

# *Sour Grapes Rag*

WILL B. MORRISON, ARR. HUGH LEVEY



## **WIND QUINTET**

SCORE & PARTS

# *Sour Grapes Rag*

WILL B. MORRISON

William Burdette Morrison (1874 to 1937) was a little known American composer of songs and piano music, who later became a publisher and arranger of others' work. His first known compositions date from 1898 but it was two years later that he started using syncopation in a series of Cakewalks for piano. He published his first rag, Scarecrow Rag, in 1911. Sour Grapes Rag was published a year later by his own publishing company, in Indianapolis.

**PREVIEW ONLY**

This rag follows the structure: AA BB A CC B, which is close to being the classic rag structure, although the final section would often bring new melodic material (D) rather than a restatement of an earlier theme. The B section is notable for some unusual offbeats in the left hand (bass clarinet in this arrangement). Rags often roll along without much light and shade, but the opening of the Trio section of Sour Grapes (C) is especially light and delicate. It deserves to be better known.

This arrangement for Wind Quintet remains faithful to the original piano version. It is in the original key, with the original structure, melody, bass line and harmonies throughout. Some minor errors in the original published rag have been corrected.

Duration: 3 minutes

## **PERFORMANCE NOTES**

The original piano version has limited dynamic markings, so the arranger has added further dynamics and crescendos to increase the contrast and to enhance the performance. However, these are optional. When playing the accompanying 'piano left-hand' quavers (eighth notes), the bassoon and horn should not be too heavy and should also observe the articulation accents which are in the original. The bassoon and horn quavers in the A section are constant, so notes in brackets () can be omitted if players find it difficult to snatch a quick breath elsewhere.

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# Sour Grapes Rag

Will B. Morrison (arr. Hugh Levey)

Flute *f*

Oboe *mf*

B♭ Clarinet *mf* *f* *f* *3*

Horn in F *mf*

Bassoon *mf* *fz*

**PREVIEW ONLY**

5

*mf*

*mp*

*mf*

*mp*

*mp*

9

*f*

*mf*

*f*

*mf*

*mf*

PREVIEW ONLY

13

*mf*

*mf*

*mp*

*mp*

*mp*

PREVIEW ONLY

17

1.

PREVIEW ONLY

21

2.

3

*f* *fz* *fz* *fz*

*f* *fz* *fz* *fz*

*f* *fz* *fz* *fz*

*f* *fz* *fz* *fz*

Musical score for measures 25-28. The score is written for five staves: two treble clefs and three bass clefs. The key signature has one sharp (F#). The music features eighth-note patterns in the upper staves and more complex rhythmic figures in the lower staves, including triplets. A large blue watermark with the text "PREVIEW ONLY" is overlaid across the center of the page.

Musical score for measures 29-32. The score continues from the previous page with five staves. It includes dynamic markings such as *fz* (forzando) and accents (>). There are also triplet markings (3) and a large blue watermark with the text "PREVIEW ONLY" overlaid across the center of the page.

33

Musical score for measures 33-36. The score consists of five staves: four treble clefs and one bass clef. The key signature has one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *fz* (forzando) and accents (*>*). A large blue watermark with the text "PREVIEW ONLY" is overlaid across the center of the page.

37

Musical score for measures 37-40. The score consists of five staves: four treble clefs and one bass clef. The key signature has one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *fz* (forzando), *mf* (mezzo-forte), and *mp* (mezzo-piano). First and second endings are indicated by "1." and "2." above the first two measures. A large blue watermark with the text "PREVIEW ONLY" is overlaid across the center of the page.

42

*f*

*mf*

*f*

*mf*

*mf*

PREVIEW ONLY

46

*mf*

w