

MOCK MORRIS

PERCY ALDRIDGE GRAINGER

Transcribed by Joseph Kreines

Flex Band Arrangement by

Aric Branchfield

INSTRUMENTATION

- | | | | |
|---------------|---|---------------|--|
| | 1 - Full Score | | |
| Part 1 | 6 - Flute
2 - Oboe
3 - B flat Clarinet
3 - B flat Trumpet
3 - Violin | Part 4 | 3 - B flat Tenor Saxophone
3 - F Horn
3 - Violoncello/ Bassoon
3 - Euphonium T.C.
6 - Trombone/ Euphonium B.C. |
| Part 2 | 6 - B flat Clarinet/ Trumpet
3 - E flat Alto Saxophone
3 - Violin | Part 5 | 2 - B flat Bass Clarinet
1 - E flat Baritone Saxophone
3 - Violoncello/ Bassoon
3 - Euphonium T.C.
6 - Trombone/ Euphonium B.C.
4 - Tuba (Bass) |
| Part 3 | 3 - B flat Clarinet
1 - B flat Tenor Saxophone
3 - E flat Alto Clarinet/
Alto Saxophone
3 - F Horn
3 - Violin
3 - Viola | | 1 - Timpani
2 - Snare Drum/ Crash Cymbals
1 - Orchestral Bells
1 - Xylophone
1 - Marimba |

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About the Transcriber

A native of Chicago, **Joseph Kreines** came to Florida as associate conductor of the Florida Symphony Orchestra in Orlando. He has been associate conductor of the Florida Orchestra in Tampa, and conductor of the Brevard Opera Guild, the Florida Symphony Youth Orchestra, the Pinellas County Youth Symphony and musical director of the Rollins College Theater and the Performing Arts Center in Cocoa. He has served as clinician and guest conductor with many college, high school and junior high school bands, orchestras and choruses including All-State and All-County groups in Florida. Mr. Kreines serves as pianist and accompanist for numerous recital and festival performances throughout the southeast. He is an active arranger, composer and editor. As a recognized authority on the music of Percy Grainger, he has transcribed several Grainger works for band and published articles in the Grainger Society Journal.

About the Arranger

Aric Branchfield currently serves as elementary instrumental music teacher in eastern Pennsylvania. He received his bachelor's degree in music education from VanderCook College of Music in Chicago and holds a master's degree in Instructional Technology from St. Joseph's University in Philadelphia. He is a former member of the Madison Scouts Drum and Bugle Corps and has worked with top competing bands in Bands of America.

In addition to teaching, he is also an active composer and arranger in the Philadelphia area. With over twenty-five years of composing experience, he has arranged and composed music for groups throughout the country. These works have been performed at the Midwest Band and Orchestra Clinic in Chicago as well as the Pennsylvania Music Educator Association state conference. Many of these educational works have also been added to the prescribed festival and curriculum lists in many states including Texas, Ohio, Louisiana, North Carolina and Pennsylvania. He was recently recognized with a fifth Editor's Choice Award from the music distributor J.W. Pepper for the piece *The Age of Sail*.

Performance Notes

The conductor should attempt to achieve a combination of crispness and jauntiness, with particular attention paid to clarity and consistency of articulation. While the tempo should not be too fast, it must not become ponderous and heavy, so as to maintain the "jog-trot" feeling indicated. Above all, the music should always be buoyant and rhythmic, a characteristic common to all of Grainger's dance-style pieces.

Program Notes

Grainger produced several versions of *Mock Morris* for different media. Evoking 'jog trot' images and moving steadily from beginning to end, this wonderful tune is classic Grainger. This setting of the Joseph Kreines edition for flexible instrumentation was arranged by Aric Branchfield. The transcription is based on the string orchestra version, composed in 1910, but takes several scoring ideas from the 1950 version which Grainger made for Leopold Stokowski. The composition is best described by Grainger in the preface to the string orchestra score. "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."

adapted for flexible instrumentation by Aric Branchfield (ASCAP)

If possible, no brass until 53

a bit pert

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Fl. Ob.

B \flat Cl.
B \flat Tpt.

Vln.

B \flat Cl.
B \flat Tpt.

A. Sax.

Vln.

B \flat Cl.
B \flat T. Sax.

A. Sax.
Alt. Cl.

Hn.

Vln.

Vla.

10

11

12

13

14

15

16

17

18

19

T. Sax.

Hn.

Vcl.
Tbn.
Euph.
Bsn.

B. Cl.

Bar. Sax.

Vcl.
Tbn.
Euph.
Bsn.

Tbn./Euph.

Vcl./Bsn.

Tba.

Timp.

S. D.
Cr. Cym.

Bells

Xyl.

Mba.