

Sir Hamilton Harty

THE FAIR-DAY

From *An Irish Symphony* (1904)

Concert Band Arrangement
by Mark Grauer

INSTRUMENTATION

- | | |
|---------------------------|------------------|
| 1 – Conductor | 3 – B♭ Trumpet 2 |
| 5 – Flute 1 | 3 – B♭ Trumpet 3 |
| 5 – 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 |
| 4 – B♭ Clarinet 1 | 2 – Trombone 3 |
| 4 – B♭ Clarinet 2 | 2 – Euphonium TC |
| 4 – B♭ Clarinet 3 | 2 – Euphonium BC |
| 2 – B♭ Bass Clarinet | 4 – Tuba |
| 3 – E♭ Alto Saxophone 1 | 1 – Timpani |
| 3 – E♭ Alto Saxophone 2 | 1 – Xylophone |
| 2 – B♭ Tenor Saxophone | 2 – Snare Drum |
| 2 – E♭ Baritone Saxophone | 1 – Bass Drum |
| 3 – B♭ Trumpet 1 | |

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)

LDP-7099-00

Hamilton Harty
arranged by Mark Grauer (ASCAP)

Non troppo presto ♩ = 116

Flute 1 2 *a2* *f* *ff* *solo* *p* **6**

Piccolo *f* *ff*

Oboe 1 2 *a2* *f* *ff*

Bassoon 1 2 *a2* *f* *ff* *p*

B♭ Clarinet 1 *f* *ff* *p*

B♭ Bass Clarinet 2 3 *f* *p*

E♭ Alto Saxophone 1 *a2* *f* *ff*

B♭ Tenor Saxophone 2

E♭ Baritone Saxophone 2

1 2 3 4 5 **6** 7 8

B♭ Trumpet 1 *a2* *f*

2 3 *f*

F Horn 1 2 *a2* *f*

3 4 *a2* *f*

Trombone 1 *f*

2 3 *f*

Euphonium *f* *ff*

Tuba *f* *ff*

Timpani *ff*

Xylophone

Snare Drum

Bass Drum *ff*

9 14

FL. 1 2 *p* *a2 tutti*

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.

Ob. 1 2

Bsn. 1 2

B $\flat$ Cl. 1 2 3

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

Tbn. 1 2 3

Euph.

Tba.

Timp.

Xyl.

S. D.

B. D.

DP 200411

The musical score is written for a full symphony orchestra. The top system (measures 17-24) includes parts for 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, Xylophone, Snare Drum, and Bass Drum. The key signature is B-flat major (two flats). The time signature is 4/4. Measure 22 is highlighted with a box. A large diagonal watermark 'Not valid for reference only' is overlaid on the score.

DP 200411

32

Fl. 1 2 *mf*

Picc. *mf*

Ob. 1 2 *a2* *mf*

Bsn. 1 2 *mf*

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.

DP 200411

39

Fl. 1 2 *p*

Picc. *p*

Ob. 1 2 *p*

Bsn. 1 2 *p* *a2*

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* *a2*

3 4 *p*

Tbn. 1 2 3

Euph. *p*

Tba.

Timp. *ff*

Xyl.

S. D.

B. D.

47 48 49 50 51 52 53 54

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.

DP 200411

mf

sf

p

a2

f

55

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

Picc. *p* *p*

Ob. 1 2 *p* *f*

Bsn. 1 2 *p*

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 *a2*

B⁷ 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 *a2*

Hn. 1 2 3 4 *ff*

Tbn. 1 2 3

Euph.

Tba.

Timp.

Xyl.

S. D.

B. D.

DP 200411

FL. 1 2 *a2* *p*

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 *ff* *open* *ff*

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba. *ff*

Timp.

Xyl.

S. D.

B. D.

79

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.

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.

DR 200411

DP 200411

95 96 97 98 99 100 101 102

Fl. 1 2 *mf* *p*

Picc. *p*

Ob. 1 2

Bsn. 1 2 *p*

B⁷ Cl. 1 *mf* *mf* *p* *a2* 3 2

B. Cl. *p*

A. Sax. 1 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpt. 1 2 3 *a2* *a2*

Hn. 1 2 3 4 *a2* 3

Tbn. 1 2 3

Euph.

Tba.

Timp.

Xyl.

S. D. *mf* < *mf* < *mf* <

B. D. *f*

103

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.

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.

DP 200411

110

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.

110 111 112 113 114 115 116 117 118

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Xyl.

S. D.

B. D.

DP 200411

119 120

Fl. 1 2 *ff* *a2*

Picc. *ff* *a2*

Ob. 1 2 *ff* *a2*

Bsn. 1 2 *mf*

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 *mf*

2 3 *mf*

Hn. 1 2 *f* *a2*

3 4 *f* *a2*

Tbn. 1 *a2* *mf*

2 3 *mf*

Euph. *ff*

Tba. *mf*

Timp. *mf*

Xyl.

S. D. *mf*

B. D. *mf*

128 133

Fl. 1 2 *ff* *p*

Picc. *ff*

Ob. 1 2 *ff*

Bsn. 1 2 *ff*

B $\flat$ Cl. 1 *ff* *pp*
2 3 *ff* *pp*

B. Cl. *ff*

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

T. Sax. *ff* *pp*

Bar. Sax. *ff*

128 129 130 131 132 133 134

Tpt. 1 *ff*
2 3 *ff* *a2*

Hn. 1 2 *ff* *a2*
3 4 *ff* *a2*

Tbn. 1 *ff*
2 3 *ff*

Euph. *ff*

Tba. *ff*

Timp. *ff* *pp*

Xyl. *ff*

S. D.

B. D. *ff*

135 141

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.

135 136 137 138 139 140 141 142

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Xyl.

S. D.

B. D.

DP 200411

For reference only. Not valid for performance.

mf

p

a2

pp

p

p

p

143

Fl. 1 2 *p* *pp*

Picc. *pp*

Ob. 1 2

Bsn. 1 2 *f*

B⁷ 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.

B. D.

PP

PP

151

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.

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.

pp p ff a2

straight mute

DP 200411

159

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.

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.

DP 200411

166

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2 *a2*

B⁷ Cl. 1 2 3

B. Cl.

A. Sax. 1 2 *a2*

T. Sax.

Bar. Sax.

166 167 168 169 170 171 172 *ff*

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3 *a2*

Euph. *ff*

Tba. *ff*

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 *mf* *p* *pp*

2 3 *mf* *p* *pp*

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

A. Sax. 1 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf* *ff* ^A

173 174 175 176 177 178 179 180

Tpt. 1 2 3

Hn. 1 2 3 4

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

Euph. *ff*

Tba. *ff*

Timp. *ff*

Xyl. *ff*

S. D.

B. D. *ff*

DP 200411