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TO THE WIND-BAND

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Approved by:

Terry S. Morgan
Robert Karmyach
Lana Ray

PERCY GRAINGER'S ADAPTATION OF BRITISH
FOLK-MUSIC TO THE WIND-BAND

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by

David A. ~~Waybright~~
B.A., Marshall University, 1976
M.A., Marshall University, 1978

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PREFACE

It is the intent of this thesis to examine Percy Grainger's interest in folk music and his interest in the band. Chapter I deals with Grainger, English folk music, and prominent figures in England's Folk Song Society. Chapter II examines Grainger's association with the wind-band both as composer and conductor. Chapter III provides historical background on five selected works for band: Ye Banks and Braes O' Bonnie Doon, Irish Tune from County Derry, Shepherd's Hey, Molly on the Shore, and Lincolnshire Posy. Chapter IV utilizes all five works in examining Grainger's technique in transcribing for the band and prominent features of his style.

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FOR

MARGARET AND MITCH

CHAPTER I

GRAINGER AND THE FOLK SONG MOVEMENT IN ENGLAND

Nationalism, which so dominated the style of many European composers in the nineteenth century, was late to arrive in England. The twentieth century was well under way when composers such as Ralph Vaughan Williams, Cecil Sharp, and Percy Grainger were gaining recognition as proponents of the neglected English folk song. Popular music including folk songs had been used by serious English composers for centuries but without the direction and common goals these composers sought to achieve. The device of using popular tunes for the cantus firmus of their masses, common to composers on the Continent, had also emerged in England. Taverner, Sheppard, and Tye used the tune The Western Wynde as a secular cantus firmus.¹ Similar tunes permeated many genre ranging from borrowed secular tunes in The English Hymnal to the popular ballad operas of the eighteenth century, The Beggars Opera being the first English example.² Although historically the use of folk songs in art music was not a new concept, Sharp, Grainger and Vaughan Williams added a new dimension. "This is shown not by the mere borrowing of folk tunes or the skillful synthesis of folk themes, but by the assimilation of the vocabulary, idiom and context of folk music, so that it becomes a natural medium for the composer's own musical thought."³

¹Maud Karpeles, "England," (Part II Folk Music) in New Grove Dictionary of Music and Musicians, sixth edition, edited by Stanley Sadie (London: Macmillan Publishers Limited, 1980), p. 182.

²*Ibid.*, p. 183.

³*Ibid.*

While Vaughan Williams and Grainger are fine representatives of this process, their achievements would never have reached fruition had it not been for the efforts of their immediate predecessors who stimulated the folk song movement.

The definition of folk music has changed periodically since the turn of the century, but was most clearly stated by the International Folk Music Council and adopted at its conference at Sao Paulo in 1954:

Folk music is the product of a musical tradition that has been evolved through the process of oral transmission. The factors that shape the tradition are (i) continuity, which links the present with the past; (ii) variation, which springs from the creative impulse of the individual or the group; and (iii) selection by the community, which determines the form, or forms, in which the music survives.

To this definition the following more explicit statements were added:

(i) The term folk music can be applied to music that has been evolved from rudimentary beginnings by a community uninfluenced by popular or art music and it can likewise be applied to music which has originated with an individual composer and has subsequently been absorbed into the unwritten living tradition of a community; (ii) the term does not cover popular composed music that has been taken over ready-made by a community and remains unchanged, for it is the re-fashioning and re-creation of the music by the community which gives it its folk character.⁴

These statements, though written in 1954, reflect the attitudes and conclusions of the early collectors, especially Cecil Sharp,

⁴Maud Karpeles, An Introduction to English Folk Song, (London: Oxford University Press, 1973), p. 3.

who realized the uniqueness and importance of England's folk music.

The first publication devoted exclusively to English folk songs, with tunes noted down first-hand from the country people, is a collection made by the Reverend John Broadwood and printed in 1843.⁵ Little is known of the collecting techniques of the Reverend Broadwood or the circumstances by which they were gathered, other than the fact that the sixteen songs were noted from live performance. This is documented on the book's title page. "His niece, Miss Lucy Broadwood, added ten songs to the collection and it was published in 1890 as 'Sussex Songs, arranged by H. F. Birch Reynardson'."⁶ Unlike the Old English Popular Music by William Chappel and the Petrie Collection of Ancient Irish Music, which were collections of a variety of different kinds of folk music from a number of sources, the Reverend Broadwood's collection represented the initial step in the first-hand notating of folk songs directly from the singers.

These early songs showed that a folk-singer was a different sort of person; one who possessed a unique quality of character and a talent for telling an interesting tale. A. L. Lloyd briefly summarizes the traits of these early songs:

⁵Karpeles, "England" (Part II, Folk Music), p. 183.

⁶Karpeles, An Introduction to English Folk Song, p. 78.

The Folk songs are lower-class songs specifically in so far as they arise from the common experience of laboring people and express the identity of interest of those people, very often in opposition to the interests of the masters. In the folk songs of any period, behind the recitals of lost love and violent death, of hanged robbers and sweethearts pressed to sea, of the beauty of a country spring and the hardness of country labour, of transported poachers and colliers on strike, something more is to be heard: the longing for a better life.⁷

The singers themselves were primarily members of the working class who had known strife and perilous times. The folk songs had become a part of their life and a mode of self-satisfaction in a trying age. The folk song makers often expressed their longing by transferring the world on to an imaginary plane, not to escape from it, but to color it with fantasy, turning bitter or brutal facts of life into something beautiful and honorable, so that when reality returned, the singers and listeners were better equipped to deal with their environment.⁸ It was this type of person and subject matter that evoked an interest and humanitarian response from the Broadwoods.

"Three years after the appearance of John Broadwood's collection came James Henry Dixon's Ancient Poems, Ballads and Songs of the English Peasantry."⁹ Other important collectors who followed were W. Christie, whose Traditional Ballad Airs were published in 1876

⁷A. L. Lloyd, Folk Songs in England, (London: Lawrence and Wishart, 1968), pp. 179-180.

⁸Ibid, p. 180.

⁹Karpeles, An Introduction to English Folk Song, p. 80.

and 1881 and J. C. Bruce and J. Stokoe whose Northumberland Minstrelsy appeared in 1882.¹⁰ These pioneers of folk song collection set the stage for the formation of the most important English force in the preservation of folk song.

The Folk-Song Society had been founded in 1898 by Lucy Broadwood, Frank Kidsan, and Fuller Maitland among others. Except for the emergence of Cecil Sharp, who joined the society in 1904, little was accomplished at the outset.¹¹ Sharp was the dominating force in the early days of the society and stimulated the interest of many other collectors. "The Society was formed with the 'primary object of the collection and preservation of Folk Songs, Ballads and Tunes, and the publication of such of these that may be deemed advisable'. From the beginning emphasis was laid on the music."¹² The society did not incorporate the word 'English' into its title because it did not intend to be merely English. They were interested in learning about the folk songs of many lands, and through this they hoped to best serve the English folk song.¹³ The main activity of the members was to publish an annual journal which contained scholarly writings and original tunes which had been collected. The important early contributors of tunes

¹⁰ Ibid.

¹¹ John Bird, Percy Grainger, (London: Elek Books Limited, 1976), p. 103.

¹² Karpeles, An Introduction to English Folk Song, p. 83.

¹³ Reginald Nettel, Sing a Song of England, (London: Phoenix House LTD, 1954), p. 239.

were Lucy Broadwood, Cecil Sharp, Ralph Vaughan Williams, and Percy Grainger while the main contributor of scholarly writing was Anne Geddes Gilchrist. The contributions of Sharp and Vaughan Williams were vital to the society and had a significant impact on Grainger and his collecting.

Cecil Sharp was by far the most prolific of all English folk song collectors, having notated over three thousand tunes between the years 1903 to 1924. He also notated about sixteen hundred tunes of English origin from the Appalachian Mountains.¹⁴ His most important collection is Folk Songs from Somerset, (published in 1904 and containing twenty-seven songs) which was his first collection in a series that bore the same name. Other minor collections include English Folk-Carols published in 1911 and English Folk Songs published in 1921.¹⁵ Early in the century, Sharp was considered by most experts to be the foremost authority on the English folk song. A. L. Lloyd wrote, "Let there be no mistake, Sharp was England's most diligent and responsive folk song collector, by continental standards our only great one, a concise and original thinker and a diligent field worker, who recorded--almost entirely by mere hand notation."¹⁶ Even his fellow composers admired him and often ask his advice when making their own folk arrangements or collections.

¹⁴Karpeles, "England," (Part II, Folk Music), p. 185.

¹⁵Margaret Dean-Smith, A Guide to English Folk Song Collections, (Liverpool: Liverpool University Press, 1954), p. 30, 35, 37.

¹⁶Lloyd, p. 14.

Gustav Holst commented, "When the time comes for the history of English music in the twentieth century to be written, Cecil Sharp's name will stand out above all others."¹⁷ Sharp might be considered to be a composer of lesser importance when compared with Holst or Vaughan Williams but he was a first-rate collector, and the most important figure in the history of the English folk song.

Ralph Vaughan Williams began collecting folk songs at Essex in 1903 and over the next ten years notated approximately eight-hundred songs in the areas of Surrey, Sussex, Wiltshire, Herefordshire, Suffolk, the Border Country and near King's Lynn. That ten-year period, often called the "folk song decade," brought the Songs of Travel, On Wenlock Edge, Tallis Fantasia, The Wasps, and the London and Sea Symphonies. All of these works are either directly or indirectly influenced by folk songs.¹⁸ After Sharp, Vaughan Williams probably did more to bring the folk song to the public than the other collectors through his writings, compositions, arrangements, and lectures.¹⁹ The English Folk Song Suite for band is one of the best examples of his beautiful arrangements. Richard Franko Goldman described the work with the following tribute:

"Written in 1924...The English Folksong Suite is a model of its

¹⁷ Imogen Holst, "Holst's debt of gratitude to Cecil Sharp," Folk Music Journal 2, No. 5, (1974):400.

¹⁸ Michael Kennedy, "R.V.W.," Folk Music Journal 2, No. 3, (1972):167-168.

¹⁹ Karpeles, An Introduction to English Folk Song, p. 85.

kind, and indeed has been imitated countless times. It is a straightforward, admirably scored selection of attractive tunes, set with taste and skill, and happily lacking in pretentiousness."²⁰ It is a setting which aptly demonstrates Vaughan Williams' feelings about folk song. In one of his earliest lectures, he singled out "sincerity" as the lesson to be learned from folk song, the ability to "write and play for the sake of the music and for the sake of nothing else." The Folksong Suite and many of his other works prove that he learned that lesson well.²¹ Sharp and Vaughan Williams were already deeply involved in the Folk Song Society when Grainger joined and they undoubtedly encouraged him to become an active member.

Grainger's interest in folk music did not begin with his interest in collecting tunes. His decision to become involved in the Folk Song Society was a logical step in his life which had evolved from his childhood in Australia. A section of a garden was given to Grainger as a small child in which he was to plant any type of plant or vegetable he desired. He was even provided with many flower and vegetable seeds to begin his venture. Instead of proceeding with plans for a manicured and orderly flower garden, he decided to roam vacant lots and collect weeds and wildflowers

²⁰Richard Franco Goldman, The Wind Band, (Boston: Allyn and Bacon, 1961), p. 227.

²¹William A. Winkle, "Grainger's Lincolnshire Posy: An Early Masterpiece for Wind Band" (D.A. dissertation, University of Northern Colorado, 1976), p. 168.

for his plot of land. In later years he regarded his folk song collecting in much the same vein. He subtitled Lincolnshire Posy, his unprecedented masterpiece for band, a "bunch of musical wildflowers."²² Much of Grainger's adult behavior, which was often very strange, demonstrated many ideas and actions that were seeded in childhood. "One of Grainger's early defined musical aims was to strive to make music a mirror of nature rather than a mirror of man's impressions of or feelings aroused by nature."²³ This at least partially explains his interest in natural music, such as folk song, and his rejection of the classical man-made forms of the symphony and sonata. Grainger attempted to explain his adult artistic psyche with the following statements:

I feel that music should have local roots--should express the feelings of its country, race, nationality just as it also expresses the individual, personal feelings of its composer... I think I can express my view on universality and nationalism in music as follows: "local sowing, universal harvest."

I do not think my music, or my musical outlook has changed since I was 10, in Australia. My life has been an attempt to carry out the ideals and intentions I had formed at that age--ideals formed mainly upon Bach in music, the Icelandic Sagas, and Anglo-Saxon poetry in literature.²⁴

²²Bird, p. 10.

²³Ibid., p. 61.

²⁴John Tasker Howard, Our American Music, 4th ed. (New York: Crowell Co., 1957), p. 416.

Long before Lucy Broadwood introduced Grainger to the beauty and variety of the English folk song in her 1905 lecture, "On the Collecting of English Folk Song," he became interested in similar traditional music. "In 1898, at age sixteen, Grainger sketched the first in a series of settings of Old English Popular Music, "Willow, from Augener's Minstrelsy of England; Thora von Rimol," a song from The Saga of King Olaf, and a composed sailor's shanty, The Secret of the Sea, on a text by Conan Doyle."²⁵ In 1901 came the first sketches of Ye Banks and Braes O' Bonnie Doon and many other Scottish songs followed by the first version of Irish Tune from County Derry which appeared in 1902. In 1903 Roger Quilter gave Grainger the two volumes of William Chappel's Old English Popular Music (he was already familiar with the famous Petrie and Child collections.)²⁶ Aside from the fact that Grainger was very familiar with the folk and popular tunes of many countries by 1905, Lucy Broadwood still deserves much of the credit for inspiring the interest of the young collector. He once remarked that "though her harmonizations were very simple they were very touching and he was sufficiently moved to approach her after the lecture to say that he wanted to do some collecting."²⁷

²⁵David S. Josephson, "Percy Grainger: Country Gardens and other Curses," Musical Quarterly 15 (1973):57-58.

²⁶Bird, p. 102.

²⁷*Ibid.*, p. 103.

In the month following the lecture, Grainger, accompanied by Lucy Broadwood, traveled to a music competition at Lincolnshire. "At Grainger's insistence, the succeeding music competition at Brigg added an additional category: Class XII, Folk Songs--Open to All. The purpose was to encourage singers and non-singers to bring forward any unpublished songs that they knew. The prize was not for the performance--which might be whistled, sung, or presented in any way--but for the tune itself."²⁸ This event marks the real beginning of Grainger's collecting career.

The summer of 1905 was Grainger's first collecting visit to North Lincolnshire, and he came equipped with a music pad and tireless enthusiasm. He would walk from town to town, hastily writing down in his own musical shorthand what he had heard, and then transcribed the day's discoveries at the local inn in the evening.²⁹ This was the way English collectors would notate their songs, often accompanied by an assistant who jotted down the words. Grainger initially used this approach. He was not fond of this notation procedure, however, because it was necessary to interrupt the singer periodically to repeat words or phrases. This usually resulted in a characteristically unmusical performance.³⁰ Insistant on accurately

²⁸Thomas C. Slaterry, Percy Grainger: The Inveterate Innovator, (Evanston, Illinois: The Instrumentalist Co., 1974), p. 42.

²⁹Fredrick Fennel, "Basic Band Library: Lincolnshire Posy, Part I," The Instrumentalist 34, No. 10, (May, 1980):42.

³⁰Slaterry, p. 43.

recording the rhythms, dialects, intervals, and differences in the various verses, Grainger felt the need for a new way to notate his newly-found songs.³¹

After returning from his first brief trip to Lincolnshire, Grainger expressed an interest in returning in August of the same year to undertake a 'folk fishing cruise' on his 'byke'.³² He was aware of Madame Lineva's use of a phonograph in collecting Russian songs, and he met with mathematician Sir Arthur Balfour about using some type of machine to record the songs. Finally, he decided to return to Lincolnshire with an Edison-Bell wax cylinder phonograph.³³ He was the first person in Britain to use the machine and may be the first in all of continental Europe. It is said that Bartok used a similar machine about the same time, but it is not known whether he learned about the machine from Grainger.³⁴

Grainger told of using the machine in his article "Collecting with the Phonograph" which appeared in volume three of the Folk Song Society Journal. "I was surprised to find how very readily the old singers took to singing into the machine."³⁵ He felt it was far less upsetting to the singers to sing into a mechanical device that

³¹Bird, p. 104.

³²Ibid.

³³Slattery, p. 43.

³⁴Bird, p. 107.

³⁵Percy Grainger, "Collecting with the Phonograph" Journal of the Folk Song Society 3, No. 12, (1908-09):147.

needed only to have a cylinder change (about every two minutes and fifteen seconds) than to be constantly interrupted for hand notation. In addition to that, Grainger was able to notate accurately rhythms, meter, dialect, and pitches that had previously been in a state of fluctuation with the less accurate method. If he encountered a very difficult section of a tune, he could slow down the cylinder until he was able to notate it.³⁶

Sharp and others criticized Grainger for using the machine maintaining that it would inhibit rather than enhance the notating process. Frank Kidson and Mary Neal stated their opinion on the matter:

Any mechanical contrivance for notating a song reproduced inaccuracies, and, what is still more to the point, eight folk-singers out of ten asked to sing into that strange funnel above a moving cylinder will be nervous and not sing their best, either in time or in tune. A sturdy young farmer, perhaps, who knows all about the gramophone, may come out of the ordeal with flying colours, and his strong masculine voice be reproduced with good effect, but not so a feeble old lady whose songs can only be obtained by careful tact and sympathetic manner, nor can such be noted otherwise than by getting constant repetitions and making selections from the different renderings.³⁷

This old-fashioned view doesn't grasp the potential nor the intention of Grainger's method. It also disagrees in context with Grainger's first-hand experience in both procedures. Grainger's innovative

³⁶ Ibid.

³⁷ Frank Kidson and Mary Neal, English Folk Song and Dance, (Cambridge: University Press, 1915), p. 50.

mind sought out new devices such as the phonograph while many of his colleagues took longer to adjust to this radical manner of notating. His real intent was not only to record the tunes, but also the personality and manner of each singer whom he admired and respected.

No concert singer I have ever heard approached these rural warblers in variety of tone-quality, range of dynamics, rhythmic resourcefulness and individuality of style. For while our concert singers (dull dogs that they are--with their monotonous mooing and bellowing between mf and ff, and with never a pp to their name!) can show nothing better (and often nothing as good) as slavish obedience to the tyrannical behests of composers, our folk singers were lords in their own domain--were at once performers and creators.³⁸

The exposure and attention Grainger received from collecting over 500 folk songs during a two-year period helped him to become known throughout Europe as a musician and collector. It is true that Bartok was most interested in Grainger's work and wished to acquire some of his scores for performance. Delius, a close friend of Grainger, was so impressed with Joseph Taylor's singing of Brigg Fair and Grainger's concepts of harmonizations that he dedicated his orchestral work Brigg Fair, An English Rhapsody to Grainger. Grainger also made a long and healthy friendship with Grieg through their shared interest in English and Norwegian Folk Songs. The following letter from Grieg to Grainger dating June 30, 1906 sums up the bond between them:

³⁸Percy Grainger, Program notes in Lincolnshire Posy, (London: Schott and Co., 1940).

Let me say it at once. I like your fresh healthy outlook on Art, I like your unspoiled nature which not even 'Highlife' has been able to corrupt, and then I like your deep feeling for folk-song and all the possibilities it carries within itself. Your conception of English folk-song is full of genius and contains the seed of a new English style in music. And then your taste for the Norwegian folk-songs and Scandinavian languages and literature proves that you are not wrapping yourself up in the cloak of one sidedness. On top of all that there is your magnificent piano playing and sympathy with the Slaatter... It is your understanding of what I have wanted to do even if I have not always been able to do it--it is that which makes me so happy.³⁹

With many influential friends and an ever-growing reputation as a Continental composer, it is no surprise that Grainger became interested in the folk songs of other countries.

It was indeed through Grieg that Grainger's interest in the folk songs of Norway and Denmark was stimulated. In Denmark he became interested in the choral ballads of the Faeroe Islands.⁴⁰ His Danish folk song expeditions with Evald Tang Kristensen resulted in some two hundred tunes which he used in his compositions. The Danish Folkmusic Suite and the Faeroe Island ballad Father and Daughter for five single voices, chorus and orchestra are two of the more well-known works.⁴¹ Let's Dance Gay in Green Meadow is one such folk tune which was scored for concert band.

³⁹Letter from Grieg to Percy Grainger quoted in John Bird, Percy Grainger, p. 118.

⁴⁰Charles W. Hughes, "Percy Grainger, Cosmopolitan Composer," Musical Quarterly 23, No. 2, (April, 1937):129.

⁴¹Ibid., p. 130.

It was no surprise to anyone when Percy Grainger became interested in American folk music soon after his career as a pianist brought him to that country. Grainger has been described as one of the strongest champions of the neglected American folk song. His attractive settings of American and English tunes made the people become aware of the riches that lay within their own country.⁴² Grainger's activity as a concert pianist enabled him to bring this music to the American public, and many of the British folk music settings were first scored for piano for that reason. It is also notable that Grainger's mother sang him to sleep as a child to the music of Stephen Foster. His personal favorite was Camptown Races which he used in later years in his Tribute to Foster.⁴³ The tune Spoon River was Grainger's lone entry in a projected series (American Folk Music Settings) which was supposed to parallel his British settings; however, the endeavor never materialized. The tune was originally in the form of a country dance heard by Captain Charles H. Robinson in 1857, and the publication of Edgar Lee Masters' Spoon River Anthology in 1914 prompted Robinson to pass the tune along to Masters--who in turn gave it to Grainger.⁴⁴ One of the best settings of this tune is the band arrangement scored in 1932 and premiered

⁴²John Tasker Howard and George Kent Bellows, A Short History of American Music (New York: Crowell Co., 1957), p. 227.

⁴³Bird, p. 13.

⁴⁴Slattery, p. 137.

in 1933. An arrangement for orchestra was also made a few years earlier.

As did the music of other composers of the period, Grainger's folk music settings had a strong influence on his original works. His melodies, in particular, carry some of the characteristics of folk tunes. A fine example of this trait is the Colonial Song, which was written in memory of his native land Australia and modeled after the Stephen Foster songs about America. It contains a variety of different styles and possesses a rather free form. Grainger, except for following the formal outlay of many folk tunes, could be easily considered a 'stream of consciousness' composer. Whether Grainger used a folk tune that he or one of his colleagues had collected, or composed an original melody that was similar to a particular folk song, he developed a style of composition that was original. His excellence in collecting and setting folk music did much for the advancement of the art, and some of his greatest achievements were realized in the folk music arrangements for band. His life-long interest in the wind-band and in the British folk song resulted in a body of musical literature that is unique.

CHAPTER II

GRAINGER'S INTEREST IN THE WIND BAND

Around the turn of the century Grainger became interested in ensembles made up exclusively of wind instruments. As mentioned in the previous chapter, Hill-Song No. 1 (1901) was the result of a specific sonority he was trying to achieve. At that time Grainger had not yet begun his long association with the concert band as a compositional medium. He was attempting to reproduce an extramusical idea that had been formulated by his exposure to eastern instruments, and by a visit to the Scottish Highlands. This complex work was originally scored for two flutes, piccolo, six oboes, six English horns, six bassoons, and contrabassoon. The instrumentation demonstrates why it is not programmed more often today. The similar Hill-Song No. 2 (scored in 1907) receives more attention from modern conductors because the instrumentation is more realistic. Additionally, wind scholars consider Hill-Song No. 2 to be the earliest printed piece for the modern wind ensemble because it shares many traits with today's standard wind ensemble repertoire.⁴⁵ These traits are: the connection with the orchestral winds, the implication of one player on each part, and the connection with the concert band. It is unlikely that Grainger was attempting

⁴⁵Herbert W. Fred, "Percy Grainger's Music for Wind Band," Journal of Band Research I, No. 1, (Autumn, 1964):10.

to establish a new performing medium, but that he, like most innovative young composers, simply put new ideas into practice that were later categorized and labeled by experts.

It is known that Grainger rejected the symphonic forms and experimented with the literature of the band and wind chamber music. He felt that ensembles of winds were less bound to the standard forms than the orchestra. He had also acquired a distaste for Haydn, Mozart, and Beethoven and, therefore, had not only rejected classical forms but classical composers. He began the search for a new and expressive means of musical communication as Wagner or Schoenberg did. Charles Hughes wrote, "Grainger's love for large and unusual chamber-music ensembles and his demands for popular instruments (marimbas, saxophones and the like) have brought him closer to the great body of performing musicians and further from the symphony orchestra as now constituted."⁴⁶ Grainger was experimenting with chamber instrumentations in a manner similar to Stravinsky, but without some of the Neo-Classical ties. He has been neglected as a composer of chamber music primarily because he rearranged his music for so many different media and seldom wrote specifically for the one ideal instrumentation. Lisbon, for example, was sketched for chorus in 1906, wind quintet in 1937, piano in 1932, saxophone quintet in 1943, three recorders in 1947,

⁴⁶Hughes, p. 135.

and appeared in 1937 as the opening movement to Lincolnshire Posy.⁴⁷ The five band compositions to be examined in Chapter four were all arranged for other performing ensembles. Whether or not he conceived them originally for band is not generally important because they are all folk song settings and, therefore, differ with each arrangement. Of greater significance is the insight with which he handles each setting and the masterful way he approaches the band as a performing ensemble.

After composing Hill-Song No. 1 and realizing he had much to learn in writing for winds, Grainger made a deal with Boosey and Company of London to borrow a different reed instrument each week. After playing and studying these instruments for a few months, he wrote his first composition for band, The Lads of Wamphray, completed in 1904.⁴⁸ The composition was based on a Scots Border ballad by Sir Walter Scott, which Grainger had originally been set for men's chorus and orchestra. He was able to first hear the work in 1905 in a rehearsal by the Band of the Coldstream Guards.⁴⁹

During the next few years, Grainger was able to come in contact with several English bands at the same time that he was on his folk song expeditions. An old friend, Balfour Gardiner, introduced Grainger to Fred Huish, who conducted the town band at Frome in Somerset.

⁴⁷David Tall, ed., Percy Grainger, (London: Schott and Co. Ltd., 1982), p. 20.

⁴⁸Slattery, p. 39.

⁴⁹Bird, p. 101.

Grainger and Gardiner cycled around to the outlying villages to rehearse the members of the band who were not from the immediate area. During these trips Grainger heard the saxophone, and it became a lifelong pursuit of his. At the 1906 Brigg Festival Grainger's version of I'm Seventeen Come Sunday, scored for chorus and brass, was performed. This was the first time he had heard of any of his folk settings performed by band or chorus.⁵⁰ Therefore, a parallel can be drawn between Grainger's interest in folk song and his interest in the wind band which began at the same time.

While Grainger was performing primarily as a concert pianist and popularizing some of his favorite folk song settings in America, the outbreak of World War I occurred. He soon decided that his concert career in the United States would be affected if he didn't join the war effort. Grainger acquired a soprano saxophone, practiced Blue Bells of Scotland, auditioned and was accepted into an Army band. After the directors discovered his lack of proficiency on the saxophone, they gave him an oboe to practice. It may be concluded that oboe players were scarce and that Army playing standards were probably not very high. He was soon promoted to 'Bandsman 2nd Class.' The authorities realized that Grainger was a well-known pianist and later promoted him to the rank of Assistant Instructor and transferred him to the Bandmaster Students and U.S. Army Music Training

⁵⁰Ibid., pp. 101, 106.

School on Governors Island. There, Grainger was able to devote much of his time to conducting and composing for the band.⁵¹ Slattery writes about this period of Grainger's life.

Grainger delighted in conducting the Post Band and trying out his arrangements. He was popular with the men, but they often complained that he overworked them. He spent his days involving himself with instruments and writing, and he could often be found in the "bandshack", banging away on their collection of mallet percussion.⁵²

The settings of Shepherd's Hey and Molly on the Shore were scored in 1916 for band, and Irish Tune From County Derry and Gumsucker's March were transcribed the following year. These four compositions show Grainger's renewed interest in the double reeds, and demonstrate his close association with, and love for the mallet instruments. Captain Clappe, the director of the Army school of music, had written a book entitled The Wind Band and It's Instruments. Grainger felt this book did for the wind-band what Berlioz' treatise on instruments did for the orchestra, and he probably learned many principles of orchestration from Clappe's book. Grainger wrote the Children's March: Over the Hills and Far Away for band and piano when he was serving with the Coast Artillery Corps Band in 1918.⁵³ This march is probably the first band work to incorporate the use of the piano. That same year Grainger rescored Colonial Song

⁵¹Bird, pp. 159, 162.

⁵²Slattery, p. 90.

⁵³Winkle, pp. 15-16.

for band. All of these compositions from the war years are considered by today's conductors to be among the most important body of wind literature since the two Holst Suites, written in 1909 and 1911.⁵⁴ No composer up to that time had scored so many works for band in such a short period of time with any substantial degree of musical merit. This period in Grainger's career marks a turning point in the body of literature for band, which had been often neglected by previous composers.

Grainger's interest in bands soon came to the attention of Edwin Franko Goldman who had recently formed his own organization. In November of 1919, Grainger, John Philip Sousa, and Victor Herbert were invited to serve as judges for Goldman's American Competition, the first such contest for a new serious work for band.⁵⁵

This is testimony to Grainger's place in the development of a repertory for the band, and the beginning of a long and fruitful association with Goldman.

In 1919 Grainger was discharged from the Army and almost immediately began conducting and composing for the Goldman Band. Colonial Song was transcribed for band at that time and received its first performance at a concert of the Goldman Band at Columbia University on June 6 of that year, with the composer conducting. Grainger, having had the opportunity to conduct many post bands

⁵⁴Slattery, p. 91.

⁵⁵Richard Franko Goldman, The Band's Music, (New York: Pitman Publishing Corp., 1938), p. 208.

while in the army, was embarking on a new career as a conductor.

Grainger was described by close friend and manager Antonia Sawyer as being a splendid conductor. She said that he would rather conduct one of his magnificent orchestral scores than to receive a large fee for one of his many piano recitals.⁵⁶ His success as a conductor seems to have been founded on his natural ability with a baton, which probably stems from his known athletic prowess, and his pleasing personality, which is said to have charmed both performer and listener alike. His conducting was not limited to an occasional appearance with the Goldman Band:

He directed his own works with the Bridgeport Ontario Society featuring his large choral and orchestral works in 1924, at both Bridgeport, Connecticut and New York City. His conducting was praised by the critics. In that same year he conducted the Peoples Symphony Orchestra of Boston featuring his own compositions to a sell-out audience. The concert was combined with the Harvard Glee Club conducted by Dr. Archibald T. Davison. Grainger was asked to be one of the guest conductors at the American Bandmasters Association Convention in Boston on April 12, 1931. The program was dedicated to Patrick Gilmore. At that time Grainger was considered one of the top twenty-six leading conductors and composers of band music in America by the American Bandmasters Association. Some of the most distinguished musicians appearing with Grainger were John Philip Sousa, Walter Smith, Frank Simon, Herbert L. Clarke, Edwin Franco Goldman... and A. A. Harding.⁵⁷

Grainger also conducted during the summer months at the Interlochen Music Camps and the Ernest Williams Band Camps. Very popular at

⁵⁶ Antonia Sawyer, Songs at Twilight, (New York: The Devin-Adair Co., 1939), pp. 129, 131.

⁵⁷ Winkle, p. 18-19.

the time were "All Grainger" concerts with the composer conducting. Grainger continued to be active as a conductor until the end of his life, always commanding respect from both amateur and professional musicians.

The decade of the twenties brought to Grainger many engagements as a performer and conductor-composer. He continued the practice that he began while in the Army of scoring and rescoring folk materials for band. While on a lengthy tour in 1920, Grainger took a six-day vacation at the Casa Del Desierto Hotel in Barstow, California. During this time he rescored Molly on the Shore for a future Goldman Concert scheduled to be performed on the Green at Columbia University. When one listens to the brilliant and varied orchestration of the two Cork reel-tunes, it is no surprise that Grainger reflected on that vacation as being one of the most glorious periods of his life.⁵⁸ The band arrangement of Grainger's only important American folk song setting, Spoon River, was also premiered by the Goldman Band with the composer conducting on June 22, 1933.⁵⁹ By 1933 Grainger was considered the finest composer for band in modern times, and the stage was set for his most important folk song arrangement for that medium.

In 1936 Grainger received a commission from the American Band Masters Association for two compositions to be performed at the Association's

⁵⁸Bird, p. 166.

⁵⁹Goldman, The Band's Music, p. 207.

annual Grand Concert Convention at Milwaukee in March, 1937. He made a new arrangement of Lads of Wamphray and composed his masterpiece for band, Lincolnshire Posy, for the occasion. The performance was less than a success, however, because the bandsman had great difficulty with the irregular and "free" rhythm contained in two movements of Lincolnshire. Grainger was very disappointed in the outcome of the concert and in the musicians who he claimed were 'more fond of their beer than their music.'⁶⁰ This was a temporary setback in the understanding of Grainger's music by bandsmen of the time.

Grainger took the repertory of the band seriously and was determined to improve the quality of compositions for the ensemble as well as its sonority. To accomplish this, he spent the majority of his time away from the keyboard with the band. In this period of his life he often wrote sixteen hours a day, scoring and rescoring these works. His appearances with bands took precedence over his engagements with choirs and orchestras. "I would not be paid to time-beat all these bands (over the country)," he wrote, "If I could not offer tone-fare for band that no one else had... My goal is merely to have the joy of hearing the rich sounds come out of the bands."⁶¹

The 1940's brought Grainger more conducting engagements, especially with college bands in the United States. He became associated with the United States Military Academy Band at West

⁶⁰Bird, p. 212.

⁶¹Slattery, p. 174.

Point as a local advisor and celebrity. They gave him the first outstanding performances of Lincolnshire Posy and the Hill-Song, Numbers 1 and 2. In 1948, he was commissioned by the New York League of Composers to prepare a work for the seventieth birthday of Edwin Franko Goldman, to be performed by the Goldman Band on January 3rd at Carnegie Hall. The band supposedly played well and Grainger conducted well, but he was dissatisfied with his new scoring of The Power of Rome and the Christian Heart.⁶² Other works that were rearranged for band during this productive period were The Immovable Do and Marching Song of Democracy.

Grainger was even more in demand following the brilliant recordings of his band classics by Frederick Fennell and the Eastman Wind Ensemble in the 50's. Grainger praised Fennell for his musical and accurate renditions of difficult works such as Lincolnshire Posy and Hill-Song No. 2. Engagements became more frequent, and the last years of Grainger's life were perhaps the most satisfying in his association with the band. He conducted the Ohio Intercollegiate Band Festival in April, 1954, the Goldman Band in July, 1956, and the Dartmouth College Band, 1960, in what would prove to be his last public appearance.⁶³

Grainger's interests in the band are demonstrated also by some of the articles he wrote. In the Forward to The Band's Music

⁶²Bird, p. 224.

⁶³Winkle, p. 19.

by Richard Franko Goldman, Grainger discussed the importance of bands and band literature and his personal bias in arranging for band, with statements such as the following. "Experimentation will prove to band leaders and band arrangers that much of this early music arranges more easily and more effectively for band--with less dissipation of its original character--than does much of the highly string-minded music of the 18th and 19th centuries."⁶⁴ More evidence for the conclusion that Grainger preferred the band to any other performing medium is presented in his article "The Saxophone's Business in the Band," which appeared in the Instrumentalist in 1949. He wrote:

This war-attuned musical trend swayed the "military" band in its early days, to which band programs of the last century clearly attest. But what a change has come over band music and band programs in our lifetime! The band has become the vehicle par excellence for music of a peacable, loving, yearning, intimate nature. Think of English Folk Song Suite of Vaughan Williams, the Suite Francaise of Darius Milhaud, the Shoonthree of Henry Cowell, the band fantasy on Porgy and Bess.

Grainger's dedication to bands and band music was what earned him the respect of his colleagues. The way most band conductors in the twentieth century feel about Grainger is summarized in a passage by Richard Franko Goldman:

⁶⁴ Percy Grainger, Forward to The Band's Music, by Richard Franko Goldman (New York: Pitman Publishing Corp., 1938), p. xii.

Mr. Grainger has done invaluable work in composing and arranging for the band; no other musician of his stature has done more towards the enrichment of the band's resources, nor has approached the problems of the band with so thoughtful and constructive an outlook. American bands and bandmasters are under a constantly increasing debt to him.⁶⁵

⁶⁵Goldman, The Band's Music, p. 205.

CHAPTER III

A HISTORICAL PERSPECTIVE ON THE FOLK MUSIC USED IN FIVE COMPOSITIONS FOR BAND BY PERCY GRAINGER

The purpose of this chapter is to explain the origin of the folk music used in five compositions for band by Percy Grainger. All of the tunes have an interesting and different history, and Grainger was introduced to them under individual circumstances. The folk songs used in Lincolnshire Posy were collected by Grainger, with the exception of The Lost Lady Found, which was collected by Lucy Broadwood. Grainger did not collect the folk tunes that were used in Molly on the Shore, Shepherd's Hey, Irish Tune from County Derry, and Ye Banks and Braes O'Bonnie Doon, however, he came into contact with them soon after they were published. He was interested in all types of folk music and readily incorporated tunes that had been gathered by other collectors.

Ye Banks and Braes O'Bonnie Doon

Grainger first came in contact with this lovely tune on his journey through the Scottish Highlands in 1901, the same journey that produced his Hill Song Number 1. That encounter with folk music was one of the first in Grainger's career and predated his folk-song collecting expeditions by five years. Grainger, according to Slattery, notated the tune for men's chorus and whistlers.⁶⁶ The first published edition for women's voices in unison, four-part

⁶⁶Slattery, p. 38.

men's chorus, whistlers, and harmonium did not appear until 1932.

The next version was made for what Grainger called "elastic scoring," which meant any number of instrumental players from three or four to a full orchestra. The version for band was published in 1937 and was followed by two piano settings.⁶⁷

The history of the tune presents somewhat of a dilemma, as

A. L. Lloyd explains:

The origin of that tune is something of a mystery and the authorship claims of an Irish countess and a Scottish baroness have been advanced. William Chappell, always something of an expansionist in matters of melody, was sure the tune was English, but his ground is shaky. Robert Burns' account seems feasible that an Edinburgh gentleman, James Miller, some time in the 1780's it seems, had expressed a wish to write a 'Scots air'. His friend, the organist Stephen Clarke, who later harmonized the airs for Johnson's Scots Musical Museum where the tune appeared, had playfully suggested that to create a Scots tune all one had to do was limit oneself to the black notes of the keyboard. Miller employed this simple pentatonic control, and "Ye Banks and Braes" resulted.⁶⁸

A good example of the tune and the text that accompanies it is found in the Oxford Scottish Songbook edited by Cedric Davie and George McVicar. It is shown here with a simple piano harmonization, almost identical with Grainger's harmonization for band.

⁶⁷Tall, ed., p. 26.

⁶⁸Lloyd, p. 59.

Ex. 3-1

60. YE BANKS AND BRAES O' BONNY DOON

Words by Burns

C.T.D.

Lento espressivo (♩ = 80)

VOICE

1. Ye banks and braes o' bon-ny Doon, How can ye bloom sae
2. hae I strayed by bon-ny Doon To see the rose and

PIANO

legatissimo

fresh and fair? How can ye chant, ye litt-le birds, And I sae wea-ry, fu o' care? Thoult
wood-bine twine, And ilk-a bird sang o' its love, And fond-ly sae did I o' mine; Wi-

break my heart, thou warb-ling bird That wan-tons through the flow'r-ing thorn; Thou-
light-some heart I pu'd a rose Fu sweet up-on its thorn-y tree; And-

piu f

minds me o' de-part-ed joys, De-part-ed ne-ver to re-turn. 2. Aft
my fause lo-ver staw my rose, But ah! he left the thorn wi me.

rit. *FINE* *D.S.*

Irish Tune from County Derry

This famous and beautiful melody is also known as The Londonderry Air. It was heard and notated in the middle of the last century by Jane Ross, of New Town, Limavady, Ireland."⁶⁹

⁶⁹Goldman, The Band's Music, pp. 205-206.

Many scholars will not admit that the tune is not of folk origin, and seems to have appeared full-grown, without the ancestry, descendants, or numerous variants which usually accompany such folk tunes. A tune of such importance should certainly appear several times in the Bunting, Petrie and Joyce collections, however, the tune appears only in the early Petrie collection, and contains no words. Grainger's earliest setting, in 1902, is for wordless chorus. The familiar "Danny Boy" text and other sets of lyrics were added by later songwriters who were inspired by the beauty of the melody.⁷⁰ Since many Irish ballads were in 3/4 time, it is thought that the air evolved into 4/4 time by prolongation of certain notes in performance. As already stated, liberties taken by folk singers in performance were numerous; therefore, a typical Irish 3/4 meter ballad could easily evolve into 4/4 time.⁷¹

Grainger stated, "Irish Tune from County Derry was harmonized in memory of Irish childhood friends in Australia, and following the initial setting for chorus, the tune was arranged for piano, string orchestra, full orchestra and what he calls "large room music."⁷² The wind-band arrangement, as mentioned earlier, was made during the war years in 1918.⁷³ It stands as a masterpiece

⁷⁰Anne G. Gilchrist, "A New Light on Londonderry Air," Journal of the English Folk Dance and Song Society VII, No. 3, (1934):116.

⁷¹Ibid., p. 117.

⁷²Percy Grainger, jacket notes for Grainger, Country Gardens and Other Favorites (Mercury SRI 75102).

⁷³Tall, ed., p. 19.

of harmonization in its classic simplicity, and like Ye Banks and Braes O' Bonnie Doon was set several years before his folk song expeditions.

Molly on the Shore

Molly on the Shore is an Irish reel based on two Cork reel tunes from The Complete Petrie Collection of Ancient Irish Music, edited by Charles Villiers Stanford. The two tunes are Molly on the Shore, Example 3-2, and Temple Hill, Example 3-3.

Ex. 3-2

Molly on the shore. A Cork Reel. From P. Carew's MSS.
Allegro.

902.

H. 3279

Ex. 3-3

Temple Hill. A Cork Reel. From P. Carew's MSS.

901.

"The origin of the reel has never been accurately established; the dance is found in Scandinavia as well as in Scotland and Ireland, with considerable variation from place to place."⁷⁴ The Irish reel is in 2/4 or common time and is very lively in comparison with similar dances.⁷⁵

Grainger discovered the tunes in the Petrie book in 1907 and first set them for four strings or string orchestra. There are also settings for pianola, full orchestra, theater orchestra, violin and piano, two pianos four hands, orchestra, and the wind-band version which was first published in 1920.⁷⁶ Grainger once stated that "Where other composers would have been jolly in setting such dance tunes I have been sad or furious. My dance settings are energetic instead of gay."⁷⁷ Grainger frequently used these energetic dance settings like Molly on the Shore and Shepherd's Hey in his piano recitals, and they are partially responsible for his fame and wide public appeal.

Shepherd's Hey

The Shepherd's Hey is a Morris dance tune, which is the most important traditional dance surviving in England today. At one time it was thought that the name Morris dance evolved from Moorish dance

⁷⁴Goldman, *The Band's Music*, p. 208.

⁷⁵*Ibid.*

⁷⁶Tall, ed., p. 21.

⁷⁷Bird, p. 62.

but this is now widely disputed by scholars including Cecil Sharp, the original collector of Shepherd's Hey. They felt the name originated because Morris dancers in some places blackened their faces and therefore resembles Moors.⁷⁸ There are a large number of Morris dances still in existence, with many differences among them. "The Morris dance may be roughly divided into five kinds: processional, corner, handkerchief, stick dances, and solo jigs. The Shepherd's Hey is a solo jig."⁷⁹

There are generally six dances in a Morris dance team who dress in a highly decorative manner and often carry sticks or handkerchiefs during the dance. The ceremonial nature of the dance gives an indication that the dance may have evolved from a sort of pagan ritual or religious custom. The exceptions to the six-dancer rule are the Morris jigs which are danced as duets or more often as solo jigs. "Among these must be mentioned... a solo "Shepherd's Hey" in which the dancer keeps patting himself on the cheeks, breast and legs in a most curious way."⁸⁰ It is doubtful that the tune would always have been danced in this manner, or as a solo, but more probably would vary from district to district.

⁷⁸Iolo A. Williams, English Folk-Song and Dance, (Folcroft, Pa: Folcroft Library Editions, 1974), p. 152.

⁷⁹Kidson and Neal, p. 98.

⁸⁰Ibid, pp. 146-174.

Grainger undoubtedly became aware of the Shepherd's Hey tune through Cecil Sharp's first edition of his first Morris Book in 1906.⁸¹ Grainger set it in 1908-9 for "room music," which means some sort of chamber setting and orchestration, followed by the settings for piano, full orchestra, violin, cello and piano, and finally for wind-band in 1918. It has been one of his most popular works for band since its appearance.

Lincolnshire Posy

Lincolnshire Posy was inspired by the folk song expeditions Grainger took in 1905 and 1906 in North Lincolnshire. All but one of the tunes were notated by Grainger during those years. "The scoring of this 'bunch of musical wildflowers' was intended as a musical portrait of the original folk singers, to capture their personality and the exact way they had originally presented their song."⁸² Lincolnshire Posy was written in 1937 and each movement was based on the original wax cylinder recording which contained tunes he had collected thirty years before.⁸³

The first movement, Lisbon Bay, was notated under what Grainger described as amusing circumstances. He explained:

⁸¹Rodny Gallop, "The Origins of the Morris Dance," Journal of the English Folk Dance and Song Society VII, No. 3, (1934):123.

⁸²Slattery, p. 156.

⁸³Ibid.

When I first met its singer (Mr. Deane, of Hibbaldstowe), he was in a workhouse in Brigg, I started to note down (Lisbon Bay) but had soon to desist, as his heart was very weak and the singing of the old melody (which he had not sung for forty years) made him burst into tears. A year or so later, when I had acquired a phonograph, I returned to set Mr. Dean's (Lisbon Bay) alive or dead. (...) 'All right, Mr. Deane', I said to him, 'You needn't sing yourself; but I would like you to hear some records made by other singers in these parts.' He had not heard half a record through before he said, impulsively, 'I'll sing it for you, young mahn.'⁸⁴

This gives an indication of the enthusiasm with which Grainger approached his collecting and presents a vivid portrait of Mr. Deane, the man who inspired the first movement of Lincolnshire Posy.

Horkstow Grange, the title of the second movement, is the name of the eighteenth-century farmhouse eight miles south of Brigg. The song is a narration of a "local tragedy" and reflects brutal violence against an overseer by "his man," who was evidently driven to his madness. The movement is a sort of requiem to both men and their actions.⁸⁵ The singer of the song was George Gouldthorpe, who was sixty-six years old when he first sang the tune for Grainger.⁸⁶ The lyrics are typical of the sadness that underlies many of the Lincolnshire songs, and are as follows:

In Horkstow Grange there lived an old miser
You all do know him as I've heard say
It's him and his man that was named John Bowlin'

⁸⁴Goldman, The Band's Music, pp. 209-210.

⁸⁵Fennell, "Lincolnshire Posy, Part I," p. 45.

⁸⁶Percy Grainger, Lincolnshire Posy, (London: Schott and Co., 1940):(3).

They fell out one market day.
 Pity them who see him suffer,
 Pity poor old Steeleye Span;
 John Bowlin's deeds they will be remembered;
 Bowlin's deeds at Horkstow Grange.
 With a blackthorn stick old Steeleye struck him.
 Often had threatened him before;
 John Bowlin turned round all in a passion.
 He knocked old Steeleye onto t'floor.
 Pity them whose him suffer, (etc.)
 John Bowlin struck him quite sharply,
 I happened to be on a market day.
 Old Steeleye swore with all his vengeance,
 He would sear his life away.
 Pity them who see him suffer, (etc.)⁸⁷

Rufford Park Poachers, the third movement, was sung by Joseph Taylor, who supposedly knew more folk songs than anyone in the Lincolnshire area. His tunes are marked by a beautiful and symmetrical melodic curve. His version, as notated by Grainger and published in the Folk Song Society Journal, is shown in Example 3-4. The composer could not decide between two versions of the tune, consequently, the A or B option exists in this movement of the Lincolnshire Posy score. The many 5/8 bars seem to result from a stress on what would be the second beat in duple time, but offer evidence of the rhythmic freedoms of the unaccompanied folk singer. Mr. Taylor is described by Grainger as relying more on vocal effects than almost any other singer. His narrative points, sturdy rhythms, and bleating ornaments are also singled out as being exceptional.⁸⁸

⁸⁷ Bob Thomson in his notes from Leader recording 4050 entitled English Folk Songs, Unto Brigg Fair, in Fennell, "Lincolnshire Posy, Part I," p. 48.

⁸⁸ Grainger, "Collecting with the Phonograph," pp. 186-187.

Ex. 3-4

6.—RUFFORD PARK POACHERS.

THIRD VERSION OF THE TUNE OF NO. 4.

Phonographed and noted by Percy Grainger.

SUNG BY MR. JOSEPH TAYLOR,
AT BRIGG, LINCOLNSHIRE, AUG. 4TH, 1906.

Sung in F# M.M. ♩ = about 160. With well-sustained rich vocal tone.

p *mf* *mp*

(1) They say that for - ty gal lant poach - ers there was ..
mess; They'ad of - ten been at - tac - ted when the num - ber it was
less. (CHORUS.) So poach - er bold, as... I un - fold, keep up your gal-lant
heart, And think a - bout those poa - ché - rs bold, that
night at Rö-fut (Rufford) Park. (2) A..... buck or doe, be -
lieve it so, a pheas-ant or an 'are Was sent on earth for.....
ev-'ry one quite e - qual for to share. (CHORUS.) So poach-er bold, as.....
I un - fold, keep up your gal-lant heart, And think a - bout those
poa - ché - rs bold, that night in Rö - fut Park.

89

89 Ibid.

The Brisk Young Sailor, movement four of Lincolnshire Posy was sung by Mrs. Thompson, who originally came from Liverpool. The story is a popular one among folk singers and tells of the sailor who returned to wed his true love. Little is known about Mrs. Thompson nor is the original folk song notation available.⁹⁰

Lord Melbourne, a rare song about war, was sung by Mr. Wray, who was considered to be the most rhythmically free singer Grainger had ever encountered.⁹¹ Grainger transcribed the tune three times in order to compare versions before deciding on the final notation seen in Ex. 3-5.⁹² This complex mixture of meter stimulated Grainger

EX. 3-5 *Thrice phonographed and noted by Percy Grainger.* SUNG BY MR. GEORGE WRAY,
AT BRIGG, LINCOLNSHIRE, JULY 28TH, 1906.

Phonograph record A
Sung in (A?, ? A♯). FAST. M.M. ♩ = about 176. *Jerkily, and with restless great energy.*

p (a) *slightly slower.*

(1) I am an Eng-lish-mān born by birth, Lord Mel-bourne is my

(b)

name. In Dev-on-shē-ēr I first drew bē-reath, Thāt

(c)

place of no-ble fame. I was be-lôved..... by

mp

â-del (all) my..... men, My kings and pri-den-cis (princes) oi

oi; oi nev-er fâ-deld (failed) in a-ny-thing Bôt (but)

⁹⁰ Grainger, Lincolnshire Posy, (3).

⁹¹ Ibid.

⁹² Ibid.

one great vic - to - ry. (2) Then good Queen A - den (Ann)

sent us on bô - ard, To Fien - drè we did go; We'd

left the bā anks of New Found-land To face òer { dar - ling }
dā - dlin' (daring)

foe. We'd climbed those lóf - ty 'i-dells a - woi, (away) With

bro - ken gòns, (guns) shields loike - waise,..... And all those fam - ous

towns we took, To all the wô - ruld's sur - prise.

(3) King Charles the se - cond we did re - serve To

face our foam - ing French, And to the bat - tle

o. El - é - ments We bold - li did ad - vance.

to experiment with "free time" in several sections of the fifth movement of Lincolnshire Posy. He does not, however, stick as closely to the original song as in some of the other settings. This is primarily due to the necessity to be practical in setting such a complex song.

The Lost Lady Found is the sixth and final movement of Lincolnshire Posy. It was sung by Mrs. Hill, a Lincolnshire nurse and notated by Luch Broadwood in 1893.⁹³ The song, published in volume two of the Folk Song Society Journal, tells of a young lady stolen by gypsies, a falsely accused uncle, and finally, a happy reunion.⁹⁴ The tune provides a fitting close to Lincolnshire Posy because of its dance-like character.⁹⁵

Lincolnshire Posy is dedicated to the singers who "sang so sweetly" to Grainger and helped inspire his work. It is the best example of his folk-song collecting available and is considered by most band conductors to be his masterpiece. Winkle expresses his opinion on the work: "Lincolnshire Posy was an original composition based on the folk songs of Lincolnshire rather than a folk song setting because the basic harmonization altered the original concept, but followed the spirit of the original folk song."⁹⁶ Whether one considers Lincolnshire Posy a folk-song setting or an original composition is unimportant. It is a unique work that deserves to be studied and performed by band enthusiasts, as do the other four compositions based on the folk music discussed in this chapter.

⁹³Grainger, "Collecting with the Phonograph," pp. 200-201.

⁹⁴Percy Grainger, "Basic Band Library: Lincolnshire Posy, Part III," The Instrumentalist VXXV, No. 3 (October, 1980):34.

⁹⁵Grainger, Lincolnshire Posy, p. 35.

⁹⁶Winkle, p. 26

CHAPTER IV

STYLISTIC CONSIDERATIONS

The purpose of Chapter IV is to examine stylistic traits in Percy Grainger's setting of folk music for the band. This chapter is not necessarily analysis for theoretical grain, although analysis is used. Rather, it is an examination of the stylistic achievements of Grainger and a study of how he transcribed music for the band.

The compositions, Ye Banks and Braes O' Bonnie Doon, Irish Tune from County Derry, Shepherd's Hey, Molly on the Shore, and Lincolnshire Posy were chosen for two reasons: 1) they constitute the body of band music transcribed from the British Folk-Music Settings series by Grainger; and 2) they share many of the same elements of style. Therefore, they can serve as examples to examine Grainger's technique in transcribing for the wind-band. The elements of style to be examined in this chapter are melody, harmony, rhythm, orchestration and new innovative ideas.

MELODY

Grainger believed that melody was the dominant force in music. It is said that he agreed with Klimsch's theory of composition, which stated, "If you have no theme or melody in your head, don't compose at all. If you have a theme or melody, start off with it right away and the moment your melodic inspiration runs out stop

your piece."⁹⁷ This explains Grainger's affinity for the folk song and why he adapted them so readily in his many compositions. Most of his original compositions possess melodies that are similar in nature to the folk song. One only needs to recall works like the Colonial Song, which was inspired by folk song, and Handel in the Strand, composed as a "room music tidbit," to substantiate this fact.

Grainger wrote an article on the subject, entitled "Melody Versus Rhythm," which was published in the Chicago Music News in September and October of 1933. In it, Grainger stated his viewpoint which asserts that melody was the higher form of folk-art in music. This demonstrates the importance of melody in Grainger's music his dependence on that melody, and his need for models in composition. This article stimulated a rebuttal by Bartok in the same magazine and led to Grainger's general distaste for Bartok and his music.⁹⁸

One of the simplest ways Grainger set a folk melody was to state it in its original form, melodically and structurally. All five compositions studied in this chapter show this trait periodically, but the clearest example is shown in the band setting of Ye Banks and Braes O' Bonnie Doon. (see Example 4-1) For a comparison of the arrangement in the Oxford Scottish Songbook, see Example 3-1.

⁹⁷Klimsch's theory of composition stated in Bird, p. 33.

⁹⁸Slattery, p. 105.

EX. 4-1

Conductor's Condensed Score

Slowly Flowing ($\text{♩} = 104$) PERCY ALDRIDGE GRAINGER

Ob. u , Cor. u
Cl. I , II

Alto Sax.
Cor. III , IV
Clar. III , E.H.

Ten. I , Ten. Sax.

Bsn., Ten. Sax.
Alto Cl., Bass Cl.
Ten. Sax. , Bar. Sax.

10 (slightly faster?)

mf

f

louden

slacken

The slight rhythmic variance may be explained by the many versions of the pentatonic tune and the independence of the individual folk singers in their ornamentations. "The extent to which singers will embellish their tunes varies with particular individuals and with the peoples of different nationalities. In Scotland and Ireland folk singers are especially given to this habit, and they will often

bury their tunes under a profusion of ornamentation."⁹⁹

Example 4-2 is less homophonic than example 4-1, and demonstrates more of a melody and accompaniment texture. The Irish Tune from County Derry melody is set against a simple but effective harmonic accompaniment. Again, the tune closely follows its original form.

Ex. 4-2

FLOWINGLY M. M. ♩ : about 80

Baritone, Trombe. I, II, Horn IV, Bar. Sax., Alto Clar.

not very feelingly

Cor. I, Horn I, Sop. Sax.

Horn II, Alto Sax.

gently but feelingly

Bass Clar., Ten. Sax.

Bassoon, Basses, String Bass

The Example 4-3 is one indication of how Grainger altered dynamics in a simple tune to give it a certain character. The accent and legato markings add a Spanish flavor to the Shepherd's Hey band-setting and add to its dance-like nature.

⁹⁹Cecil J. Sharp, English Folk Song: Some Conclusions, (London: Simpkin and Co., 1907), pp. 31-32.

Ex. 4-3

10

Oboe Solo

Horn I

Horn II

stacc.

15

Cor. I Solo

stacc.

Horn

stacc.

Bass Solo

stacc.

To most folk-singers, a different verse brings different words to which one must adapt a specific melody. The creative folk-singer will evolve melodic, rhythmic and dynamic variance from his "normal tune" to enhance each verse and to match changing word-rhythms. No where is this more evident than in Grainger's setting of Lord Melbourne, the fifth movement of Lincolnshire Posy.¹⁰⁰

¹⁰⁰ Grainger, "Collecting with the Phonograph," p. 153.

454 Sina

The variety of moods depicted in this brief example demonstrates Grainger's creativity in setting Mr. Wray's singing of a specific verse.¹⁰¹ As mentioned earlier, Grainger notated this song three different times, which showed that many folk singers, like Mr. Wray, did not always sing their melodies in one specific mode.

The order of taking the records was as follows: B, A, C. They were all made on the same day. Thus Mr. Wray's pure Dorian performance (record A) occurred between the two in mongrel scales. These three records are an instance of the gain occasionally to be had of taking several records of the complete song. Thus, had I taken out record A, I should have had no indication of Mr. Wray's tendency (twice out of thrice), to sing the song in a blended Mixolydian and Dorian scale, whereas, had I taken records B and C, but not A, I should have lacked the instance of his having once sung the song in the Dorian mode throughout.¹⁰²

The movement in general reflects these discoveries, and Example 4-4 is firmly in the Dorian mode.

Aside from the blending of modes which was quite common among folk-singers, there were many performers who sang certain songs consistently in one mode or another. Mr. Gouldthorpe, the singer of Harkstow Grange was one such singer.¹⁰³ The tune is in the major mode which is the most common mode of folk songs, and appears in Lincolnshire Posy with a straightforward homophonic accompaniment. There are homophonic sections in most of Grainger's arrangements often set in contrast with another section.

¹⁰¹See Example 3-5 for a comparison of the original song and the Lincolnshire Posy setting.

¹⁰²Grainger, "Collecting with the Phonograph," p. 205.

¹⁰³Ibid., p. 163.

Ex. 4-5

Slowly flowing, ♩ = about 76

HORNS

Sop. & Alto (Sax)
Barit. & Hrn.

CL. II.
Alto Sax. II

Alt. Cl. Bar. I.
Ten. Sax.

Bass Cl. Bar. II.
Bar. Sax.

LOW REEDS, LOW SAXS

Euph.

Strg. Bass

Molly on the Shore, as mentioned, was based on two Cork reel tunes: Molly on the Shore and Temple Hill. In that arrangement Grainger never used the two tunes simultaneously. In Lisbon, the first movement of Lincolnshire Posy, he presented a second folk song melody to contrast with the original. In Example 4-6 the horns are shown heroically bursting through with their counter-tune based on the first phrase of The Duke of Marlborough.¹⁰⁴ The woodwinds, just below the countermelody in the example, quietly persist with the original tune.

¹⁰⁴Fennell, "Lincolnshire Posy, Part I," p. 44.

This short melody contrasts with the original tune and gives added interest at a cadence point. A simple technique such as the one demonstrated can make an uncomplicated setting like Irish Tune all the more appealing. The same idea is presented in Example 4-8 in a Temple Hill portion of Molly on the Shore. This time the invented melody is longer and is of equal importance with the main melody.

Ex. 4-8

43 1-4 & 2nd Trumpets, 1st & 2nd Horns, (Horns, Snp & Alto Saxs.

upper octave also

Reed=

Alto Clarinet Ten Sax

Low Reed=

Horn= etc

CH Clar.

String Ba=

Because the two melodies are so different structurally, they are perceived equally. Another way he achieved equality was by writing a countermelody that was very similar to the tune itself. This is seen in the second verse setting of Ye Banks and Braes O Bonnie Doon in Example 4-9. Grainger often waited, as he did in this example, to present a counter melody until a later verse. This offered variation and allowed the main melody to become familiar in the initial presentation.

Ex. 4-9

Fl. I, II, Ob. I, Alto Sax.
Cl. I, F[♯] Cl., Cnt.

18

mp sweetly

• Alto Sax., *mp*

• *mp*

Grainger was considered by his contemporaries to be a fine contrapuntist although he is not remembered in that light today. He had a strong liking for the music of Bach, and sometimes invented countermelodies that were vigorous counterpoints. Example 4-10 from the Shepherd's Hey demonstrates this idea which is so common in Grainger's music.

Ex. 4-10

Fl. Clar. I, II, Sop. Sax., Alto Sax.

mp stacc.

5

Alto Sax. Solo

Clar. III, Ten Sax., Bar. Sax., Bassoon, Alto Clar., Bass Clar.

Often it is hard to differentiate between counterpoint and a new melody such as the one shown in Example 4-11. This segment is from *The Lost Lady Found*, the final movement of *Lincolnshire*.

Ex. 4-11

4-11

soften slightly

82

Fla. 2b Cl. added

Cl. II

mp

pp

mp

louden bit by bit

SAXS. HORNS, TENOR BRASS

Cl. III Sop. Alt. a Ten. Sax. a Bass

louden

To the fore

louden lots bit by bit

Tbn. II added

Alt. Cl.

Tbn. III added

louden lots bit by bit

Tuba, Srng. Bass (bowed) added

(Low reeds, low Saxs keep on)

louden bit by bit

Base Cl.

Tbn. II

Alto Sax II

Hr. II

Bar

Base Cl.

Tbn. II

Alto Sax II

Hr. IV, Tbn. II

In trying to represent the melodic and rhythmic freedoms of the folk singer, Grainger tried new ideas. One such idea is the opening "free time" section of Lord Melbourne. The melody is lost in a web of dense homophonic chords and is only audible because it is the highest voice. The arrows in Example 4-12 indicate downbeats which are to be rendered by the conductor in the free rhythmic manner of a folk singer. Lincolnshire Posy possesses some elements of the uses of melody which are not present in the other four works. The following example is unique for Grainger and demonstrates experimental concepts in setting a folk melody.

Ex. 4-12

Heavy, fierce. $\text{♩} = \text{about } 98-120$
Free time

BRASS
f fairly clingingly

BRASS
f fairly clingingly

Euph. Tubas

K-DRUM

Grainger, who was always fond of showing extra-musical ideas, tried to mirror dancing actions in some of his melodies. The Lost Lady Found is described as a true dancing tune. The score of Lincolnshire instructs the bandmaster regarding three types of dance action that should be demonstrated to the ensemble.

1. The weight of the body falling heavily on the 1st beat of the bar, with an upward lilt of the body on the 3rd beat (Example 4-13a, measures 2-9).
2. A light step with one foot on the 1st beat of the bar and a more or less violent kick forward, into the air, with the other foot on the 3rd beat (Example 4-13a, measures 10-12).

3. Jumping heavily (with the whole weight of the body) on both feet on each of the 3 beats of the bar (Example 4-13b measures 94-16).¹⁰⁵

The adding of dynamics to mirror dance action was not a new concept for Grainger when Lincolnshire Posy was composed in 1937. The Shepherd's Hey possesses the same trait to a lesser degree. The fact that he documented his ideas with instructions to the ensemble is what was original.

Ex. 4-13

Fast, but sturdily ♩ = about 66

Oboes, Eb Clarinet, Clarinet I, II, III, Soprano & Alto Sax

REEDS, short
SAXS.

Fls Eb Cl Piccolo, octave higher
Ob. I Cl. III
Ob. II, Cl. III, Sopr. & Alto Sax *very heavy*
TRPTS.
very sharp
LOW BRASS
very sharp
very sharp
K-DRUMS

Sup. & Alto Sax *mp short*
SAXS
Bass Cl. Ten. & I Saxs, Bar Eup *mp (p) short*

Melody is a most important aspect in a study of Grainger's compositions and the previous examples demonstrate the variety of ingenious ways in which he handled it. However, melodic traits

¹⁰⁵Grainger, Lincolnshire Posy, p. 35.

of a composer are often difficult to examine without including a discussion of the harmonic vocabulary.

HARMONY

Much of Grainger's writing at about the time of his folk song expeditions was considered to be harmonically ahead of its time. Cyril Scott remarked that Grainger began to "show a harmonic modernism that was astounding" while he was still in his teens. Scott also remarked that Grainger's harmonic vocabulary, though similar to Debussy and Scriabin, was independently formulated.¹⁰⁶ Grainger, in many ways, is comparable to Ives in harmonic innovations. Bi-tonality, polytonality, and cluster-like dissonances were used by both composers at roughly the same time, however, each composer used his ideas in a unique way. Ives exploits each concept to the fullest, making it easily recognizable, and Grainger uses the techniques sparingly and subtly. Herbert Fred stated:

Grainger was a great harmonic inventor, yet unlike many contemporary composers he never led us into the excruciating... Grainger's harmony is at times manifest in dissonances, but the dissonances tingle rather than irritate. Much of his music employs conventional harmonic practice, but the happy balance of the conventional with modal harmonization, parallel chords, irregular resolutions, superimposed chords, and piquant dissonances results in a rich, exciting, colorful harmonic palette.¹⁰⁷

¹⁰⁶ Richard Franko Goldman, "Percy Grainger's Free Music," Julliard Review II, (Fall, 1955):39.

¹⁰⁷ Fred, pp. 11-12.

Grainger was ingenious in his harmonization of the many modal melodies found in folk songs. He often continued to use the original form of melody while changing the harmonization. The result was a sense of bi-tonality. In Example 4-14 the Dorian theme of Lord Melbourne is stated firmly in three octaves, while the monumental final cadence consisting of three spacious chords lands solidly in G major.

Ex. 4-14

[58] Strict time ♩ : about 72
Picc. octave higher
High Wood-Wind, High Saxes

also
Tpt. II

also
Sax.

Tpts I, III

Hrn.

Tuba

Euph.

Low Reeds, low Saxs, Trombones
Low Brass, Strg. Bass (plucked)

Long Reeds,
Low Saxs, long long
Low Brass, Strg. Bass (bowed)

(crash)

Another favorite technique of Grainger's was the use of descending consecutive chords in the manner of the mixed planing style of Debussy. In analyzing the last three chords of 4-14 one finds a "B flat" half-diminished chord, followed by an "A" major minor seventh, and finally a "G" major chord. To overcome the harmonic surprise and to give a greater degree of finality and drama, Grainger wrote the word "long" over each fermata.

Grainger was a master at using non-harmonic tones to enhance a simple chord progression. This could not be more clearly illustrated than in the series of suspensions and retardations that closes Irish Tune from County Derry in Example 4-15.

Ex. 4-15

Another example is the series of 9-8 suspensions in the Trumpet I part of Example 4-16. This excerpt from the first movement of Lincolnshire Posy demonstrates the composer's use of non-harmonic tones for the sole purpose of adding life and color to the continuous flow of Lisbon. This is a technique present in all five compositions studied in this chapter and demonstrates Grainger's skill in all aspects of harmonic procedure.

Ex. 4-16

26

mf detached

TRPT. I
not muted

mf detached

mf detached

mf detached

Bass Sax
Tubas (Str.
Bass cues)
added

Alt. Sax I

Snp Sax

mf detached

Bass Cl Bsn. Ten
& Bar Saxe, Euph

Strg Bas-
(plucked)

mf detached

The use of non-harmonic tones in blatant dissonance may be observed in Example 4-17 from Harkstow Grange. By analyzing one strikingly harsh measure at square 34 much may be learned about Grainger's controlled dissonance. The two half-note chords in the measure are very simply "D flat" major followed by a "B flat" minor-minor seventh. The "A" in the second stave is a lower chromatic neighboring tone anticipating the "B flat" minor-minor seventh. The "A" in the third stave from top is a chromatic passing tone and the "E flat" in Horn I and Alto Sax II is a 7-8 retardation prepared by "E flat" in the previous measure. The second half of the measure contains a "D" chromatic passing tone, which produces a major against minor clash in the chord and a "G" upper neighboring tone in the second stave from top. The third stave shows a "D" escape tone. These non-harmonic tones are easily labeled, but the consecutive minor second clashes that result in the two chords

present the most dissonant single point in Lincolnshire and perhaps in all of Grainger's folk song settings.

Ex. 4-17

==

Slightly slower still $\text{♩} = 63$ Slow . . . off . . . long

The following two examples illustrate Grainger's affinity for chromatic voicing that temporarily obscures tonality. He usually used these chromatic segments as transitions to a new key or verse of the folk tune. Example 4-18 is from the first movement of Lincolnshire and 4-19 from the third movement of the same work. Example 4-19 shows the chromatic figure as the dominant line that in this case leads to perpetual instability.

Ex. 4-18

34

CLARS.

CLAR. II
Alt. Cl.

gently

Base Cl. Bass

LOW REEDS

Ex. 4-19

VERSION A

Fl. 1

8x Clar.

CLARS. HORNS

TRPTS. BARIT.

CLARS. HORNS. BARIT.

Clar. I
not muted

Clar. II
Horn I, II
stopped

Trpt. I
not muted

Trpt. II

Barit.

Clar. II
Horn I
open

Horn II, open
Baritone

Fl. 2
Reeds

louder
Trombs. added

K-DRUMS

CYMBAL
soft drum stick

BASS DRUM

Ex. 4-20

39

This musical score block contains measures 39 through 43 of the piece 'The Rose Tree'. It features three staves: a vocal line (soprano), a piano accompaniment line (treble clef), and a bass line (bass clef). The tempo is marked 'Fast' in three locations. The time signature is 4/4, with a 2 1/4 measure rest indicated in the piano and bass staves at measures 40 and 41. The key signature has one sharp (F#). The piano part includes chords and single notes, while the bass part provides harmonic support with chords and single notes. The vocal line consists of a single melodic line with lyrics written below it.

An example of a brief segment of mixed-chord planing has already been exhibited in Example 4-14. In the following segment, Example 4-21, Grainger used the Mixolydian theme of Lisbon accompanied by parallel major chords for an interesting beginning to this first movement of Lincolnshire Posy.

Ex. 4-21

Brisk, $\text{♩} = \text{about } 116$, with plenty of lilt (which means: Beats 1 and 4 much heavier than beats 3 and 6).

TRUMPETS, HORN

(Trpt. I, muted)
(Trpt. I, muted) mf detached
(Horn I, H. I, muted)

10

SAXS
(Sop. & Altoes I, II)

Grainger's interest in chromaticism has already been noted in previous examples. He was especially fond of a large chromatic display to end a composition. This may have come from his career as a performer and his association with virtuosic, nineteenth-century literature for the piano. This kind of conclusion is well demonstrated by Example 4-22, which is the final three bars of Shepherd's Hey. No clearer section of chromatic fanning exists in all of Grainger's compositions.

Ex. 4-22

100

(Xyl.)

top

L. H. R. H. Glass. bottom

Plate

Oboe Clar. III

add E₂ Clar.

add Piccolo

add Sop. Sax.

BRASS Side drum Tymp

Cymbal (Soft Dr. stick)

p

21117-45

See Dr. Cym.

In the next example from Rufford Park Poachers, Grainger combined harmonic and rhythmic interest by the use of a $5/8$ canon. "The choice of a canon in this movement possibly reflects the subject of the text, i.e., the stealthy movements of the poachers."¹⁰⁸ The aeolian melody is presented by two pairs of instruments over a spacing of four octaves. The voices travel two eighth-notes apart making the harmony unstable and open sounding.

¹⁰⁸ Thomas C. Slattery, "The Life and Work of Percy Grainger, Part II," The Instrumentalist XXII, No. 51 (December, 1967):48.

Ex. 4-23

Flowingly ♩ = about 102

VERSION A

If the main Solo (18) to (48) is played on Flügelhorn (or Trumpet, or Cornet)

Piccolo

Solo Clar. I. *pp* *mf* *p*

Sb. Clar. (cued into Flute I)

Base Clar. (cued into Bassoon I)

Flowingly ♩ = about 132

VERSION B

If the main Solo (18) to (48) is played on Soprano Sax.

Picc.

Alto Clar. *pp* *mf* *p*
(cued into Clar. I)

Obone

Bassoon I

The harmonic vocabulary of Grainger ranges from a simple diatonic setting in Ye Banks and Braes to the complex sonorities of Lincolnshire Posy. The composer displayed the ability to use the appropriate harmony to enhance each folk tune.

RHYTHM

Lincolnshire Posy aptly demonstrates the composers ability to stimulate rhythmic as well as harmonic interest in a composition. Many of the rhythmic freedoms stem from the singing style of the original singers. Fred remarks: "In this composition, based on

their syncopated background rhythms to support the flügelhorn solo and act as a harmonic pedal. This helps propel the metrically unstable melody.

Ex. 4-25

14

VERSION A

18

FLÜGELHORN
(or Trumpet, or Cornet) **SOLO**

well to the fore, very feelingly, very vibrato

CLARS.

Clar. I
Clar. II
Clar. III

Alto Clar.

Strg. Bass

VERSION B

19

SOPR. SAX.

well to the fore, very feelingly, very vibrato

Clar. I, II, III
Bass Clar.

Strg. Bass also

VERSION A

Picc. Fl. I

Fl. II

Bass

Solo Flugelhorn

VERSION B

Picc.

E. Horn

Alto Cl.
Bass Cl.
Bass

Strg. Sax.

• The Flügelhorn or Soprano Saxophone Soloist may, if he likes, use his own expression marks, in place of those printed.

46150

Grainger often added a syncopated countermelody at the end of a phrase such as the one shown in the following example from Shepherd's Hey.

Ex. 4-26

The countermelody is sometimes in a descending chromatic form. Another important idea is the use of two against three which is frequent in the setting of slower folk songs. The excerpt from Harkstow Grange, Example 4-5, is a classic rendering of this aspect. Having examined the melodic, harmonic and rhythmic principles of Grainger's scoring it is paramount to scrutinize his orchestrative procedure.

ORCHESTRATION

All of the works examined in this paper show evidence of Grainger's talent in orchestrating for the wind-band. Grainger worked best with a model, making his folk song compositions perhaps his best. Even his original compositions were inspired, for the most part, by extramusical ideas, or composed around a melodic idea similar to folk song melodies. This is probably why he is not programmed more often by orchestras.

Actually, it was not that he lacked proficiency in composing in the classical format, but that he preferred to work on projects that interested him. In short, he wrote to please himself and the paying public whose tastes often coincided with his.

His scoring has been described as "modern in feeling, with a bit of seasoning in his harmonies, he nevertheless clothes everything he writes with a sumptuous sonority that is warm and rich."¹¹¹ Goldman felt Grainger's writing was rich and colorful and that it compared favorably with any example of brilliant orchestration. Irish Tune from County Derry for band reflects sheer beauty of sound, and later works such as Lincolnshire Posy possess a more daring and original concept in orchestration.¹¹²

One of Grainger's strong points as an orchestrator was his knowledge of instruments and his ability to write idiomatically for them. "The use of instruments less common to the band score such as contrabassoon, soprano and bass saxophones, piano, marimba, xylophone, celeste, various kinds of bells, to name but a few, also contribute to the 'Grainger band sonority.'"¹¹³ The best way to understand Grainger's use of instruments in the various verses of a folk song setting is to examine a complete movement. Through

¹¹¹Howard, p. 415.

¹¹²Richard Franko Goldman, The Concert Band, (New York: Rhinehard and Co., 1946), p. 197.

¹¹³Fred, p. 13.

this procedure Grainger's method of contrast through continuous variation is evident.

The Brisk Young Sailor, fourth movement of Lincolnshire Posy and Examples 27 a-e, is testimony to Grainger's genius of contrast. The first presentation of the tune is marked "Clarinet Choir," a rarity in 1937 that exemplifies Grainger's concept of families of instruments.

Ex. 4-27a

Sprightly, ♩ = about 62
CLAR. CHOIR

CL. I *mp*
CL. II *p*
CL. III *p*
Alt. Cl.
Bass Cl.
Bass
Alto Bass
Cl. only
TRPTS. *p*
TUBAS, STRG. BASS (*gluckt.*)
Alt. Cl.
Bass I
Bass II
Bass Cl.
Bass II
Bass Cl. only
Bass II added
Bass I added

This is followed by a verse dominated by woodwinds and demonstrating the technique of *hocket*.

Ex. 4-27b

Alto Sax. I added
Cl. Alto & Bass Cl.
Alto Sax.
Bass I
Bass II
Bass Cl.
Bass II
Bass Cl. only
Bass II added
Bass I added
HORNS (I, II)
Cl. III also

The next verse features a baritone horn solo accompanied by some colorful and lively runs in the upper woodwinds.

Ex. 4-27c

HORNS
 17 Hn I, A (Hn III)
 Hn IV (Hn V) *mp*
 Hn IV cued into Bar. I

PICC. FLUTES, CLAR.
 Piccolo octave higher
 Fl. E♭ Cl.
 Cl. *mp (mf)*

BARIT. (cued into Euph. & Bar. Sax.)
 Solo *mp*

TUBAS also Strg. Bass (plucked)
 Alto & Bass Cle added

As the upper woodwind figure comes to a brilliant climax only an oboe and soprano saxophone duet in canon are left to present the fourth verse.

Ex. 4-27d

OBOE Solo
 25 *mp*

SOP. SAX. (cued into Trpt. I (muted), Clar. I, Alto Sax. I)
mp

BASSOONS, BARIT. SAX.
mp short

In the fifth and final verse Grainger brings the movement to a rousing close. He pulls all the orchestrative stops, drawing heavily on the different families of instruments, using many of the techniques of prior verses, and demonstrating some emotional displays of dynamics and pacing.

Ex. 4-27e

34 ALL WOOD-WIND
Picc. Nya

Clar. II, III

SAXS. HNS.

TPTS. added

Trom. Hns. Barit.

Trom. I, II

TRBNS.

Tuba I, II

Tuba III

RUPH (Low Reeds keep on)

TUBAS added

(no slackening)

WOOD-WIND, SAXS

(Tpts. stop)

TPTS

HORNS

HORNS

TRBNS.

BRASS. *angrily*

Tbn. I

Tbn. II, Euph.

Tbn. III, Tuba

SIDE DRUM

Grainger seemed to possess an unending source of ideas for contrasting these folk song verses. Example 4-28 is a unique way of setting the woodwind voices. The melody is stated in octaves, which is a common trait of his, in the upper woodwinds and trumpet I.

The bottom two staves show a type of ordo technique presented one beat apart by each grouping of instruments. The use of parallel chords in rhythmic repetition shows that Grainger was constantly trying new ideas.

Ex. 4-28

Not only did Grainger employ a wide variety of instrumental combinations in his arrangements but a great contrast in dynamic ranges as well. The following two examples, Irish Tune in 4-29 and Ye Banks and Braes in 4-30 demonstrate the extremities and contrasts in this area.

Ex. 4-29

58

SLIGHTLY SLOWER

SLOW OFF

pp

ff

louden

louden

soften gradually

Cymbal (Soft dramatick)

pp

ff

pp

Ex. 4-30

Lingeringly ($\text{♩} = 84$) slow off lots Very Slow ($\text{♩} = 40$)

30

Musical score for "The Rose Tree" in 3/4 time. The score is divided into three sections: "Lingeringly" (tempo $\text{♩} = 84$), "slow off lots", and "Very Slow" (tempo $\text{♩} = 40$). The score is written for three parts: Soprano (S), Alto (A), and Tenor (T). The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *fff*. The section "Lingeringly" starts with a tempo of 84 beats per minute. The section "slow off lots" indicates a gradual deceleration. The section "Very Slow" has a tempo of 40 beats per minute. The score is numbered 30.

Grainger's ability to write a beautiful and interesting countermelody has already been established, but he sometimes invented a variety of supporting voices. Occasionally the melody is completely lost, but more often the multitude of ideas enhance

the melody and make it fresh again. Molly on the Shore shows this trait throughout. This section, Example 4-31, demonstrates a descending chromatic woodwind run, a brief snatch of countermelody, and a mallet percussion ostinato in addition to normal accompaniment figures.

Ex. 4-31

155 *Bells & Vibraphone*

The musical score for Example 4-31 is divided into two systems. The first system includes staves for Bells & Vibraphone, Flutes, Oboes, 1st & 4th Cornets, 3rd & 4th Clarinet, Bass Horns, Low Reeds, Horns, String Bass, C B Clarinet, and Piccolo Flutes, Alto Clarinet. The second system includes staves for Trombones, 2nd Trombone, Cymbals, and Soft Drum Stick. The score features a descending chromatic woodwind run, a brief snatch of countermelody, and a mallet percussion ostinato. Annotations include "upper octave also", "lower octave also", "1st & 3rd Clar.", "2nd Tromb", and "1st & 3rd Clar.". The page number 155 is in the top left corner of the first system. The page number 3905 is at the bottom left of the second system.

Horns, String Bass, C B Clar.

Piccolo Flutes, Alto Clar.

Trombones added

2nd Tromb

Cymbals

Soft Drum Stick

3905

Though Grainger was partial to setting a folk song in continuous variation, he sometimes departed from this practice if it became too monotonous. The similarity of various melodic components in a tune prompted Grainger to write in transition-like segments that do not contain a part of the melody. They usually are composed of fragments of previously used ideas, such as Example 4-32 from Shepherd's Hey, and may temporarily suspend the action of the tune. In this case measure 62 continues where 57 stopped and the four bars in between act as a segue or pivot point.

Ex. 4-32

The musical score for Example 4-32 is a transition segment from 'Shepherd's Hey'. It is written for a large band and spans measures 60 to 63. The score includes staves for the following instruments: Xylophone, Cors. (Cornets), Clar. (Clarinets), Tromb. (Trombones), Bar. (Baritone), Alto Clar. (Alto Clarinet), Bass Clar. (Bass Clarinet), Bassoon, Bar. Sax. (Baritone Saxophone), and Cymbal. The music is in 4/4 time and includes dynamic markings such as *mf*, *cresc.*, *marc.*, and *f*. The score shows a complex arrangement of melodic fragments and rhythmic patterns, with some instruments playing solo parts. The transition segment is marked with a box containing the number 60.

Grainger wrote for a larger band than was customary in his age. The instrumentation of Lincolnshire Posy uses several seldom-used instruments. "His interest in complete families was apparent especially in the double-reed, clarinet, and saxophone families. Only orchestral wind sections of the nineteenth century were scored

for groupings of families before Grainger applied the technique to band."¹¹⁴

Lincolnshire Posy Instrumentation

Piccolo	2nd Cornet or Trumpet
1st Flute	3rd Cornet or Trumpet
2nd Flute	1st E-flat Horn
1st Oboe	2nd E-flat Horn
2nd Oboe	3rd E-flat Horn
English Horn	4th E-flat Horn
1st Bassoon	1st Trombone
2nd Bassoon	2nd Trombone
Contra-Bassoon	3rd or Bass Trombone
E-flat Clarinet	B-flat Baritone (treble clef)
1st B-flat Clarinet	Euphonium (bass clef)
2nd B-flat Clarinet	Tuba (two parts)
3rd B-flat Clarinet	String Bass
E-flat Alto Clarinet	Timpani
B-flat Bass Clarinet	Swiss Hand Bells
B-flat Soprano Saxophone or E-flat Alto Saxophone I	Chimes
2nd Alto Saxophone	Glockenspiel
B-flat Tenor Saxophone	Snare Drum
E-flat Baritone Saxophone	Crash Cymbals
B-flat Bass Saxophone	Suspended Cymbals
1st Cornet or Trumpet	Xylophone

When the full ensemble is used at the end of Lord Melbourne or Lost Lady Found, for example, the sound is thick, rich and powerful. When he used ideas of chamber scoring, Example 4-33 from Rufford Park Poachers, he delighted listeners with a great variety of sound.

¹¹⁴Winkle, pp. 60-61.

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Another important characteristic of Grainger's is spacious scoring. Fredrick Fennell discusses this phenomenon. "Young players have told me that they find Grainger's wide spacing of the tune at three octaves apart over a five-octave range to be an exotic playing and listening experience. Certainly there was nothing like it at the time of its writing."¹¹⁵ Fennell was discussing Lincolnshire Posy. Example 4-34 from Harkstow Grange illustrates his observations.

Ex. 4-34

The musical score for Example 4-34 from Harkstow Grange is presented in a multi-staff format. The top staff is for the Brass section, with parts for Tpt. II, Tpt. III, and Tbn. I. The tempo is marked "Slightly slower. $\text{♩} = 80$ " and the dynamics are "almost languidly". The K-DRUM part is marked "mf" and "heavy". The CYMBAL part is marked "red drum stick" and "pp". The score is divided into measures with time signatures of 5/4, 4/4, 3/2, and 4/4. The tempo is marked "Slacken slightly" at the end. The score is written for a band with a key signature of one flat.

The writing of Hill-Song No. 1 had a lasting effect on Grainger's scoring. He retained a love of nasal sounding instruments, such as oboes, bassoons, English horns, and saxophones. It is a stylistic

¹¹⁵Fredrick Fennell, "Basic Band Library: Lincolnshire Posy, Part II," The Instrumentalist XXXV, No. 10, (September, 1980):15.

trait evident in all of his works for band. The interruption of the reeds and saxophones in Example 4-35 is a good illustration of this idea in widely-spaced resonant chords.

Ex. 4-35

64

REEDS, SAXS
nasal, reedy

LOW BRASS

LOW REEDS, LOW SAXS, LOW BRASS

louden

Snp. & Alt. Sax I added

Eb Cl. Cl. I, II, Loop on

Cl. III, Alt. & Base Cl. Ten Sax, Euph.

reedy, nasal

Bass D-Ben, Base Sax, Tuba, Str. Bass (plucked)

Ob. I, Sop. Sax

Ob. II, Alt. Sax I, Bar.

Ten. Sax, Eng. Ho.

Str. Bass

Bar. Sax, Euph. Tuba

Bar. II, D-Ben.

Base Sax, Tuba

Euph. Tuba stop

In a basic four-part harmonic scheme with the entire band playing, Grainger almost always used the nasal instrument to add color to a voice range. The distribution of instruments and the full sonority of a well planned instrumentation results in a powerfully resonant sound in Example 4-36.

Ex. 4-36

COMPRESSED SCORE
(Conductor)

5

FULL BAND 49

Flute, Ex. Clar.

Cura I, III, Clar. II, Sop. Sax

Clar. I, Cor. II, Horn, Cl. III, Alto Sax, Horn I

Bar. Horn II, Ten. Sax, Cor. III, Tromb. I

Horn IV, Bar. Sax, Tromb. II

Bassoon, Bassoon, Bass Clar., Tromb. III, String Bass

Grainger was almost as fond of mallet percussion instruments as he was of the reeds. Shepherd's Hey, Molly on the Shore and Lincolnshire Posy all employ their brilliance. Grainger was a pioneer in the use of percussion and often tried new techniques such as, "rolling about on the hammers," which is written as part of the instructions to the xylophone player in the closing bars of Shepherd's Hey. Example 4-37 shows first at measure 122 the use of percussion as a melody instrument and then at measure 130 percussion as the dominant feature in the final bars of the piece. Grainger coined the term "tuneful percussion" and used these many melodic instruments to simulate a town's church bells which were rung to celebrate the finding of the lost lady in Lincolnshire Posy. Again Grainger used an extramusical event to stimulate an element of his compositional skills.

Ex. 4-37

40

122 XYLOPHONE, GLOCKENSPIEL

(sounding 2 octaves higher)

=

130

*If these Tuneful Percussion instruments are not available, play on piano (in 4 octaves) or on other percussive-sounding instrument.

TUNEFUL PERCUSSION

(in 3 or 4 octaves)

(Glock. Xylo. Hand Bells (in 2 octaves if possible), Tubular Chimes, etc.)

JAL 50

While many of the ideas Grainger had regarding the use of reeds and percussion in his compositions were fairly radical at the time, he also had many other innovative ideas in the development of music, including thoughts on what he called "free music."

NEW INNOVATIVE IDEAS

As a child, the sound of water first inspired Grainger to work on his idea for "free music." It was a project that he pursued all of his life but which really came to no logical conclusion. He first formulated thoughts about the limitations of pitch and rhythm in Western music at age 17, in 1897. His first experiments were what he called "beatless music."¹¹⁶ He directly tried to represent free rhythm in his Sea Song sketch in 1907. This is similar to the ideas employed in Hill-Song No. 1 but more closely associated with his childhood ideas about the freedom of water. Other interesting early works were sketches for Train Music (1900-1901) and Bush Music (1900). In The Song of Solomon he tried to capture the natural speech inflection of the voice. More experimentations brought the use of nonsense syllables in the choral arrangement of Irish Tune from County Derry; whistlers in Ye Banks and Braes O' Bonnie Doon; polytonality in The Duke of Marlborough Fanfare; and ensemble improvisation in Random Round.¹¹⁷

¹¹⁶Goldman, "Percy Grainger's 'Free Music'," p. 38.

¹¹⁷David Josephson, "Percy Grainger," Sixth edition, edited by Stanley Sadie (London: Macmillan Publishers Limited, 1980), p. 615. (Vol. VII, pp. 614-619).

Up until his death Grainger experimented with "non-harmony" and "gliding tones," though he continued to be a tonal composer.¹¹⁸ Example 4-38 demonstrates the attempt at "gliding tones" in Lincolnshire's Rufford Park Poachers. He used a lot of chromaticism and the technique of indeterminate triple tongue to bring about the desired effect.

"Blessed with a wonderfully imaginative ear and a radical, far-ranging mind, Grainger embraced Machaut and Duke Ellington, Russian folk song and Zulu dance."¹¹⁹ He had many early ideas on electronic music and the building of machines to produce his concepts. Grainger predates Cage, Carter, Varese, Boulez, Messiaen, and even Ives in attacking problems of rhythm and formulating ideas of electronic music.¹²⁰ Performers and conductors of today's band are fortunate that Grainger spent much of his life's effort trying to learn about winds and the wind-band. The wealth of literature he left to us, and especially these five compositions for band from the British Folk-Music Settings, will remain a vital part of the wind-band repertoire.

¹¹⁸Goldman, "Percy Grainger's 'Free Music'," p. 38.

¹¹⁹David S. Josephson, "Percy Grainger: Country Gardens and Other Curses," Current Musicology XV, (1973):56.

¹²⁰Goldman "Percy Grainger's 'Free Music'," p. 38.

Ex. 4-38

19

Somewhat faster, ♩ = about 80. (2nd SPEED)

51 Triple-tongue as fast as possible (no set number of notes to the beat)

TPS. 3/4
I, II, III, 1st half
I, II, III, 2nd half

HORNS

TROMBS.
SAXS.

WOOD-WIND

LOW REEDS, LOW BRASS

CYMB.
soft drum sticks

VERS. A & B

CHAPTER V

CONCLUSIONS AND SUMMARY

Grainger was the sort of person who appreciated the gifts of nature. He was interested in the cultivating of weeds and the mystery of water gracefully lapping against a boat. He deeply admired the simple rugged folk singers and their music which evolved naturally generation after generation. Grainger was moved and inspired by their music. He was able to take what he considered to be a perfect natural art form and present it to serious musicians and listeners. Grainger would be the first to admit that the music would be changed if transcribed to a new medium, but nevertheless, he chose to take that chance. The results are beautiful arrangements and compositions that do justice to the original art-form. The five British Folk-Music Settings for band fall in this category.

Because Grainger spent much of his life performing with bands, he understood this kind of ensemble perhaps better than any other. It is here that he achieved wide acclaim--more so than with chorus or orchestra. Grainger felt he could be of great assistance in the development of the band and truly loved it more than any other medium. Grainger should not be admonished for being a "band composer" but praised for his insight in realizing the potential sonority of the ensemble. His many ideas and experimentations with instruments aided him in bringing his ideals about the wind-band to fruition.

Grainger was inspired with the wind-band in the same manner as he was with folk-art. The blend of the two bring together the best of both worlds, and thus, the best of Grainger.

The five compositions studied in this thesis are probably the most well known of Grainger's works for band. Lincolnshire Posy is the most important and innovative composition of the five, and serves as a culmination to Grainger's interest in the folk idiom and his interest in the band. This is not to minimize the merit of the four shorter works, for they surely enhance this study and add to the understanding of Lincolnshire. They possess many of the same characteristics of melody, harmony and orchestration as Lincolnshire and, therefore, are valued and important in their own right. As Grainger becomes even more popular with the bands of the twentieth century, these five works will become more frequently performed and appreciated by wind-band conductors. The genius of this composer and his love for the band and for folk music are realized with each successive performance of one of these five works.

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