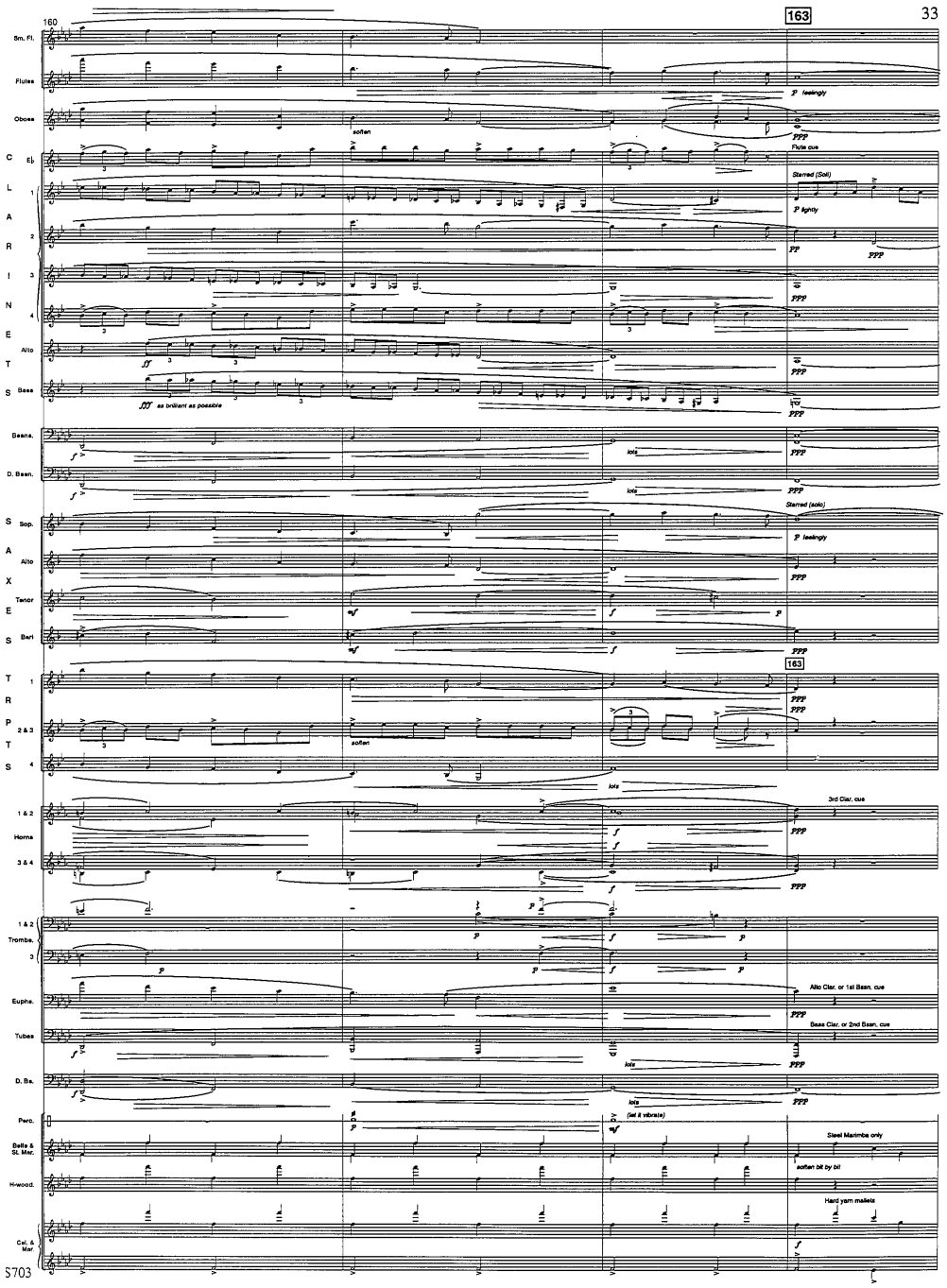
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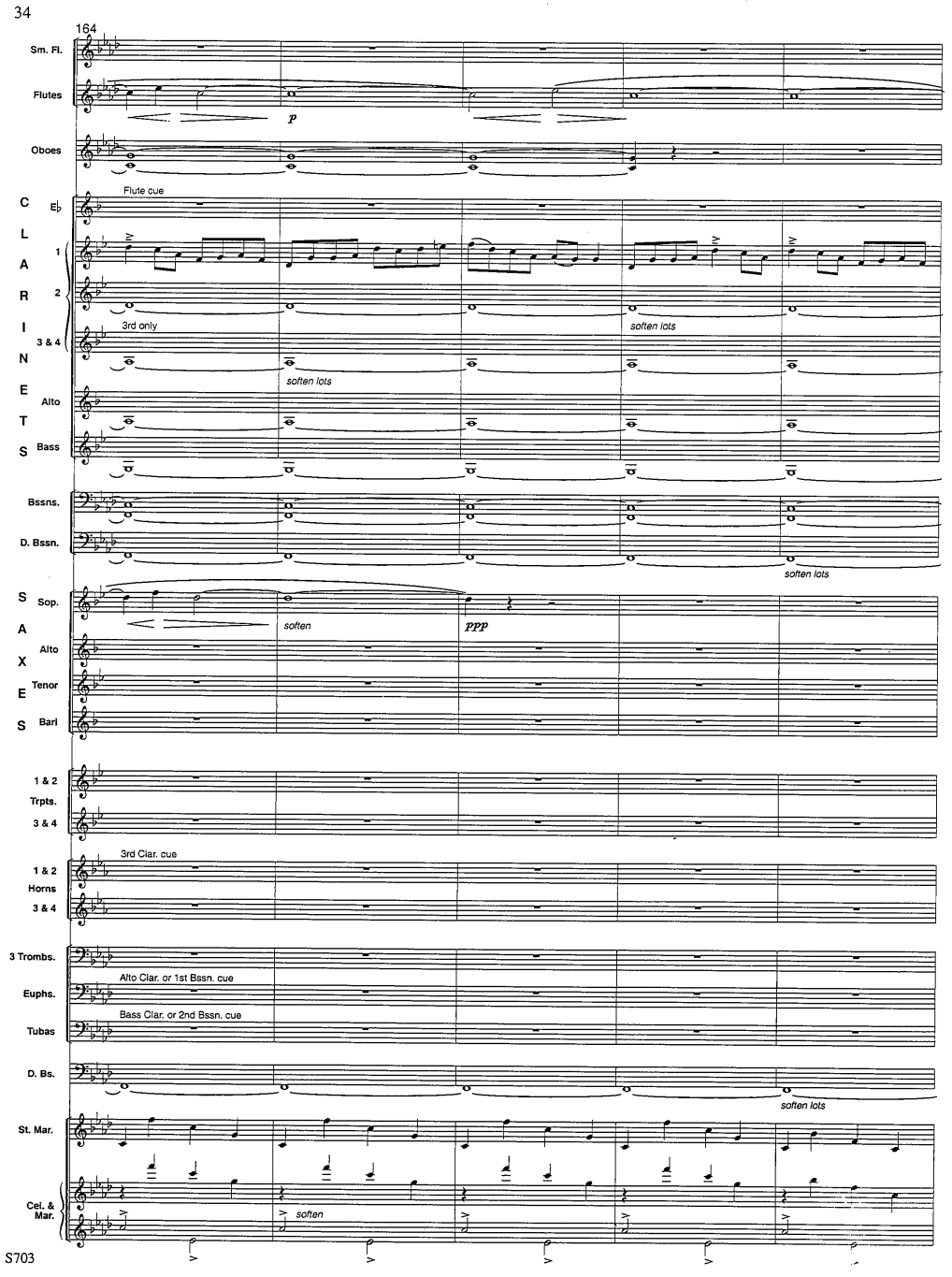

146
147
Starred (Solo)
Sm. Fl.
Flutes
Oboes
CLARINETS
C
E♭
1
2
3
4
Alto
Bass
log.
lightly
short
Soprano Sax cue
Alto Sax cue
Bssns.
D. Bssn.
SAXES
Sop.
Alto
Tenor
Bari
feelingly
2nd
1st Starred (soli)
very feelingly
1 & 2
Trpts.
3 & 4
Tenor & Bari Sax cues
Horns
3 Trombs.
Euphs.
Tubes
Bass Clar. or 2nd Bssn. cue
plucked
D. Bs.
K. Dr.
S. Dr.
Perc.
Cr. Cym.

S703


155
151
Flute cue
Sm. Fl.
Flutes
Oboes
CLARINETS
Eb
1
2
3
4
Alto
Bass
Bsns.
D. Bsn.
SAXES
Sop.
Alto
Tenor
Bari
TRPTS
1
2 & 3
4
1 & 2
Horns
3 & 4
3rd & 4th Horn cues
1st, 2nd & 4th Horn cues
3 Trombs.
Bass Clar or 2nd Bsn cue
Euphs.
Double Bass cue
Tubas
D. Bs.
Bells
Bells & St. Mar.
*Steel Marimba (in octaves if possible)
H-wood.
Wood mallets
L.H.
R.H.
Soft yarn mallets
Cel. & Mar.
louden
short
f feelingly
very feelingly
log.
fff as brilliant as possible
mf feelingly
louden lots
as if starred (quasi Solo) very feelingly
together
p louden
mp
S703


156
Flute cue
Sm. Fl.
Flutes
Oboes
CLARINETS
Eb
1
2
3
4
Alto
Bass
Bsns.
D. Bsn.
SAXES
Sop.
Alto
Tenor
Bari
TRPTS
1
2 & 3
4
1 & 2
Horns
3 & 4
1st & 2nd Horn cues
1 & 2
Trombs.
3
4th Horn cue
Euphs.
Tubas
D. Bs.
bowed
S. Cym.
Perc.
Bells & St. Mar.
H-wood.
Cel. & Mar.
fff as brilliant as possible
louden
soften
mp louden
S703


160
163
Sm. Fl.
Flutes
Oboes
C
L
A
R
I
N
E
T
S
Eb
1
2
3
4
Alto
Bass
Bssns.
D. Bssn.
S
A
X
Sop.
Alto
Tenor
Bari
T
R
P
T
S
1
2 & 3
4
1 & 2
Horns
3 & 4
1 & 2
Trombs.
3
Euphs.
Tubes
D. Bs.
Perc.
Bells & St. Mar.
H-wood.
Cel. & Mar.
p feelingly
soften
Flute cue
Slurred (Soli)
p lightly
pp
ppp
fff as brilliant as possible
lots
Slurred (solo)
soften!
3rd Clar. cue
Alto Clar. or 1st Bssn. cue
Bass Clar. or 2nd Bssn. cue
(let it vibrate)
Steel Marimba only
soften bit by bit
Hard yarn mallets
S703


164
Sm. Fl.
Flutes
Oboes
C
L
A
R
I
N
E
T
S
Eb
1
2
3 & 4
Alto
Bass
Bssns.
D. Bssn.
S
A
X
Sop.
Alto
Tenor
Bari
1 & 2
Trpts.
3 & 4
1 & 2
Horns
3 & 4
3 Trombs.
Euphs.
Tubas
D. Bs.
St. Mar.
Cel. & Mar.
p
Flute cue
3rd only
soften lots
soften
ppp
3rd Clar. cue
Alto Clar. or 1st Bssn. cue
Bass Clar. or 2nd Bssn. cue
S703

169

171

Sm. Fl.

Flutes

softens lots

tog.

Oboes

p lightly

Flute cue

CLARINETS

E♭

1

2

3rd only

3 & 4

Alto

Bass

Bssns.

D. Bssn.

1st Oboe cue

SAXES

Sop.

Alto

Tenor

Bari

171

1 & 2 Trpts. 3 & 4

3rd Clar. cue

1 & 2 Horns 3 & 4

Trombs.

Euphs.

Alto Clar. or 1st Bssn. cue

Tubas

Bass Clar. or 2nd Bssn. cue

D. Bs.

St. Mar.

p

(let it vibrate)

Cel. & Mar.

soften

174

178

Sm. Fl.

Flutes

ppp

Soprano Sax cue

p

Oboes

Flute cue

Flute cue

CLARINETS

E♭

1

merrily

2

3 & 4

Alto

pp

Bass

Alto & Bass Clar. cues

Bssns.

D. Bssn.

1st Oboe cue

SAXES

Sop.

p merrily

Alto

pp

Tenor

Bari

178

1 & 2 Trpts. 3 & 4

1 & 2 Horns 3 & 4

3 Trombs.

Euphs.

Alto Clar. or 1st Bssn. cue

Tubas

Bass Clar. or 2nd Bssn. cue

D. Bs.

soften all you can

K. Dr.

Perc.

Cel. & Mar.

(let it vibrate)

179

Sm. Fl.

Flutes

mp feelingly

Soprano Sax cue

Oboes

Flute cue

CLARINETS E♭

1

2

3 & 4

Alto

Bass

pp

p

Bssns.

D. Bssn.

tog. *Starred (soli)*

mp merrily

SAXES Sop.

Alto

Tenor

Bari

vibrate

feelingly

vibrate

p feelingly

1st Bassoon cue

p merrily

1 & 2 Trpts. 3 & 4

1 & 2 Horns 3 & 4

3 Trombs.

Euphs.

Tubas

1st Bssn. or Bari Sax cue

2nd Bssn. cue

Double Bass cue

D. Bs.

plucked

K. Dr.

Perc.

Cel. & Mar.

184

187

Sm. Fl.

Flutes

Oboes

Flute cue

1st Flute cue

2nd Flute cue

CLARINETS E♭

1

2

3 & 4

Alto

Bass

short

pp

3rd only (cued in 4th)

short

Bssns.

D. Bssn.

SAXES Sop.

Alto

Tenor

Bari

* These notes may be left out at will.

187

1 & 2 Trpts. 3 & 4

3rd Clar. cue

1 & 2 Horns 3 & 4

3 Trombs.

Euphs.

Tubas
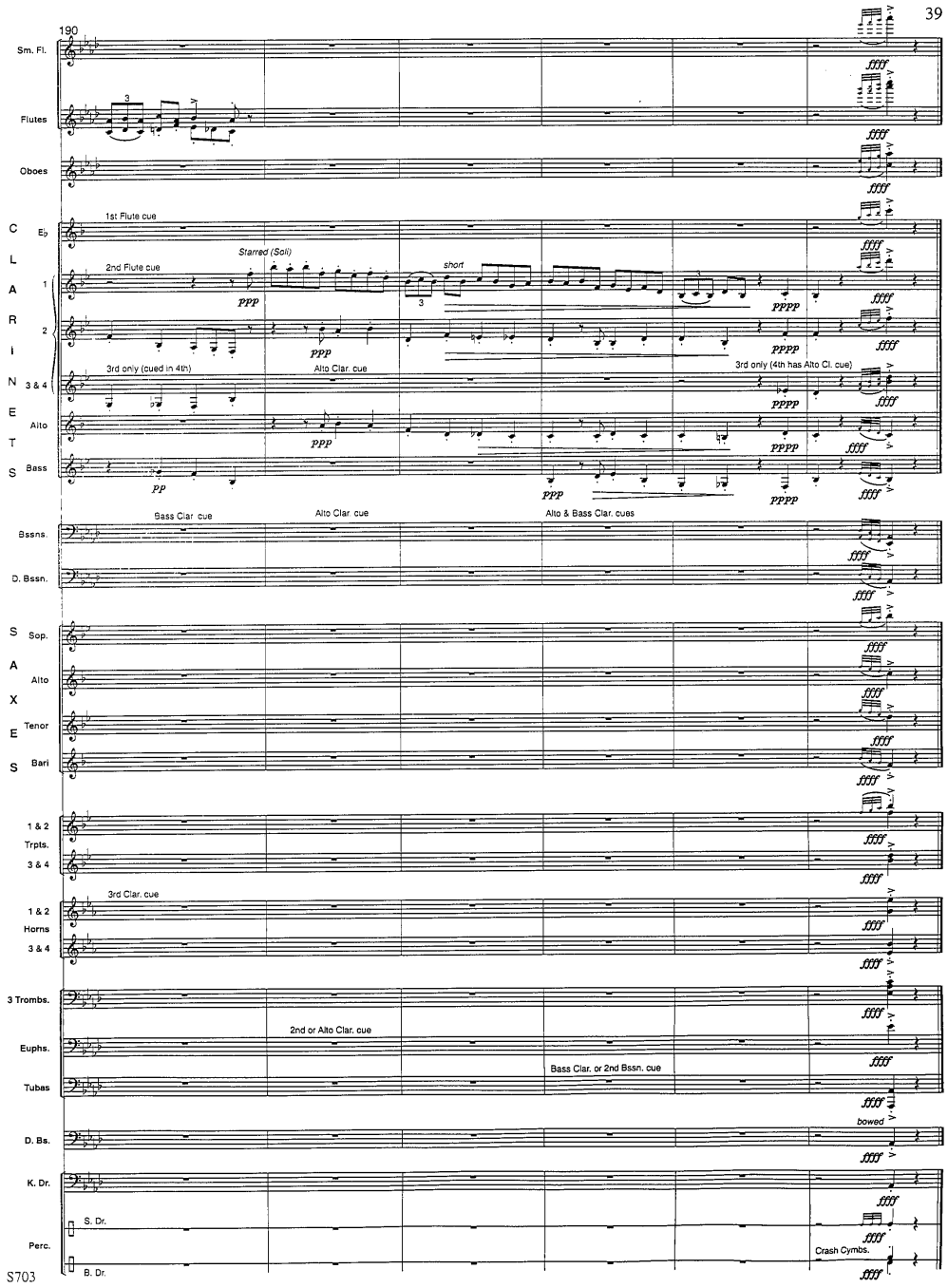
1st Bssn. or Bari Sax cue

Double Bass cue
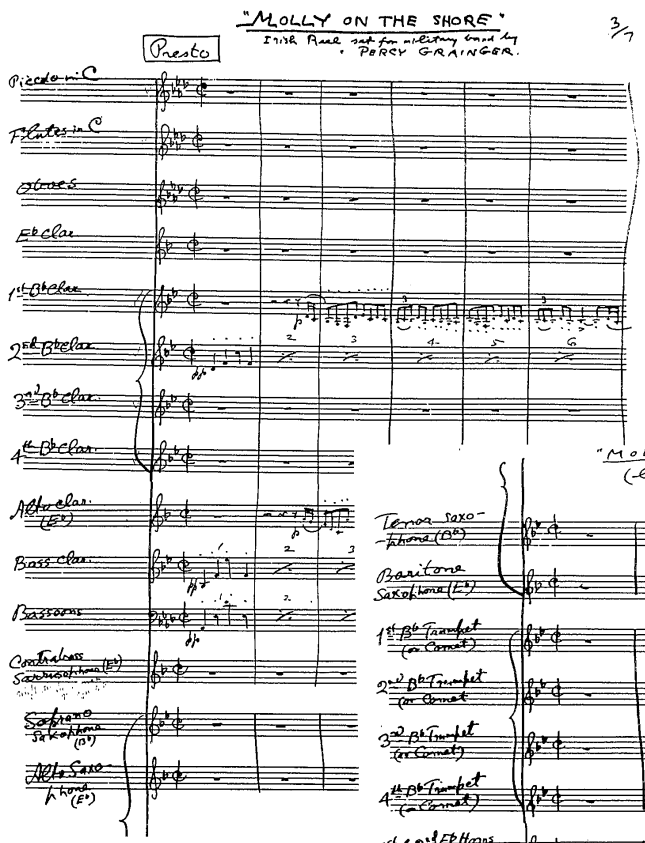
D. Bs.
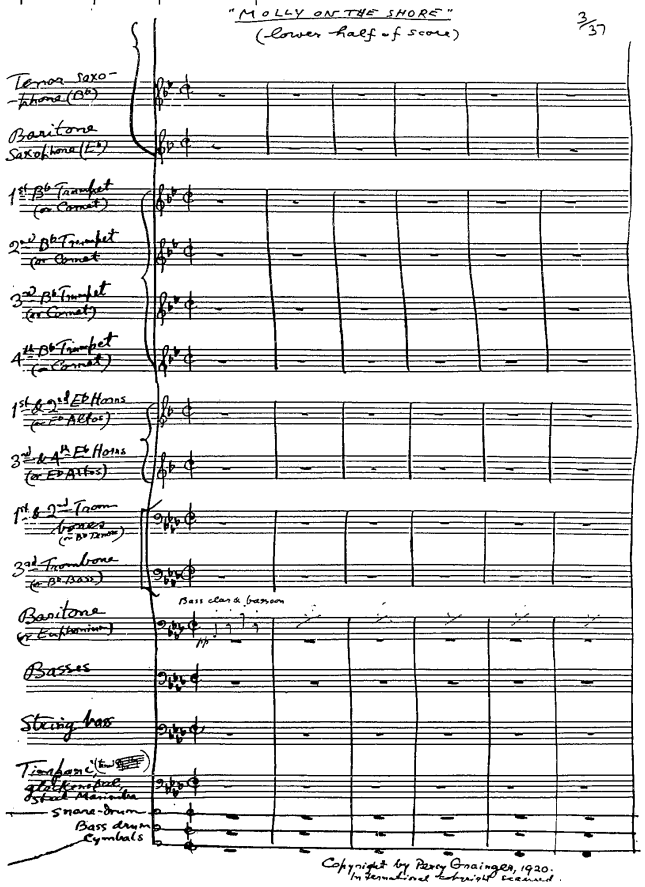
K. Dr.

Perc.



S703





Percy Grainger's autograph full score to *Molly on the Shore* consists of two books, one containing the top half of the score, the other containing the lower half of the score. There are 26 pages of score in each book. Accompanying the score was one page of instructions to the copyist who was to extract the parts, covering such items as the placement of rehearsal numbers, key signatures, and the transposition of the D-flat piccolo part and the treble clef versions of the trombone parts. This example of the full score showing the first six bars of the piece demonstrates a number of features about this setting: note the instrumentation, including Contrabass Sarrusophone, four different saxophones [continued below, left column]

[continued from above, right column] (including soprano), use of "Presto" in place of "Fast" shown in the compressed score. This also demonstrates that while Grainger intended for flutes, oboes, bassoons, horns, and trombones to be combined into multiple parts, he did not intend for the 3rd and 4th clarinets and the 3rd and 4th trumpets to be combined on one part. Finally, the division of the full score into two books makes it clear that Grainger did not consider this score to be practical for use in rehearsal or live performance.

The markings "3/7" and "3/37" refer to the cataloging system used by the curators of the Grainger Museum, and were added by members of their staff. Courtesy of the Grainger Museum, University of Melbourne.