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I hereby recommend that the thesis prepared under my supervision by William Ray Erney

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by

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PREFACE

My introduction to Percy Grainger came from a fiery zealot of contemporary music, Professor Storm Bull of the University of Colorado. In a class on the "forerunners of modernism," he mentioned briefly the neglected work of the Australian-American composer and his machines for playing "free music." It was a remark that for no apparent reason registered forcefully on my brain. Some years later I had the opportunity to conduct the University of Cincinnati Men's Glee Club. While looking for repertory I chanced on a recording of Grainger's works conducted by Benjamin Britten (London CS 6632). Seldom are recordings of this quality released. The music is performed not only with excellence and sensitivity, but with a spirit of affection for the composer that is seldom captured in a recording. I was enthralled and became a Graingerite overnight. This paper expresses, in part, my gratitude to that consummate twentieth-century musician, the late Benjamin Britten.

I have many to thank for their generous assistance in the preparation of this work. Among others are my advisor, Dr. John Leman, Associate Professor of Music, University of Cincinnati; Mrs. Ella Grainger, widow of the composer; Mr. Stewart Manville, Archivist of the Percy Grainger Library Society; Dr. Kay Dreyfus, Director of the Grainger Museum at the University of Melbourne, Australia; and especially my friend and colleague at Brown University, Professor David Josephson, whose comments, criticisms, and advice are so persuasive because he is a scholar of ideas and human feelings, not just facts. Special thanks go to my family, who has put up with the writing of this paper not only with compassion and understanding, but also with encouragement and love.

INTRODUCTION

Personally, I have an unquenchable hunger for every sort of sound, large and small. I enjoy some things with noise and others with delicacy.

Percy Grainger¹

To understand Percy Grainger, it is essential to comprehend the sense of wonder and awe with which he relished the aural experience. He loved raw sound. His mind reached out to explore all the aspects of his sonic environment that interested him. Whenever he discovered a novel sonority he examined it with intellect and emotion, storing it away in his memory to incubate. Twenty days, twenty months, or twenty years later a musical expression would be born of that discovery.

Grainger's public image, to be sure, has not been that of an aural experimentalist. Rather, he has won his reputation as the consummate master of what might be called "BBC Morning Music"--the kind of light, semi-classical music so beloved by public broadcasting stations for their rise-and-shine programs. This side of his compositional career, epitomized by that masterpiece of the genre, "Country Gardens," presents only one slice of the man's life work. Side by side exist entirely different types of music, often as distinct from each other as they are from the frothy airs known to the general public. These works challenge our preconceptions of the man and his music

¹Percy Grainger, quoted in William Armstrong, "Percy Aldridge Grainger: Australian Composer and Pianist," Musician 20 (August 1915): 496.

and reflect his imaginative ear for sonorities.

As a boy he heard the sound of the sea, the tide, the wind-swept waves, and he ruminated for a lifetime on ways to create a music based on those sounds. His final solution lay in a kind of beatless, intervalless composition he called "free music." Though never satisfactorily realized, it was performed on an electronic instrument of his own construction, a rudimentary synthesizer of a sort.

He heard the sounds of the game keeper and tavern owner singing songs handed down through generations, and he traveled the countryside collecting these folksongs. His ear led him to notate not just the traditional intervals, but the out-of-tune notes, irregular rhythms, exact space between verses, and particular dialectical pronunciations of the singers, down to their physical appearances when they sang. Through a nation's singing, he heard the particular character of its people--and reproduced it in his own settings.

He heard the sounds of traditionally organized European classical music and rejected them. He came to know medieval and renaissance music through his acquaintance with Arnold Dolmetsch, Gustave Reese, and Dom Anselm Hughes. He gave moral and financial support to their work and crusaded for performances of early music.

He studied the scores and orchestrations of Bach and Handel, called for proper performance practice of their works, and adopted similar chamber scoring practices in his own orchestration. Just as readily he absorbed the styles of vaudeville, jazz, and the English music halls. He was aware of the rhythmic and harmonic innovations of Stravinsky and Schoenberg and expressed continual support for their music, so different from his own. He traveled the world over, always

listening with sympathy to the most unfamiliar of ethnic music-- Balinese, Icelandic, and Rarotongan, for example--and occasionally incorporated their sounds into his own music.

Grainger's ear for sound extended past music into the spoken word. He was fluent in many languages, including less common ones such as Danish and Icelandic. From his earliest published works he attempted a one-man revolt to convert the expression and tempo marks in his compositions not just into his own native tongue, but into slangy equivalents. Later his concept of "blue-eyed English" became obsessive as he attempted to rid Latin, Greek, and all foreign elements from his prose. He was a compulsive writer. His published essays display the remarkable range of his interests--from ethnomusicology to jazz. His unpublished letters, autobiographical descriptions, and essays give an extensive and revealing account of his beliefs, both musical and personal.²

He was known in his own time more as a concert pianist than as a composer. Hailed as a prodigy, Grainger possessed a remarkable technique and went on to establish a reputation that would be the envy of many a modern performer, commanding large fees and exercising control over repertoire of concerts he played.

Finally, he was an extraordinarily complex human being. His powerful personality was tragically limited by psychological forces which even today are difficult to comprehend. The resulting range of

²For a survey of the primary source material as well as a discussion of other bibliographic issues in Grainger studies see David Josephson, "Percy Grainger: Country Gardens and Other Curses," Current Musicology 15 (1973): 56-63, and subsequent articles: 16 (1973): 79-91, 17 (1974): 130-133, and 18 (1974): 55-68.

his personal eccentricities--from vegetarianism to sadomasochism--is only now coming to light, and with it the temptation to concentrate too heavily on the man and not enough on his music. As Edvard Grieg wrote in a letter to Grainger, "I have always found that they are mistaken who would divide the artist from the man; on the contrary, the two are indissolubly wedded one to the other. In the man can be found the parallels of all the artist's traits."³

It is with the man that this paper begins. In Chapter One the main forces and events in Grainger's life are described. By necessity, this discussion is limited, for this work is not meant to be a biographical study. Nevertheless, the truth of Grieg's remark becomes obvious: Grainger's music offers a vivid reflection of the conflicts and paradoxes which constitute the totality of his life.

The discussion of Grainger's choral music is restricted to his printed scores, excluding those works remaining in manuscript at his death. Part songs for solo voices and works for voices in unison are omitted, as are arrangements of his own and other composers' works. The body of pieces remaining after these restrictions is surprisingly large. Grainger liked the choral medium. He wrote for it throughout his life, including some of his earliest works.

Chapter Two presents a general outline of style characteristics observed in the choral music. In light of the quantity of material, the various analytic chapters which follow do not attempt to give a complete analysis of each composition in terms of its musical elements. They detail instead specific techniques which illustrate the character

³Quoted in Thomas C. Slattery, Percy Grainger--The Inveterate Innovator (Evanston, Illinois: The Instrumentalist Co., 1974), p. 57.

of the individual work, shedding light on the generalities listed in Chapter Two as well as exceptional practices.

The analysis chapters are delineated by source of material: folksong settings, original settings of poetry from various sources, and original settings of Rudyard Kipling's verse. The influence of the poetic works of Kipling on Grainger's music cannot be overstated. The quantity of Kipling settings is large and has been divided into two distinct chapters, one containing miscellaneous Kipling settings and one with those settings which Grainger collected into the KIPLING "JUNGLE BOOK" CYCLE. Immediately preceding these analyses is a chapter devoted to the crucial artistic relationship between the poet and Grainger.

CHAPTER ONE

THE LIFE OF PERCY GRAINGER:

"DEDICATED TO MY BELOVED MOTHER"

For some months before I was born mother had a picture of the Apollo Belvedere (or some similar famed-for-beauty Greek statue) facing her as she lay down on her bed or sofa for her afternoon nap, or before sleep at night--I forget which. She hoped that her thoughts, resting on Greek beauty, would invest the unborn child with the same.

Percy Grainger¹

Even before Percy Grainger's birth on July 8, 1882 in Brighton (a suburb of Melbourne, Australia), the extraordinary force of a mother's will began to shape the life of her son. Had the boy's long curly shocks of golden hair and classic features been the only result of his mother's total devotion, his life would have been far less complicated. But Rose Aldridge Grainger's domination extended beyond exterior appearances into the deepest recesses of her son's psyche.²

It was she who decided his career should be music, she who sat beside him at the piano for two hours every day from age 5-10, and she who kept him out of public school (preferring to educate him herself by reading aloud literature ranging from Nordic sagas to Kipling).

¹Grainger, "Bird's-Eye View of the Together-Life of Rose Grainger and Percy Grainger" (18-page typescript located in the Library of Congress, dated 1947), p. 10.

²For the basic biographical information in this Chapter, I have drawn on two recently published biographies: Thomas C. Slattery, Percy Grainger: The Inveterate Innovator (Evanston, Illinois: The Instrumentalist Co., 1974) and John Bird: Percy Grainger (London: Paul Elek, 1976), as well as the unpublished autobiographical writings of Grainger.

It was she who severely disciplined him, both psychologically and physically, and she who pampered him with lavish attention and Fauntleroy clothing. Young Percy never had a chance. He grew up totally devoted to this driving force in his life. To him, "Mother was really God. She was the only creature I had seen who seemed as if she had created everything, was responsible for everything."³

His father, John Grainger, a transplanted English architect, never presented a very strong male image, allowing his wife to guide the destiny of their son. Their marriage was troubled from the beginning. After a long series of marital infidelities and bouts with the bottle, Percy's father was banished from the household. At age seven the boy had no rival--real or imagined--for his mother's affection.

Determined to further Percy's musical career, Rose Grainger followed the example of countless others and took her young prodigy to get a reputable musical education in the center of nineteenth-century musical culture--Germany. On the advice of Percy's teacher, Louis Pabst, she chose the Frankfurt Hoch Conservatorium.

The Graingers arrived in Frankfurt in 1895. Percy studied piano with James Kwast and composition with Iwan Knorr. His piano instruction went well, but composition lessons did not. It is difficult at this point to separate cause from result, but Grainger came away from his Frankfurt experience with an increasing distaste for Germanic compositional techniques--from basic theme types to their handling in larger forms. The question (which remains unanswered) is whether this

³Grainger, "Sketches for 'The Life of My Mother and Her Son'" (75-page MS located in the Library of Congress, dated 1922-1930), p. 28.

attitude was an outgrowth of Knorr's criticism or the cause of it.

During his years in Frankfurt the most important influence on Grainger's future as a composer came not from his teachers or the more cultivated musical milieu of the city with its performances of Wagner and Brahms. Rather, it came from a band of fellow students who, with Grainger, were later called "the Frankfurt Group." Cyril Scott, Balfour Gardiner, and Roger Quilter⁴ were all young, English, and most importantly, determined to be composers. Their mutual friendships were to last for the rest of their lives. The English students were acquainted with the music of the "moderns," Grieg and Tchaikovsky, for example, and opened up new worlds of harmony to their provincial friend. The fin de siècle harmonic style Grainger developed at this time would last throughout his career. In addition, the emphasis the group placed on English culture (to the detriment of Germanic art, particularly Beethoven) acted as a salve on the wounds inflicted by his composition lessons.

In 1901 after a long trip throughout Western Europe, mother and son ended their residence in Frankfurt and moved to London. Grainger's pianistic talents were quickly recognized by the English cultural establishment, and his concert career blossomed. An opportunity to study briefly with Ferruccio Busoni presented itself, and although the lessons themselves did not go well, Grainger's stature as a concert artist grew as a result. He returned to Australia accompanied by his mother, for two long concert tours in 1903-04 and 1908-09.

⁴Norman O'Neil was also a member of the original group, but did not keep up his acquaintance.

In the years between these tours two major events occurred which were to have a profound effect on Grainger's musical life. In 1905 he attended a lecture by Lucy Broadwood, one of the leaders of the English folksong movement. An interest in folk melody was not new to him; he had dabbled at setting folktunes prior to 1905. But the lecture fired him with enthusiasm for the task of saving the melos of the common man, for the actual fieldstudy of folksong.⁵ At the same time, it provided him with a ready-made melodic style missing from much of his previous work, whether from his avowed rejection of Germanic phrasing and form or from his own inability to create such music.

His pursuit of folksong throughout the English countryside, especially in Lincolnshire, was vigorous between the two Australian tours. He noted some five hundred melodies during this time. His methods raised two issues within the leadership of the English Folk Song Society. He was one of the first to use the new gramophone as an aid to accurate transcription. And his notation of exactly what the singer sang was detailed to an extent not previously seen in the society's journal. Neither innovation went down well with the more conservative members of the society.⁶

The second major development of these years was Grainger's contact with Edward Grieg, an acquaintanceship promoted by their mutual friend, Herman Sandby. Grieg visited England in 1906 and asked to meet Grainger. The Norwegian was immediately attracted to the Australian's playing, inviting him to study and perform the popular piano

⁵ Josephson, "Country Gardens . . .," p. 58.

⁶ See the editorial disclaimer in the midst of his lengthy essay "Collecting with the Phonograph," Journal of the Folk-Song Society 3 (1908-09): 159.

concerto with the composer. Though the performances never occurred, Grainger did study the concerto with him for two weeks during the last summer of Grieg's life, and a deep friendship quickly developed between them. The effects of his encounter with Grieg were to have profound ramifications for Grainger. At last, there was an enthusiastic endorsement not only of his piano ability, but also of his compositional talent. Moreover, Grieg made it clear that his admiration extended beyond musical limits to the personality of the young man, a recognition which had been lacking in his relationships with other older men--Knorr and Busoni, for example. He had found a mentor.

In the bargain, Grainger's concert career was assured. His interpretation of the concerto incorporated Grieg's final thoughts on his masterpiece. After the end of the second Australian tour (1909) Grainger's concert career expanded from the parlors of English society to the concert halls of the major European orchestras. Composition also occupied much of his time. A series of all-Grainger concerts was arranged by a wealthy member of the Frankfurt Group, Balfour Gardiner.

Throughout these years Grainger's mother continued her domination of his life, managing his affairs, promoting him to the social set, even arranging his appointment schedule. Several young women entered his life. One even elicited from him a proposal. But he was unable to break away from his mother's apron strings. She would alternate between extremes of mood:

"Don't you ever want to have a nice sweetheart? Wouldn't you like to take Mimmi's arm as you walk home from the Forsthaus tonight?" And so on. But the moment one responded really well to such a suggestion the opposite counsel was turned on. "You can't think of nothing but sweethearting. You musn't be so self-indulgent in everything you do." Or "You have a drunkard's nature like your father--always overdoing everything."⁷

If Grainger resented his mother's ruthless control of his life, he rarely showed it. Even much later, in his explicit evaluations of their relationship he declared,

I would have hated to see her DEFEATED. I would have hated others (including myself) to triumph over her. People are wrong who think that children suffer from having tyrannical parents. They suffer from having willy-nilly parents. A proper child gloats in the tyranny, bossiness, even cruelty, of a wilful mother.⁸

Their relationship could not fail to exact a price. Grainger's penchant for sexual deviations was a part of that toll. After he reached sexual maturity he professed to be repulsed by mature women as being "dirty" and "disgusting," but was attracted to pre-pubescent girls as the "only representatives of womankind that answered the requirements of an art-wonted mind and eye."⁹ Fascinated from an early age by whips of all kinds, in manhood he gave himself over to their sway:

For I am as cruel as I am kind, as merciless as I am sorrow-sharing. The wildly-happiest time-specks (moments in my life have been whipping the naked bodies of women, or being whipped myself--I don't care which, as long as pain is given or taken. I am an un-cure-able (incurable) whip-worshipper.¹⁰

⁷ Grainger, "Bird's-Eye View. . .," p. 11.

⁸ Ibid., p. 3.

⁹ Ibid., p. 8.

¹⁰ Grainger, "My Wretched Tone Life," in Slattery, p. 92.

Grainger's propensity for flagellation and self-flagellation, although fully documented in his letters, autobiographical writings, and privately-made photographs, has remained largely unknown.¹¹ Certainly, this aspect of his personality cannot be dismissed as just another eccentricity. Equally, it cannot be taken as the driving force of his life. It is another of those fascinating paradoxes that make Grainger's life one of the most perplexing of any musician in this century; one which we will see reflected again and again in his music.

In 1914 Grainger and his mother moved to America to escape the dangers of the war. His reputation as a pianist preceded him, and concert engagements were numerous. Shortly after America entered the war in 1917, Grainger enlisted in the United States Army and was stationed at several locations in the New York City area in army bands. Was this a move to escape from his mother's domination? Probably not, although he later reported that she was riled to find that he could be happy when away from her.¹² She visited her son almost daily on the post, and he was never very far away from her and their apartment. It is possible that his mother and concert manager arranged the entire enlistment to keep him safely on the home front during the war and able to maintain his thriving career.¹³ During his period of service he gave benefit concerts for the Red Cross and Liberty Loans and recorded extensively. Perhaps the most beneficial aspect of his army years was the knowledge of band scoring and techniques which he

¹¹The most complete account to date is Bird.

¹²Grainger, "Bird's-Eye View . . .," p. 12.

¹³For a discussion of this question see Slattery, p. 92.

acquired. His original music and reworkings for winds during this period are numerous, and his expertise at wind band scoring would bear fruition in one of the most skillful works in the wind repertory--
Lincolnshire Posy.

Following his discharge in 1919 he and his mother became American citizens and in 1921 purchased a home in White Plains, New York. Her domination continued physically and mentally unabated: "She would smack my face, which I found very annoying, the more so as I neared 40."¹⁴ She accompanied him on most long tours. In fact they were rarely separated for more than a week at a time.

In 1922 Grainger left for an extended concert tour of the West Coast. Several weeks later his mother was driven into New York City to the office of Percy's manager on an upper floor of Aeolian Hall. From that spot Rose Grainger jumped to her death, April 30, 1922. Grainger was disconsolate. For four decades the force of his mother's physical presence and of her will power had guided and shaped his life. He would spend another forty years trying to understand those forces and just what they had created in him. Numerous long autobiographical sketches¹⁵ contain his outpourings of self analysis. In these wandering ruminations he plunges to the depth of his personality. They make for depressing reading, but are a fascinating glimpse at how well he came to comprehending some parts of his psyche, while ignoring others.

¹⁴Grainger, "Bird's-Eye View . . .," p. 3.

¹⁵"Sketches for 'The Life of My Mother and Her Son'," "The Aldridge-Grainger-Ström Saga," and "Bird's-Eye View of the Together Life of Rose Grainger and Percy Grainger." Copies of all three are contained in the Library of Congress.

There were few bright spots in Grainger's life after his mother's death. The most propitious was his marriage, in 1928, to Ella Ström, a thirty-eight year old Swedish socialite whom he had met at sea while returning from yet another Australian tour. Ever the master of public relations, he or his manager arranged for the wedding to take place during a concert in the Hollywood Bowl. Only the immediate audience of 22,000 was invited.

Grainger could not have wished for a more perfect mate. Always fascinated by the Nordic people and culture, he had found a Scandinavian woman of exceptional beauty whose childlike nature matched his own. If she ever had a will of her own, she quickly sublimated it to his. She was content to sit in the background, understanding his complex personality, sharing his restless wanderings, and quietly giving him a kind of comfort and protection he had not known before. The unique quality of their relationship is revealed in their frequent correspondence (necessitated by Grainger's constant concert touring). I believe these writings to rank among the great love letters of this century. Never prosaic, they present a charming and intimate portrait of the couple. He addresses his wife in an endless stream of inventive salutations, seldom repeating himself: "Heart's dearest," "My little prize-packet," "Sweet Ease Bringer," "Darling Joy-Chime Bell-Ringer," "Bright Feather-in-my-cap," "Precious Love potion," "Proof-of-my-good-taste."¹⁶

With the exception of his marriage there were few positive or progressive attitudes in the man's later life. His compositional

¹⁶ From letters contained in the Library of Congress.

career atrophied. New works were few and far between; the bulk of his post-1920 publications were reworkings of previously written or sketched material. Many of these he arranged or transcribed for various different instrumental groupings. While his repeated desire for "musical democracy" may have been, at least in part, responsible for the number of transcriptions he wrote, a strictly commercial motive cannot be overlooked.

Much of the money he made--and there was an enormous amount of it--went to the construction of a Grainger Museum at the University of Melbourne. This necrophilic monument of his late fixation to establish himself as the preeminent Australian composer houses many of his original manuscripts, letters, and memorabilia.

While his concert and teaching career continued for many years he grew increasingly impatient with both. He made few new friends, continuing to promote at every opportunity the music of his long-time friends and fellow composers, Scott, Gardiner, Quilter, and Delius, plus the work of several lesser composers which came to his attention. His personal eccentricities increased and the darker side of his personality became more and more apparent. His published articles often seemed content with rehashing old ideas in simplistic ways for the more "popular" journals of the day such as Etude. His attempts at language reform, a pet project from his earliest years, ridding English of foreign elements by substituting anglicisms, frequently dissolved into incoherent babbling in which each replacement necessitated translation.

And most tragic of all, he saw his musical style being passed by. The times were catching up with Percy Grainger. His lighter

compositions such as the ever popular "Country Gardens" remained big sellers. But sales of his more ambitious works decreased. Many went out of print. Much to his horror, his reputation slowly began to center around the lighter, folk-centered works,¹⁷ while modernism came to mean Stravinsky, Schoenberg, and Bartók. The matinee idol of the First World War was fading as the second war neared.

By the end of World War II he seemed to have realized that his artistic work was essentially over. His late prose writings revolved consistently around one theme--his own importance in the history of modernism. Over and over he stressed the innovations and "inventions" of his early works and his influence on other composers in such techniques as added-note chords, discordant endings, microtonal intervals, free and irregular rhythms, unusual scale forms (particularly the whole tone and modal scales), parallel triads, non-repetition of themes, and chamber scoring.¹⁸

His final fixation--and frustration--was the realization of his ideas for "free music." "Free music" is mechanically produced; tunings are not fixed, but ever changing, and total freedom of rhythm can be achieved by eliminating the inflexibility of human performers. Like the other work of his last years this idea had roots which stretched back to his early days as a composer. He often discussed publicly his desire for beatless music and experimented in several early works (including some choral music) with irregular barring and rhythms. For

¹⁷ Josephson, "Country Gardens . . .," p. 56.

¹⁸ For a particularly unfortunate example of such writing see his "English-Speaking Leadership in Tone-Art," printed in Slattery, pp. 265-286.

the last years of his life he worked with a young assistant, Burnett Cross, to develop a machine capable of realizing the sound he heard in his mind. The experiments¹⁹ were technically crude and never achieved full success. The composer was aware of the development of synthesized sound manipulation in the 1950s at the Columbia-Princeton Center and attended a seminar given by Harry Olson on the RCA synthesizer in 1957. But he continued on his own experiments. To him the machine was not the goal. It was the means of achieving the sound he wanted to hear, the sound of his music, his one last contribution to the flow of modernism, and the one he was sure would immortalize his name.

On February 20, 1961 Percy Aldridge Grainger died of cancer in White Plains, New York.

¹⁹Detailed in Recorded Sound 45-46 (Jan.-April 1972), which along with other information reprints Margaret Hee-Leng Tan, Free Music of Percy Grainger (DMA dissertation, Julliard School, 1971).

CHAPTER TWO

STYLE SUMMARY OF GRAINGER'S CHORAL MUSIC

With Percy Grainger, therefore, it is not a question of being a poseur, but of not knowing when to pose at the right moment: of when to swerve aside from the road of his own inclinations. A man's creative individuality is the outcome of his admirations, but for general sense of fitness one wishes sometimes that Grainger would pose to the extent of occasionally hiding his admiration, lest he be too much misunderstood, and thus hinder the acceptance of his great gifts to the world of music. His admiration for detail, to give another example, although of great value when attached solely to the actual necessities of musical expression, leads him into displaying it when it can have no possible interest except for himself.

Cyril Scott¹

Throughout the unusually broad range of Grainger's interests and activities runs a common thread: he was irresistibly drawn to the irregular. Rejecting Mozart and Beethoven, he expanded his musical intellect into earlier periods of Western music and the artistic cultures of various ethnic groups. The English folksongs he published were those containing irregularities of mode, rhythm and embellishment. His private life was eccentric. His musical style concentrated on irregularity of detail, odd instruments, odd combinations of instruments, odd sounds, and odd texts for example.

Surveying the growing bibliography of writings about Grainger, it becomes apparent that striking the proper balance between generality

¹"Percy Grainger: the Music and the Man," Music Quarterly 2 (1916): 431.

and detail has been a major problem for those who have studied his works. On the one hand are those analyses which generalize without sufficient musical data on the nature of Grainger's style. On the other are the accounts which focus on those myriad irregularities, both musical and personal, which Grainger presents. The composer did little to clarify the situation, playing the English country gentleman at one moment, the eccentric performer-composer at the next.

In order to view Grainger's musical irregularities in their proper perspective it is necessary to comprehend the stylistic continuum in which they appear. The following summary of Grainger's style is based on the detailed analyses of specific choral works in succeeding chapters. In these chapters particular attention will be paid to the irregularities of the composer's choral works as well as specific examples of the generalities discussed here.

In terms of sonority, Grainger favors lower registers in his choral music. An unusually large percentage of his settings, published and unpublished, are written for male chorus. Unlike other composers who have written extensively for that medium, Grainger had no sociological reasons for doing so. He is not known to have had any connection with the männerchor or glee club movements during his years in Europe. He chose the medium for its sonic properties. Not to be overlooked is the fact that Grainger's works for mixed chorus display a similar preference for the men's sections. A common type of setting is for women's voices on the melody line and divided men's parts carrying the harmony. An unusual timbre is not the only result of such assignment of parts. No matter how high the melody might soar, the harmony is restricted to the upper range of the tenor voice. The

harmonies are often packed into the lower registers of the choir, creating a characteristic sonority. When instrumentally accompanied, the orchestration tends to reinforce the lower registers with emphasis on low strings, low reeds, and the mellow brass (horns and euphoniums, for example).

Homophonic writing with the melody in the upper voice is Grainger's primary method of organizing texture. The absence of contrapuntal activity is somewhat surprising. Grainger knew the works of Bach well. He performed many of the keyboard works, especially the Busoni transcriptions, on the modern concert grand, and he attributed some of his chamber scoring techniques to his observations of Bach's scoring. But the master's contrapuntal technique did not find a place in Grainger's choral style. In those rare instances where he moves away from homophony and attempts an imitative texture, the technique is simple, usually reducible to two parts or to a number of false entrances in the manner of Berlioz. It is a rare example in which he treats a theme contrapuntally for any length of time.

Grainger's melodic writing is weak. His themes are undirected and repetitive, built on a minimum of motivic material. His skill at writing independent and rhythmically interesting inner voices is much greater. Paradoxical is the care with which Grainger handles the melody line, whether his own original or a folktune. Even in his earliest works he was concerned that the melody be prominently heard. In his numerous essays on piano technique he discusses various ways to

bring out important melodic lines in inner voices.² Some of these techniques were a direct outgrowth of his brief study with Busoni.

A number of different techniques are used to assure thematic audibility in the choral music. One method is the use of expression marks in his "blue-eyed English," e.g., "well to the fore." His scores are riddled with editorial notes, many of which concern the melodic line. In "Irish Tune from County Derry," for example, he writes the melody in large notes when it is contained in an inner voice. Another method attempted in numerous settings is to have the melody sung by a larger group than the accompaniment. More often than not, a double chorus setting means one chorus on the melody line in unison, with a second, smaller choir singing the accompaniment. Another method frequently seen is the use of a texted melody and a wordless accompaniment. The use of wordless choral settings was an experiment tried by a number of composers about the same time, particularly English ones (Vaughan Williams, for instance), though Grainger may have been among the first to use it. The unusually large number of settings employing solo voices alone or in groups may be connected with his desire to have the melody stand out from the background.

A part of the problem with his melodic writing and with the larger formal structures built up from the melodies is Grainger's reliance on periodic phrasing. The homophonic texture mentioned earlier is complemented by regular four- and eight-measure phrases. These phrases frequently have regular two-measure subphrase groups. An

²See "Modernism in Pianoforte Study," in James Francis Cooke, ed., Great Pianists on Piano Playing (Philadelphia: Theodore Presser, 1913), pp. 364-381 and "Reaching Your Goal at the Keyboard," The Etude 59 (February 1941): 79-80, 134.

exception is the heavily chromatic type of work, such as "The Bride's Tragedy," where phrase after phrase elide into one another.

The use of irregular meters in a number of settings may be an attempt to inject aperiodicity into his essentially regular phrasing. He wrote extensively concerning his rhythmic irregularities, staking out his claims of priority in their usage.³ It is true that the rhythmic vitality of his writing is capable of lifting rather commonplace melodies above the level of tedium. His control of the rhythmic element is one of his strongest compositional elements. But the rhythmic excitement of his works comes not from the use of irregular meters. Rather, it is created by the irregularity of syncopation within a regular metric pulse. Instead of injecting his melodies with interest he concentrates on the rhythmic accompaniment afforded them, creating vigor through off-beat accompaniment patterns and especially through syncopated harmonic rhythms. Another very common rhythmic style trait is the use of both interior and final feminine cadences.

In his harmonic technique Grainger commands all the resources of late-nineteenth century style. Most of his music is essentially functional. But within this functional framework a chord of any quality built on any note of the chromatic scale can be used to harmonize any note. Although late in his life Grainger claimed "for Australia"⁴ the origin of some of his typical sonorities--added-note chords, parallel triads, and polychords, for example--the fact is that they were a logical outgrowth of post-romanticism, arrived at by a

³Remarks on Hill Song Nr. 1," in Slattery, pp. 260-264 and "English Speaking Leadership in Tone-Art," in Slattery, pp. 265-286.

⁴Ibid.

number of composers working independently in various locales.

Grainger's early works are, for the most part, harmonically more daring than his later ones. Notable technical procedures in the early pieces include the avoidance of root movement by descending fifths, the extensive use of ambiguous sonorities such as second inversion triads, diminished-minor sevenths, and French sixth chords, and the occasional use of dissonant, non-tertian sonorities. Characteristic harmonic devices include major triads or major-minor seventh chords built on the leading tone or subtonic scale degree, supertonic-tonic cadences, and the use of chromatic mediant passages. The later works do not forego such techniques, but are, on the whole, more traditional in functional relationships. Actually, it is very difficult to speak of "early" and "late" Grainger, due to the fact that practically all of the works were begun before World War I, and composed over a period of years (see Appendix A).

Tonal unity is no longer a necessary or even desirable goal for Grainger. One of his greatest skills and greatest problems rested in his ability to wander through an endless procession of keys, seemingly uninterested in exactly where the continuous modulations would carry him. In those works of a highly chromatic nature, a scalar descending bass line is frequently of greater organizing importance than tonality. Modality is a resource explored in original compositions and folksong settings.

In terms of the forms built up from these phrases, Grainger, like his mentor, Grieg, is a miniaturist unable or unwilling to deal in large scale structures. Strophic organization outweighs all other forms. It is used not only in settings of preexisting strophic folk-

songs, but in original compositions as well. Direct repetition of the strophe generally is avoided in favor of a harmonically varied return. In some works, especially those begun relatively late (c. 1910), e.g., "The Merry Wedding," the strophic form is modified by episodes, truncations, and extensions so as to become less monotonous. In other settings, e.g., "Father and Daughter," the inherent monotony of the form is exploited. Other methods of structural organization include refrain choruses, building block construction, and through composed forms. But part forms, especially the traditional statement-digression-return of ternary organization, are notably rare.

The absence of symmetrical ternary forms is not surprising in light of Grainger's avoidance of the regular in favor of the irregular. His acceptance of strophic forms may appear at first glance as a contradiction to this generality. But in fact strophic organization gave Grainger the perfect format for the presentation of his irregularities. In the continuous repetitions of strophic structure the irregularities of harmony, of phrasing, and of embellishments which are so much a part of Grainger's style are magnified, etched out in greater relief against the background of repetition.

Throughout this study particular emphasis will be placed on harmonic practices in Grainger's choral music. The reason behind this type of analysis becomes clear upon examination of the music. Grainger's approach to composition, to text setting, was based to a large extent on finding "the chord."⁵ Sir Thomas Armstrong defines

⁵ Thomas Armstrong, "The Frankfort Group," Proceedings of the Royal Musical Association, 85th session (1958/59): 6.

"the chord" very specifically as a major chord with added notes built on the lower third of the major scale.⁶ I prefer to consider Grainger's expression in a broader sense. "The chord" is just the right sonority for a particular text, melody, or even a single melody tone.

This hypothesis helps to explain several other aspects of Grainger's style. For example, his reliance on homophony clearly can be related to his continual search for the right harmony. Counterpoint did not offer the freedom for such a search. When imitation was attempted it was all too often controlled by the harmonic superstructure. Grainger's penchant for numerous orchestrations of a given work is clarified also: it was not the instrumentation that mattered to him, but the harmony. Strophic organization allowed variations of harmony to be heard most effectively. The weakness of his original melodies too may have been tied to the search for harmonic effect. Color of harmony was everything. Melody mattered little to him. Even his efforts to create "free music" may have been influenced by his harmonic search. Electronic instruments capable of producing single melodic lines had been available before Grainger began his experiments. His work was aimed at linking several such devices together in order to produce harmonies which glided from one sonority to another.⁷

⁶ Ibid.

⁷ A recording of Free Music Nr. 1 has been created by the Australian Broadcasting Commission by performing Grainger's written graphs on a modern synthesizer. The fluidity of harmony in this music is paramount. The other musical elements are of much less importance.

CHAPTER THREE*

GRAINGER'S FOLKSONG SETTINGS

His folksong activities are of the greatest significance, for they combine musical mastery, capacity in comparative philology, historical and poetic vision, and an immense enthusiasm for actual collecting. And not merely enthusiasm, but a practical grasp of his task, as it seems to me.

It seems to me that he will devote all his best powers to folk music . . .

Edvard Grieg¹

In his settings of folksong Grainger found a genre which exploited his strengths and minimized his weaknesses. Certainly, his greatest strength lay in his infinite control over the color of a single chord. His place in history chanced to be at the twilight of tertian harmony. He commanded with skill all the devices of triadic construction from the simple three-note chord, through the extension of the triad to include ninth, eleventh, and thirteenth, to the inclusion of added-notes to a triad. A single melodic note could now be harmonized with any of these structures--built on any degree of the chromatic scale. From the wealth of tonal colors which was available, he excluded none. Modulation was as simple as connecting two chords. Often, in fact, it was too facile, leading Grainger to "ramble" from

*The ordering of this and succeeding chapters is by date of original compositional activity, regardless of publication date. For more information on the problems of dating see Appendix A: A Note on the Dating of Grainger's Works.

¹Grieg diary entry, dated August 5, 1907, quoted in a Grainger publicity release contained in the Library of Congress.

key to key. This weakness was inhibited by the closed nature of the folksong melodies he set. His difficulties at large scale formal manipulation were ameliorated by the strophic structure of the tunes and texts. And his directionless melodic writing was not a problem. He had the whole repertoire of folksong from which to choose. Grainger and folksong were meant for each other. In this group of choral settings we find him at his most consistent, and his most beautiful.

1. "The Three Ravens"

(mixed chorus, baritone soloist, five clarinets, 1899-1902)

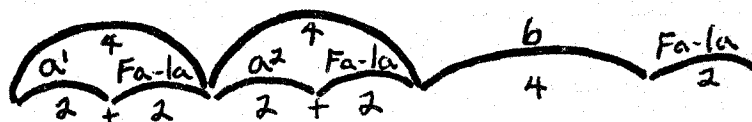
The sad text of this poem tells of a slain knight whose body is protected by his dogs and his hawks and buried by his lover. It has that element of the macabre which so appealed to Grainger: the scene is being viewed from above by three hungry ravens! The original setting was of a modernized text by Sir Harold Boulton. When Grainger found the original text in 1949, he republished the work, printing both versions. He dates the composition as set in 1902, but an early version (1899, for voice and piano) is said to exist in manuscript.²

Strophic form is employed. The basic verse length is fourteen measures and consists of three four-measure phrases plus a two-measure refrain of nonsense syllables (see Example 1.a). If all the nonsense sections were removed a more normal eight-measure antecedent-consequent phrase structure would be revealed (see Example 1.b).

Five strophes make up the whole. The first two are of normal

²Teresa Balough, A Complete Catalogue of the Works of Percy Grainger (M.A. Thesis, University of Kentucky, 1972), reprinted as Music Monograph 2 (Nedlands, Western Australia: The University of Western Australia, 1975), p. 78.

length. The last three strophes have extensions of the nonsense syllable ending of (a^2). The whole structure can be graphed as shown in Example 2.

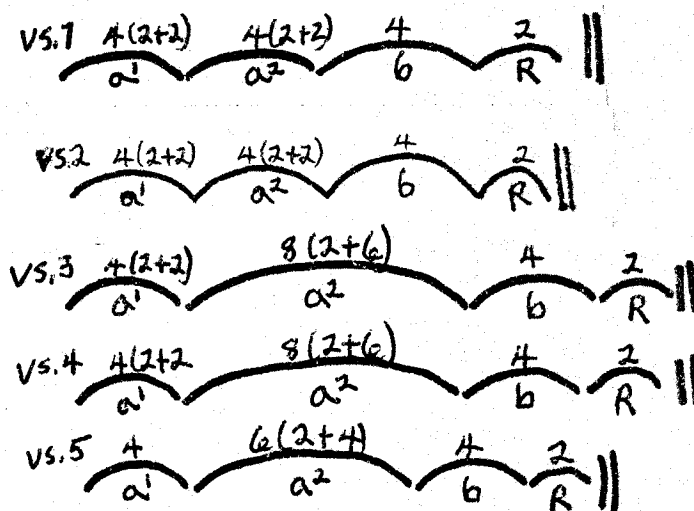


1.a.



1.b.

Example 1. The phrase structure of the noraml verse in "The Three Ravens"



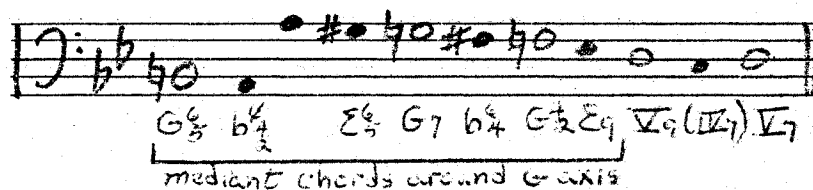
Example 2. The phrase structure of "The Three Ravens" (complete)

The use of nonsense syllables does not negate the doleful mood. They are simply a kind of texted version of the wordless chorus technique used to extend the musical phrase. The key remains g minor throughout, with the natural form of the minor mode used exclusively in the melody until the final cadence. The raised sixth degree of the dorian mode occasionally occurs during otherwise diatonic harmonies, but inflects immediately back to the aeolian form (see Example 3).



Example 3. Dorian harmonic inflection in "The Three Ravens"

The harmony varies greatly from strophe to strophe. In those phrases which are extended, the harmonic elongation is provided through alternation of chords in a mediant relationship around a center axis as in Example 4.



Example 4. Harmonic structure of a typical extended phrase in "The Three Ravens" showing the use of chromatic mediant around a central axis.

The choral voices are used to accompany the solo line and for the two-measure refrain at the end of each strophe. Grainger keeps the women's voices silent during the first three strophes, reserving their use for the text entrance of the lover who buries the knight ("But down there comes a fallow doe, / as great with young as she might go").

2. "Ye Banks and Braes O' Bonnie Doon"

(mixed chorus, unaccompanied, whistlers, 1901)

This and the next folksong setting ("Irish Tune from County Derry") are similar in their avoidance of chromatic harmony. While there are chromatic chords here and there in both--Grainger could

scarcely write without them--they are much less frequent and less prominently placed.

The familiar folk melody, "Ye Banks and Braes . . ." is sung throughout by a unison women's chorus (or a group of children's voices). The harmonization is carried by a four-part men's chorus in which the first tenors sing mostly in thirds with the melody line. There are two strophes, the second being somewhat more chromatic than the first. The work's most prominent feature is the addition of a group of whistlers sounding a countermelody two octaves above the tune in the second verse. The inclusion of whistlers marks one of Grainger's earliest experiments with an unusual sound, a sound anyone can make, but one not normally used in "serious compositions." While not an extraordinarily radical technique, it demonstrates his willingness to deal both with raw sound and with "democratic" elements in music very early on.

Grainger's skill at writing interesting inner parts is very much in evidence. The men's parts frequently cross as each voice line pursues its independent course, as in Example 5.

26 *f louden lots* *slow off lots (louden)*

louden lot *slow off lots*

light-some heart I pu'd a rose, fu' sweet up-on its thorn-y tree, But

mp louden lots

Light-some heart I pu'd a rose, fu' sweet up-on its thorn-y tree, But
Light-some heart I pu'd a rose, fu' sweet up-on its thorn-y tree, But

mp *louden lots*

Example 5. Independence of inner voice writing in "Ye Banks and Braes . . ."

3. "Irish Tune from County Derry"

(mixed chorus, unaccompanied, 1902)

This arrangement was among the very earliest published by Grainger and one of his most well known, popularizing the folksong for the first time. An octavo published by Vincent Music Co. appeared in 1904, a year before Grainger attended the folksong lecture by Lucy Broadwood. In 1912 Schott brought out the work with the addition of a keyboard reduction and considerably more editorial markings by Grainger. The tune is known today as Londonderry Air. Grainger found it in The Petrie Collection of the Ancient Music of Ireland (Dublin, 1855). There are no words in his setting, some passages being sung on an open ah vowel, and others hummed.

There are two strophes presented. In the first the melody is placed in inner voices (at various times, first tenor, second tenor, and baritone). The score presents a good example of the care with which Grainger marked all of his works. In this case the melody line is printed in larger notes than the voices which accompany it. The harmony is conventional. The skillful use of nonharmonic tones adds considerably to the effect Grainger creates.

4. "A Song of Vermeland"

(mixed chorus, unaccompanied, 1902-04)

"A Song of Vermeland" is a five-voice setting of a Swedish folk-tune published by Vincent Music Co. in 1904 along with "Irish Tune" and the "Two Welsh Fighting Songs." The harmonization is straightforward, filled with nonharmonic tones, but not overly chromatic. One distinguishing feature is present here alone among the choral works: two appearances of an open fifth. Both are in the shortest rhythmic

value of the piece, a sixteenth note, and are unaccented. Unremarkable, except that nowhere else does one appear.

There are two verses, each fourteen measures long. Except for their last phrase they vary only in rhythm. The key is e^b minor. The first phrase of each verse is four measures in length. The second is a direct repetition. The third is six measures and considerably more chromatic. In the second verse this last phrase is altered melodically, though the harmonic outline remains the same.

Perhaps the most interesting feature of the piece is the puzzling inscription, "set for mixed chorus by YCREP REGNIARG." Just why Grainger would spell his name backwards on one of his earliest published works is a mystery. An earlier version of the same tune, written in 1902, was published by B. Schotts Söhne as one movement of La Scandinavie (Scandinavian Suite) for cello and piano. The publication date of the suite is unlisted. If it were published before "A Song of Vermeland," one conjecture might be that Grainger was concerned over possible copyright infringement.

5. "Two Welsh Fighting Songs"

a. "The Camp" ("Y Gadlys")

(men's chorus, mixed chorus, instruments, 1904)

The original Welsh text by Ceitiog is put into English in this setting for men's voices in unison (singing the melody) and small mixed chorus divided SATBB (singing the harmony). Grainger states that the piece is orchestrated for band, chiefly guitars and brass. In his early writings he sometimes uses the word "band" in the British sense of "a group of instruments," often including strings (the term military band being reserved for wind music).

Grainger's desire to have the melody prominently heard is demonstrated once again in his setting of the melody for a larger group of men's voices. The accompanying voices are largely wordless. The text of the men's chorus is another example of Grainger's taste for grizzly tales of men in battle, e.g., "Our bravest men are wounded/ Our ranks are spent and red with blood . . ."

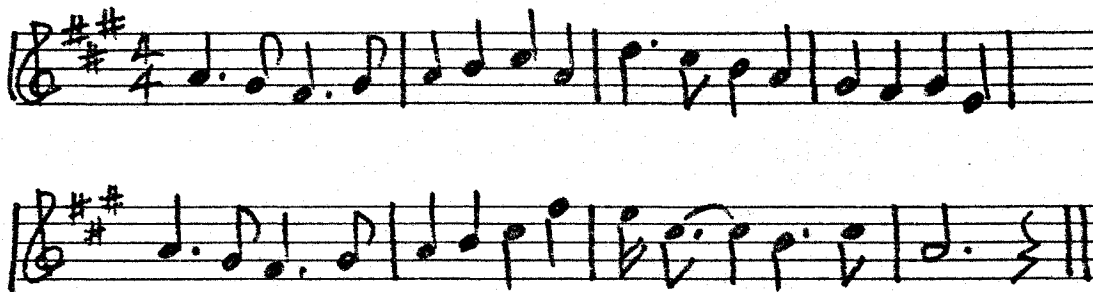
The composition is in c minor and contains two strophes, the second a repetition of the melody and harmony of the first with slight variations in the part writing of the accompanying choir. The strophe contains five phrases of four measures each, built in the unusual pattern a-a-b-c-c'. The first strophe is preceded by a four-measure strumming effect in both the voices and the accompanying instruments. A two-measure repetition of this idea separates the two strophes.

b. "March of the Men of Harlech"

(double mixed chorus, percussion, 1904)

Grainger's concern that the melody speak out prominently is evident once more. The bigger of the mixed choruses is to be put on the melody line in unison. The smaller chorus (divided into women, tenors, and basses) carries the accompaniment and is partially wordless. Timpani and four or more military drums punctuate the phrase endings.

Structurally the form is a-a-b-a': rounded binary or incipient ternary. The whole thirty-two measures is repeated da capo, a somewhat unusual occurrence in Grainger's music. The first eight measures of the a section presents an accurate summary of the whole (see Example 6). At best it resembles a high school fight song.



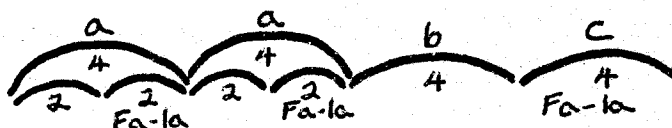
Example 6. Measures 1-8 of "March of the Men of Harlech" (melody only)

6. "Sir Eglamore"

(double mixed chorus, orchestra,³ 1904)

This setting of a tune from Stafford Smith's Musica Antiqua calls for a double mixed chorus, the first larger than the second. Both groups sing in parts, with the male voices divided into multi-parts in Grainger's characteristic way.

The form is strophic with the sixteen-measure melody subjected to great harmonic variation through the six verses. There are four four-measure phrases in each verse. The second phrase is a repetition of the first; both are subdivided into two measure halves consisting of a fa-la-la chorus similar to "The Three Ravens." The third phrase is new material. The fourth consists entirely of fa-la-las. The verse length and melodic pattern remain unchanged throughout (see Example 7).



Example 7. Phrase structure of the verse in "Sir Eglamore"

³The orchestration calls for brass (four trumpets, four horns, five trombones, and tuba), strings, and percussion (timpani, side drum, and cymbals) with fifth and sixth horn, triangle, bass drum, and harp at will.

The larger mixed chorus sings only in the fa-la sections, with the smaller chorus singing the texted parts, often in unison, joining the larger chorus in the nonsense syllables. The women of the smaller chorus are silent in the texted portions of the first two strophes. The addition and subtraction of the female voices as well as the alternation of the large and small choruses seems not so much related to text as to Grainger's desire for timbre variations throughout.

A nine-measure slow orchestral introduction precedes the vocal setting. The tempo of the song proper is considerably faster than that of the introduction, and the styles of the two sections contrast rather sharply. In fact, the music of the introduction is also used as the introduction to an orchestral setting of the folksong, "My Robin is to the Greenwood Gone," written in 1912.

7. "There was a pig went out to Dig"

(women's chorus, unaccompanied, 1905)

Grainger found the tune and words of this song in Nursery Rhymes and Country Songs by Miss M.H. Mason. It is his only setting for female voices. The eight-measure melody is repeated in nine strophes, each bringing a different animal and its rhyme into play. There is no attempt to make musical distinctions between the various animals.

The d dorian melody is presented in unison in the first verse. The second and third verses alternate two-measure unison and harmonized phrases. The harmonized phrase employs juxtaposed tonic and supertonic seventh chords (the II₇ containing a raised fourth scale degree) in the second verse, with a more varied harmonization in the third. In the fourth verse the end of each unison phrase is punctuated by a plagal

cadence, and the $i_7 - II_7$ chords return to the harmonized phrases. This phrase is extended by two measures with the addition of a German-sixth--dominant-seventh--tonic cadential progression. The fifth and sixth verses extend the chordal punctuation of the fourth verse throughout each phrase of the strophe.

The seventh verse presents a contrast in the form of a two-voice imitative section at the unison with entrances separated by a two-beat interval. This section is extended by a twenty-three measure chromatic episode. In the eighth verse the imitation is treated in all four parts, and the time interval is shortened to one beat. To accomplish this, Grainger is forced to harmonize the contrapuntal treatment with practically nothing except the tonic chord. The melody is very slightly altered: an ascending filled-in third becomes descending. This change becomes the basis of a six-measure extension at the end of the ninth verse over an alteration of the original harmony: the fifth of the previously stated major-minor supertonic seventh chord becomes lowered, creating another French sixth sonority. An eleven-measure coda consisting of various chord mutations alternating with a unison a leads to a conventional cadence (see Example 8).



Example 8. Chord mutation in coda of "There Was a Pig . . ."

In this final cadence Grainger displays a common trait of his style. He is often loath to end a piece with a tonic on the first beat of a measure. Preferring the feminine rhythmic cadence, he frequently delays the tonic chord through the use of a passing chord or some tonic chord substitute. In this case the tonic substitute is the IV_4^6 (see Example 9).



Example 9. Final cadence of "There Was a Pig . . ."

8. "Marching Tune"

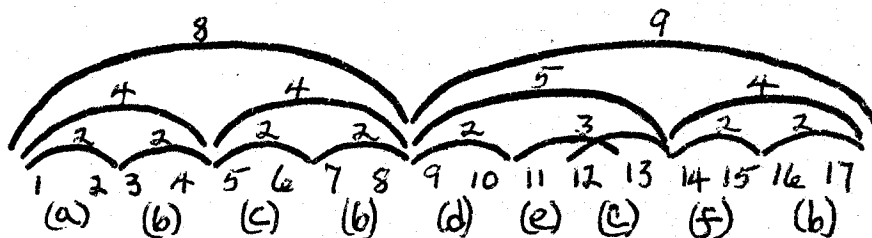
(mixed chorus, brass, 1905)

This is one of the tunes Grainger noted down from the performance of his favorite folksinger, Joseph Taylor, a seventy-year-old estate bailiff in Lincolnshire. Taylor could not remember the words, so Grainger adapted the text from ballad sheets in the British Museum. The patriotic call for the sons of England to defend their land makes an ideal match for Taylor's martial melody.

The setting is homophonic and harmonized primarily with diatonic triads and seventh chords in root position. The brass band accompaniment uses the same bass line as the choral setting, supporting the same harmonies, but with a different top line. This line is not especially melodic, that is, it is not a countermelody.

Taylor was a gifted singer. Grainger admired not only his voice, but the endless supply of melodic ornaments with which he embellished his tunes. This particular song gives little evidence of that talent, the style of a march being perhaps somewhat inhibiting to the fluidity of his more graceful embellishments. "Brigg Fair," on the other hand displays his art admirably.

The tune does demonstrate, however, the freedom with which Taylor wove together his phrases. The phrase structure is presented in graphic form in Example 10. The second phrase is elongated by one measure, but it is almost impossible to say in which measure the addition occurs (see Example 11). The subphrase beginning in measure eleven begins as new material, but in measure twelve it works imperceptibly into a repeat of phrase c (slightly altered). The first seventeen measures are repeated, da capo.



Example 10. Phrase structure of the strophe in "Marching Tune"

The image shows a handwritten musical score for the melody of "Marching Tune" in 4/4 time, with a key signature of two flats (B-flat and E-flat). The score is divided into four staves, each containing a sequence of measures. The first staff contains measures 1 through 4, with chord symbols (a), (b), and (c) written below. The second staff contains measures 5 through 9, with chord symbols (b) and (d) below. The third staff contains measures 10 through 14, with chord symbols (e), (c'), and (f) below. The fourth staff contains measures 15 through 17, with a chord symbol (b) below. The notation includes various note values, rests, and articulation marks.

Example 11. Measures 1-17 (melody only) of "Marching Tune"

The third statement of the seventeen-measure material is unaccompanied. Instead of repeating the entire strophe for a fourth statement, only the second half (nine measures) is resung. A two-measure interlude for instruments is built on the alternation between chord forms built on the tonic and supertonic. It leads to a slightly slower unison choral statement of the melody with the same repeat structure as the middle section. This "grandioso" ending contains a somewhat more chromatic harmonization in the accompaniment.

9. "I'm Seventeen Come Sunday"

(mixed chorus, brass, 1905)

This setting, the second of those melodies he collected in the field, displays many of the characteristics previously noted. The melody is in the dorian mode and is cast in a strophic form. It begins with an unaccompanied unison statement of the tune, followed by varied harmonizations. In the eighth strophe the orchestra takes the melody while the voices sing a fa-la countermelody. The last verse has a considerably varied melodic statement.

A distinguishing feature of this and other Grainger settings is the rhythmic energy which he creates. A part of this excitement can be said to come from the repetitive nature of the strophic form (see "Father and Daughter"). But Grainger's own sense of rhythmic manipulation within the strophe is also an important factor. At times the vigor of his settings comes from the accompaniment patterns. The opening measures of this melody are variously accompanied with the rhythmic patterns illustrated in Example 12.

Handwritten musical notation for accompaniment patterns in 7/8 time. The notation consists of three examples, each with a melody line and an accompaniment line. Example a) shows a melody of quarter notes and eighth notes with eighth-note accompaniment. Example b) shows a melody of eighth notes with eighth-note accompaniment. Example c) shows a melody of eighth notes with eighth-note accompaniment.

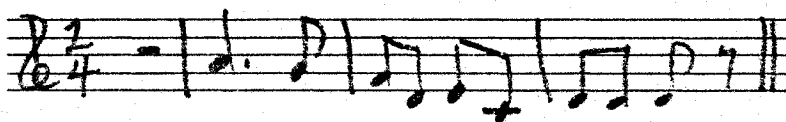
Example 12. Various rhythmic patterns of the accompaniment in "I'm Seventeen Come Sunday"

Other factors in this work shed light on Grainger's concern over rhythmic control. The basic melody begins on an upbeat (see Example 13). The first verse elongates this upbeat



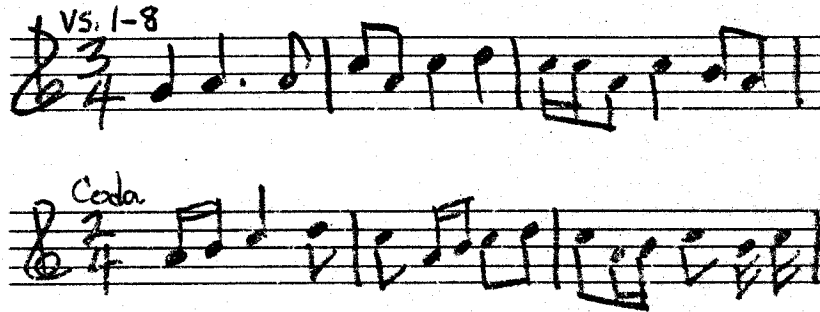
Example 13. The upbeat opening of the basic melody of "I'm Seventeen Come Sunday"

pattern to a full measure. Grainger normalizes the strong beat-weak beat pattern of the two-measure groupings (which would be upset by this change) through the addition of a complete measure of silence preceding the upbeat measure (see Example 14).



Example 14. Measures 1-4 (melody only) of "I'm Seventeen Come Sunday"

Until the last strophe each statement of the melody has a three-measure segment which is set in $\frac{3}{4}$, in contrast to the prevailing $\frac{2}{4}$. Through repetition this irregularity comes to sound quite natural, until the meter and rhythm of the archetypal melody are sounded for the first time in the melodically altered last strophe (see Example 15).



Example 15. Rhythmic irregularity in "I'm Seventeen Come Sunday"

Syncopated harmonic rhythm, a typical Grainger method of rhythmic intensification, is extensively used in the instrumental accompaniment of the last strophe (see Example 16).

Example 16. Syncopated harmonic rhythm in "I'm Seventeen Come Sunday"

Intensity in this setting is also created by effective use of the brass accompaniment. The first two verses are sung unaccompanied. The brass play a very soft "um-pah" pattern in verses three and four (see Example 12a). In verse five the accompaniment pattern changes (see Example 12b), but remains subordinate to the voices. In verse

six the voices break into parts for the first time, supplying their own accompaniment until the end of the verse. In each verse the dynamic level increases, with the instruments consistently marked one level softer than the voices. The brass finally assume ascendancy at the end of verse eight. Throughout the extension which follows, the instruments carry the melody while the voices sing a kind of obligato. The final verse contains more fully voiced accompaniment chords with heavy accents and the syncopated chord changes illustrated in Example 16.

10. "Brigg Fair"

(mixed chorus, tenor solo, unaccompanied, 1906)

"Brigg Fair" is another of the tunes sung to Grainger by Joseph Taylor of Lincolnshire. Grainger transcribed the tune in April of 1905. Contrary to his usual habit of withholding his compositions from publication for a number of years after their completion, he published this choral setting early in 1906. His infatuation with the lovely dorian melody is evident in the sympathetic treatment he affords it. More famous, but no more beautiful, is a setting by his friend, Frederick Delius, Brigg Fair, An English Rhapsody. Grainger brought Taylor to the 1908 première of Delius' orchestral setting of the former woodworker's tune. According to legend Taylor began singing away when he heard his melody, much to the amusement of the audience.

Grainger's setting contains five verses. Taylor could remember the words to only two verses, the remainder being added from other English folksongs. The tenor soloist sings verses one, two, three, and five to a wordless unaccompanied choral background. Verse four is set for texted five-voice chorus (SATBB) with tenor solo obligato. A

twenty-measure hummed interlude separates the fourth and fifth verse.

The harmonies compliment the dorian flavor of the melody. Chords built on the fifth degree generally are avoided in favor of those built on the fourth degree. There are several brief tonicizations of III, the dominant of that key being one of Grainger's favorites, the subtonic triad. The melody is full of typical Joseph Taylor embellishments, mostly in the form of turns. The version of the tune printed by Grainger in the Journal of the English Folk Song Society⁴ omits these.

11. "Dollar and a Half a Day"

(men's chorus, five soloists, unaccompanied, 1908)

This composition takes as its tune two different versions of the same chanty collected by Grainger. Both versions are printed in the prefatory material. The tune was sung by Negro sailors "in the East Indian trade, in complaint of their being worked harder and lower waged than white seamen" says Grainger's preface. He calls it a capstan or windlass chanty.

There are passages in both the transcription and the choral setting which present such metric changes as $\begin{matrix} 3 & 7 & 5 & 3 & 4 & 3 \\ 4 & 8 & 4 & 4 & 4 & 4 \end{matrix}$. Grainger was criticized for his transcriptions because of their irregular bar-rings and the inclusion of embellishments such as are present in this example. Later writers have claimed that his procedure was more modern and scientific than those of his contemporaries who ironed out the "irregularities." But the transcriptions Grainger presents

⁴Grainger, ["Four Lincolnshire Folksongs"], Journal of the English Folk Song Society 2 (1905-06): 80.

illustrate what was at the root of his more conservative contemporaries' fears. It is presumed that he noted down an accurate version of what he heard the singer performing. But it cannot be presumed that the singer was remembering an accurate version of the songs. In this particular case, it is difficult to conceive of a sailor performing the hard labor of windlass chores, singing in such irregular meters.

Grainger incorporates one particularly appropriate gesture in his choral setting: a leader-response structure. The chantyman sings "in a crooning undertone, as if from afar," sometimes alone and sometimes accompanied by other voices. His statement is followed by a refrain chorus sung in parts. In terms of melody and harmony the piece is quite conventional.

12. "Father and Daughter"

(double mixed chorus, five soloists, instruments, 1908-09)

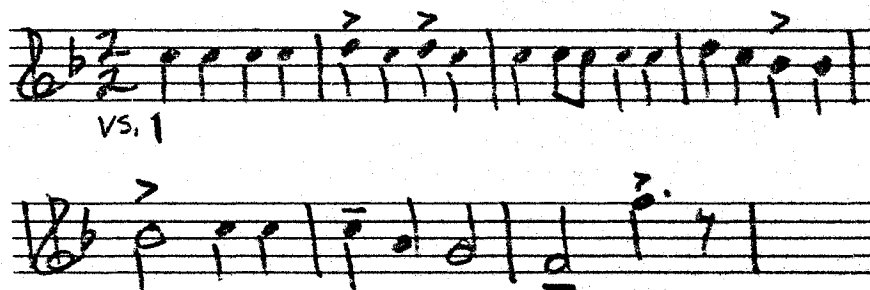
In this composition Grainger sets a text from the traditional poems of the Faeroe islands with a traditional folktune collected there by Hjalmar Thuren. In his long prefatory note Grainger states that no instrumental music was known in the island until the turn of the century, and that the tune is "more purely vocal than almost any other European folk music." Grainger's setting, on the other hand, is not a capella, but accompanied by strings, brass, and mandolin and guitar band. The instruments are added to make up for the absence of dance movement which would have been present in the original.⁵ The guitar and mandolin group joins with the orchestra for the last four verses,

⁵"Preface" to "Father and Daughter."

supplying a kind of brooding sonority which so appealed to the composer.

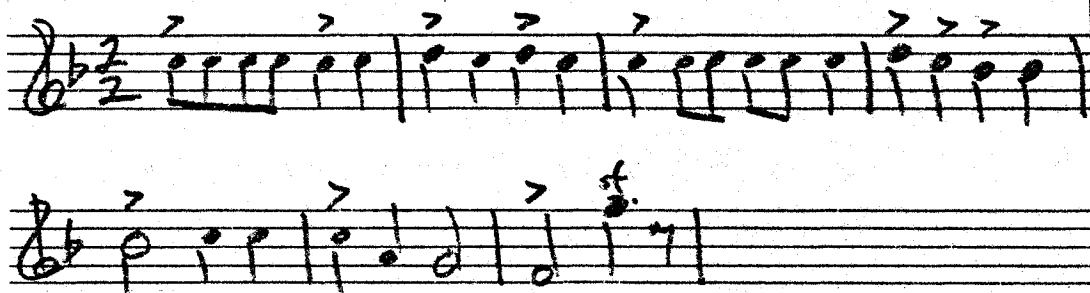
Certainly that sound would be appropriate to the text Grainger has chosen. It is perhaps the most hair-raising tale of all the texts he set. The plot evolves in twenty-two two-line verses, each followed by a one-line refrain. A father is cross-examining his daughter about a lover. She denies everything. "Who was the man I saw riding away?" "Who was the man I saw at the foot of your bed?" "Whose baby did I hear crying in your room?" he asks. She evades his questions. The father rides to the forest, finds her lover, hacks him in two, cuts off his head and a hand, and presents them to his daughter. She avenges his death by setting fire to the house and burning up her father. A gruesome tale, but one which appealed to Grainger's tastes.

The musical setting is as intense in its expression as the poem. Its power is created through repetition which occurs on several different levels. On the lowest level is the repetition of melody tones. The seven-measure melodic phrase hammers away at C.



Example 17. Melody of verse one of "Father and Daughter"

While the rhythm changes to accommodate the text (often increasing the number of repetitive Cs), the melodic outline is unvarying (see Example 18). On a higher level is the repetition of chords. The beginning four measures of each phrase frequently alternate basic sonorities as seen in Example 19 from the first verse.



Example 18. Melody of verse 17 of "Father and Daughter"



Example 19. Chord alternation in first verse of "Father and Daughter"

The internal phrase structure of the seven-measure verse is also consistently repeated (see Example 20) with the solo group taking the melody in the first two phrases and one of the choirs singing the three-measure refrain.



Example 20. Phrase structure of the verse in "Father and Daughter"

At still higher levels the strophic repetition of twenty-two verses and the grouping of several verses in similar harmony and orchestration create a hypnotic power. The continual addition of voices and the increasing dynamic level add to the increase in intensity.

The seven-measure melody is centered on F, but contains no statement of a seventh scale degree. For this reason it can be harmonized convincingly in several different keys: F and B \flat major and their relative minors, d and g. The first four measures have only the fourth, fifth, and sixth scale steps, allowing Grainger great latitude in key selection of the first half of the verse. He adds E \flat and c minor to the tonal variations in this section.

The harmonies used within a key area include almost every possible choice. For example, consider the third beat of the fifth measure, C (see Example 21) and its various harmonizations.

Handwritten musical notation showing various harmonizations of a single melody note (C) across two staves. The first staff shows five measures with different chord voicings: vs. 1,2 (F major), vs. 3 (F major), vs. 4 (B \flat major), vs. 5,16 (B \flat major), and vs. 6,7 (B \flat major). The second staff shows five measures: vs. 8,9,10,11,12,13,14 (B \flat major), vs. 15,18,22 (B \flat major), vs. 17 (B \flat major), vs. 19,20 (B \flat major), and vs. 21 (B \flat major).

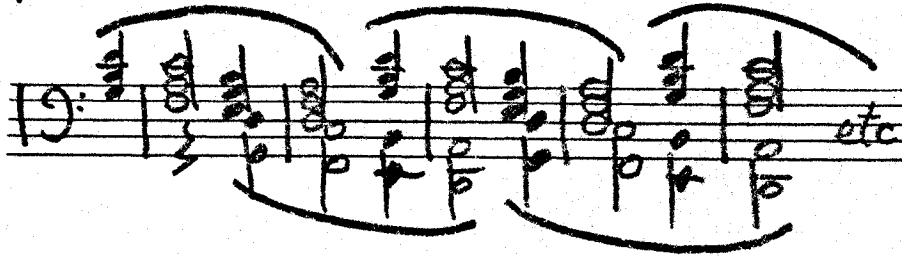
Example 21. Various harmonizations of one melody note in "Father and Daughter"

In the eighth verse the second chorus enters for the first time with a new (and originally composed, i.e., not folk song generated) seven-measure countermelody in the bass voice. It is

The choral setting is simple, with the voices singing the modal melody in unison for the most part. Again Grainger's concern for rhythm is found to be very much in evidence. In a section called "Hints to Performers" in the published score, he illustrates with rhythmic notation the different styles of detached singing he wants in the different sections of the piece.

He asks the singers to remember that the tune calls for dancing and discusses the beat pattern with which the weight of the body is felt falling and lifting and where "kicks and jumps are to be executed in the dance." He even goes so far as to suggest that the dance should be demonstrated to the audience by one of the singers or the conductor!

The setting is strophic with nine sixteen-measure verses plus a coda. The first verse is in unison and unaccompanied, the second has plucked string chords on beats one and three. The third uses a bowed string accompaniment pattern. In the fourth verse the unison women are harmonized by the first part-singing in the work, a wordless chorus with a very slow harmonic rhythm. The fifth verse is similar in its legato statement, but has an accelerated harmonic rhythm and an interesting interplay of overlapping accompaniment phrases (see Example 23).



Example 23. Overlapping phrases in accompaniment of "The Lost Lady Found"

The sixth verse contains the only accidentals in the entire setting, two F#s which tonicize G for a moment in a tenor counter-melody. The seventh verse brings the voices back into unison with a return of the more rhythmically energetic accompaniment pattern. An interesting sort of hemiola occurs in the accompaniment of verse eight. It is unusual because the first beat of the hemiola pattern does not begin on the first beat of the metric pattern, but on an offbeat (see Example 24).

Example 24. Offbeat hemiola pattern in "The Lost Lady Found"

In verse nine the accompaniment imitates bells pealing forth that the "lost lady" is found. The bell figure is repeated by the voices in the coda which is built on the harmonic framework, but not the melody of the basic strophe.

CHAPTER FOUR
ORIGINAL CHORAL SETTINGS
(NON-KIPLING TEXTS)

That Grainger is a choral writer of exceptional power, those people who know his works at all are aware, but here again they are liable to overlook his lengthier works in that direction. . . . Grainger has, in fact, a choral technique which only the initiated can divine, for he manages to draw effects from a chorus which have remained latent heretofore, and the choral writers that will come after his day will owe him a debt in the field of technique.

Cyril Scott¹

Grainger was a composer who needed inspiration from some source outside himself. His inspiration for the folksong settings was his deep love of those melodies and all that they stood for to him. In the case of the Kipling settings, the source of that inspiration was the poetry of Kipling and the composer's personal affinity with the poet's work. In many instrumental pieces the inspiration was a sound or an aural concept which he wished to portray.

Several of the longer original choral works of this group had deep emotional meaning for him as expressions of his most personal feelings. But abstract concepts were not enough to spur on his musical imagination. His compositional talents needed more concrete stimuli. Without them his creations had a tendency to wilt. What were minor deficiencies in his thirty-two measure choral settings (e.g., difficulties in formal manipulation, lack of a genuine melodic gift, and

¹Scott, p. 429.

The first musical section (measures 1-20) is primarily for the tenor and mezzo-soprano soloists with the chorus used in an accompanying role. While the tonality is unstable throughout, the basic root movement presented in this section is in descending fifths (see Example 2).



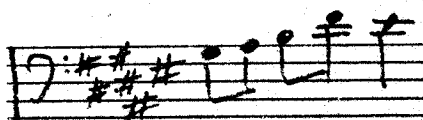
Example 2. Structural root movement in measures 1-20 of "Love Verses from 'The Songs of Solomon'"

This type of chord motion continues for the next section (measures 21-31), supporting imitative entries of the chorus voices. The imitation, one of the few contrapuntal examples of any length in Grainger's choral writing, is freely treated and convincing. The pitch level of the vocal entries follows the chord motion of the section (see Example 3).



Example 3. Structural root movement in measures 21-31 of "Love Verses from 'The Songs of Solomon'"

In the third section (measures 31-49) a chorale-like harmonization in the voices is contrasted with a previously heard melodic cell in the orchestra (see Example 4). Following the chorale, the important chord structures again move in descending fifths.



Example 4. Melodic cell of "Love Verses of 'The Songs of Solomon'"

After a brief orchestral transition (measures 49-53), the solo voices re-enter (measures 54-64). There are no other full chorus entries in the piece. One long episode using the whole alto section and a duet between the alto and soprano sections (in which occur the irregular meters quoted earlier) constitute the next section (measures 64-85). Again the root movement continues in descending fifths.

A seven-measure orchestral interlude leads to the return of the tenor soloist for the concluding section. Following the final authentic cadence there is a fourteen-measure tonic prolongation above a tonic pedal tone (see Example 5 for the last half of this prolongation). Such length seems necessary to confirm the final tonality of the work.

The image shows a handwritten musical score for two instruments: Clarinet (Clarin) and Horn (Hn.). The music is written on two staves. The top staff is for the Clarinet and the bottom staff is for the Horn. The music is in 3/8 time and features a series of chords and melodic lines. The bottom staff includes markings for Violin (Vln.), Viola (Vla.), and Bassoon (Bssn). The score ends with a double bar line.

Example 5. Final measures of "Love Verses from 'The Songs of Solomon'"

Example 6 shows the primary root movement in the piece. When one gets past the overripe harmonic language to the underlying structural chords, it becomes possible to view the whole thing as one long chord progression around the circle of fifths lacking the stability of any one prolonged tonal center until the end.

The image shows two staves of handwritten musical notation. The top staff is in G major (one sharp) and contains a sequence of notes with various accidentals: G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. The bottom staff is in B-flat major (two flats) and contains notes with various accidentals: Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb. A handwritten annotation 'tritone shift' with an arrow points to the Eb note in the bottom staff, which is a tritone away from the G note in the top staff.

Example 6. Structural root movement in "Love Verses from 'The Songs of Solomon'" (complete)

2. "At Twilight"

(mixed chorus, SATBB, tenor solo, unaccompanied, 1900-1909)

The poem, written by **** * and Percy Grainger, describes the spirits of sailors appearing at twilight over the bay at Valparaiso. The music was originally a setting of a Kipling text, "The Rhyme of the Three Sealers," made in 1900-01.³

The setting is fairly conventional, though highly chromatic. It employs considerable controlled dissonance, including neighboring and passing chords, as well as normal nonharmonic tones and added-note chords. The first two measures contain a single sonority used as a neighbor and a passing chord. It is a favorite sonority of Grainger's-- a major triad or major-minor seventh sonority built on the leading tone scale step (in this case spelled enharmonically and heard over a tonic pedal--see Example 7).

³ Interview with Dr. Kay Dreyfus, Director of the Grainger Museum, University of Melbourne (Australia), February 21, 1977.

of them was in the slightest way religious, in fact, just the opposite-- they both opposed organized religion. Whitman's humanistic naturalism was much more comfortable for them. A short section of "Bird's-Eye View . . ." is devoted to anecdotes about their admiration for the poet.⁵

Grainger's impenetrable logic somehow associated Whitman's feelings about democracy with Australia, and indeed Anglo-Saxon culture in general. He set out to create a work embodying the "buoyant on-march of optimistic humanitarian democracy."⁶ In its original conception the piece was to be scored for voices and whistlers only, accompanied only by the tramping sound of their own marching feet.⁷ This idea is carried into the finished work in spirit, if not in actual fact.

Somewhere in the process of composition the piece lost whatever text may have been planned for it, and Grainger adopted the use of nonsense syllables "such as children use in their thoughtless singing."⁸ According to him the "dum, pum, pum, pum, ti, di, di-ri, di-ri, di" of the voices was inserted to avoid the association of each musical idea with a concrete text thought.⁹ An early edition includes the prefatory material selected lines taken from various poems of Leaves of Grass, which, according to Grainger, imply a program of sorts.¹⁰ The thirty-eight poetical quotations do not refer to any specific section of the

⁵"Bird's-Eye View . . .," p. 14.

⁶From Program Notes to "The Marching Song of Democracy."

⁷Ibid.

⁸Ibid.

⁹Ibid.

¹⁰G. Schirmer and Boston Music Co., 1916.

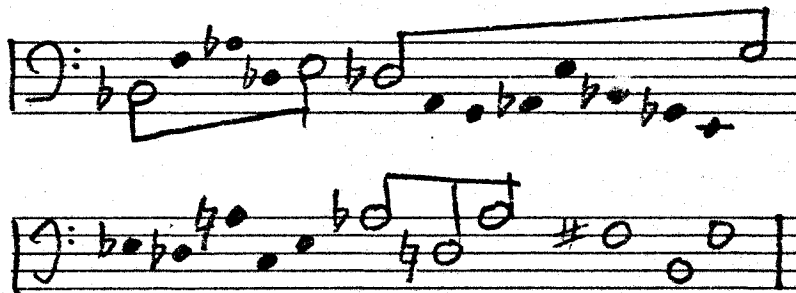
music, but to the desired effect of the work as a whole. This material was dropped from later editions of the music.

The musical style of the work can be compared best to another of Grainger's works, The Rose Bearer, Ramble on the Love Duet from Der Rosenkavalier, for piano solo. He chose his words well when he picked the name "ramble." Both works are improvisatory-like settings. "The Marching Song" has a few themes which recur at irregular intervals, wandering, almost as if by accident, through continuous modulations. In short, it "rambles" through a series of moods. And in its themes, modulations, harmonies, and moods it is extraordinarily reminiscent of Richard Strauss. A pale imitation, albeit, but a homage all the same. Consider, for example, the principal theme (see Example 8).



Example 8. Principal theme of "Marching Song of Democracy"

The moods of the work alternate between lyrical and martial. The orchestra and voices at one moment are "wavy and flowing," at the next, imitating drums and bugles. Example 9 is a linear chart of the tonal areas through which the piece wanders. It demonstrates an



Example 9. Key motion in "Marching Song of Democracy"

interesting preoccupation with tritone root movement between keys that are retained for longer stretches of time (and in this work, a long stretch of time for a key may be only two or three measures).

In the preface Grainger states that the work is essentially polyphonic and that the musical concept of polyphony is linked to the democratic tendencies of the individual man; a noble sentiment, but one not born out by the music. The work does contain considerably more contrapuntal writing than most of Grainger's choral output, but if this is musical democracy, it is tyrannized by a dictator. The polyphony is controlled from start to finish by the restrictions of chromatic harmony rather than by the individual lines playing against one another.

4. "Lads of Wamphray"

(male chorus, orchestra, 1904)

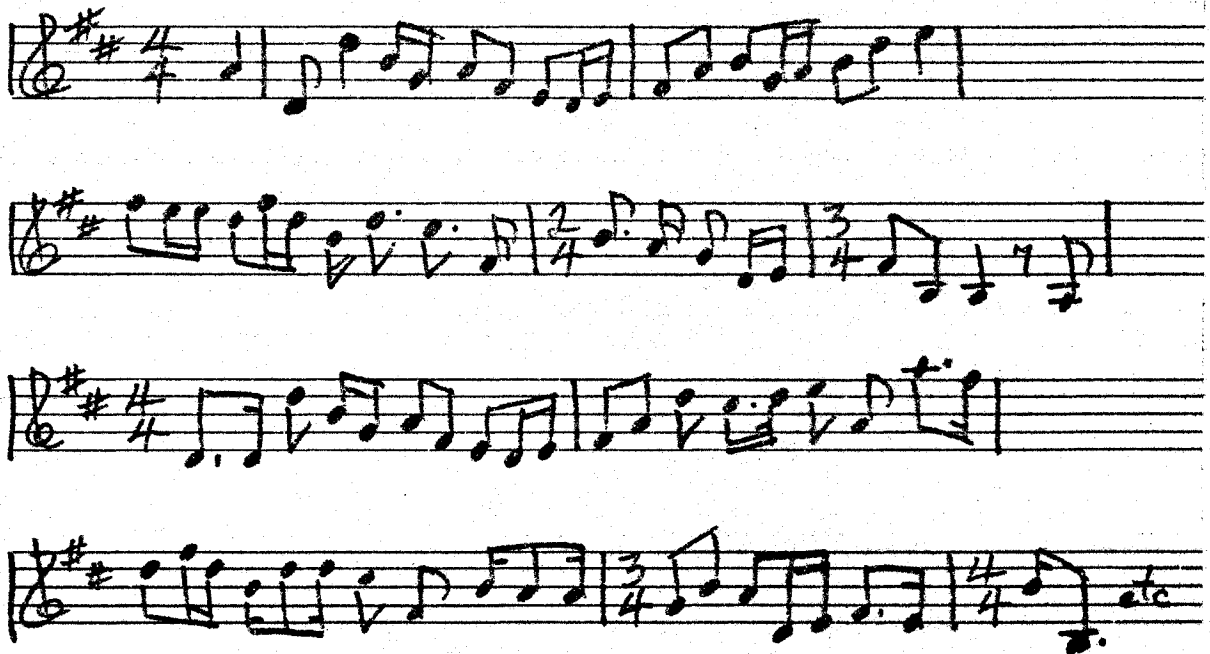
This work is a choral piece only inasmuch as a men's chorus is called for. The voices are written, with only a few triadic exceptions, completely in unison or octaves. The function of the chorus seems to be that of an amplified soloist. The orchestra is large.¹¹ If the reduction for two pianos is used, he specifies that the number of pianos be multiplied to achieve a "greater mellowness of tone." Certainly a single soloist would be drowned out.

The poem is another example of the bloody gore which so appealed to the composer--a tale of feuding and revenge between two Scotch

¹¹ Piccolo, two flutes, two oboes, english horn, two bassoons, E \flat clarinet, three clarinets in A, alto clarinet, bass clarinet, six horns, three trumpets, three coronets, three trombones, two E \flat alto horns, two euphoniums (or baritones), tuba, harp, timpani, and strings. This is a typical kind of orchestration for Grainger. Each family is represented by a complete choir consisting of instruments which cover each range of the total sound spectrum. For Grainger's own discussion of this principle of orchestration see the "Preface to 'Spoon River'," reprinted in Bird, p. 285-287.

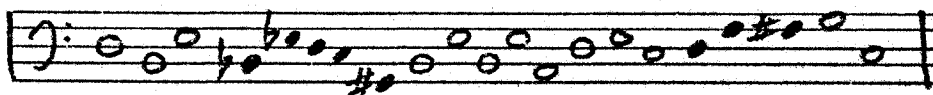
families. The text is a folk poem taken from Sir Walter Scott's The Minstrelsy of the Scottish Border. By the time this work was published in 1925, Grainger felt constrained to point out in a special boxed announcement that the work contained "no folksong or other traditional musical material," i.e., it was not a folksong arrangement, but an original composition.

The text is quite long, and the resulting musical setting has little time to develop any one musical theme. The choral part is wordy, with narrative taking precedence over reflection. A major unifying factor in the work is the consistent use of the Scotch snap (see Example 10).



Example 10. Melody of measures 1-10 of "Lads of Wamphray"

Tonally, the piece is not unified in key, but the principal key areas all belong to the white note group (see Example 11). Chord motion



Example 11. Key centers of "Lads of Wamphray"

on a lower level does not stress any one form of root movement. There are examples of mediant passages, tritone root movement, as well as retrogressive movement around the circle of fifths.

5. "The Bride's Tragedy"

(mixed chorus, orchestra, 1908, 09, 13)

The inspiration for this piece and the work which follows, "The Merry Wedding," came not from a sonority, a text, or Grainger's religious-philosophical leanings, but from personal events in his life. In completely contrasting ways, these two wedding pieces are releases of his most deep-felt emotions.

In 1913, Grainger became engaged to Margo Harrison. The engagement was doomed from the start. From the point of view of everyone concerned, the prospect of a ménage à trois between Percy, Rose and Margo was dubious, to say the least. Soon after the betrothal ended he completed work on "The Bride's Tragedy," which he had begun five years earlier. The words are by the victorian poet Algernon Charles Swinburne. The plot is about a young man who, delayed by his mother, arrives late at the wedding of his lover to a man she does not care for. The lovers flee, but are drowned in a river as they are being pursued.

When I set Swinburne's "The Bride's Tragedy" to music I felt it was (in a way) describing my own case--the young man who loses his sweetheart because his mother delays him. I even dedicated the work to mother as if to say "This is partly your work." But she sensed it so little, took it so lightly, that she was always confusing the 2 titles: "The Bride's Tragedy" (which symbolised the British tragicness mother had colored my love-life with) & "The Merry Wedding" (dedicated to Ingerid Traegaard in thankfulness for the Danish happiness she had injected into my life) ["The Merry Wedding" is dedicated not to Ingerid Traegaard, but to Karen Holten.], saying "They seem almost the same thing, don't they?" I would say, "To me they seem the very opposite." You cannot down innocence. Mother was an innocent (& as wilful, sometimes as destructive) as a child. Yet if mother's behaviour gave me

smaller second chorus of high baritones and tenors singing in unison.

This group is to be placed where it will sound muffled and distant.

Example 13. Refrain for first chorus in "The Bride's Tragedy"

Near the end of the piece it moves behind stage to sound even more remote.

The distinctive accompaniment pattern (see Example 14) remains constant throughout the numerous appearances of the cell.

Example 14. Refrain for unison second chorus in "The Bride's Tragedy"

Underlying the elided phrases and wandering tonality is the alternation of these two refrain ideas. A particularly well written episode combining several previously heard melodies recurs four times at widely spaced intervals during the piece. It is always sequenced, invariably affects a modulation at its close, and is typical of the harmonic activity of the whole (see Example 15). Comparison to the

80

dim *mp lightly*

poco cresc.

85

mf *sonore*

dim.

mp

Example 15. Measures 79-89, recurring episode in "The Bride's Tragedy"

harmonic idiom of Strauss has already been made. Here, Grainger's late romantic harmonic style does not resemble so much the sound of Strauss himself; rather it is very close to other twentieth-century imitators of Strauss, such as Richard Addinsell.¹⁴

6. "The Merry Wedding"

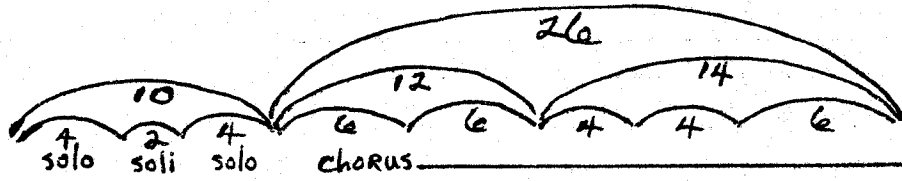
(mixed chorus, nine soloists, orchestra, 1912-13)

The text of "The Merry Wedding" is taken from various folk poems of the Faeroe Islands "patched loosely together and adapted to my needs," as Grainger said in the preface. It is scored for mixed chorus with nine soloists (two sopranos, two altos, two tenors, one baritone, and two basses) and orchestra.¹⁵ The melodies are not based on folk tunes, but Grainger has captured something of the essence of the melodic idiom of folksong. The melodic writing is more convincing in this work than in any of the others of this group.

Though he hides it quite well, the structure of the piece is strophic, but now modified so as to become almost unrecognizable. Perhaps he was finally beginning to outgrow the severe limits of this form. The basic strophe is thirty-six measures long, and is divided into two sections; the first is ten measures long, and the second, twenty-six. The first section is subdivided into three phrases (4 + 2 + 4); the second section into approximate halves (12 + 14). The twelve-measure subpart contains two phrases of six measures each. The fourteen-measure subpart has three phrases, the first two containing four measures each, and the last, six measures.

¹⁴ Interestingly, Grainger was much later to make a two-piano arrangement of that composer's Warsaw Concerto.

¹⁵ Two trumpets, four horns, three trombones, timpani, cymbals and strings with two flutes, two clarinets, two bassoons, tuba and organ at will.



Example 16. Phrase structure of the strophe in "The Merry Wedding"

The ten-measure first part is usually sung by soloists. The four-measure opening phrase outlines an ascending triad, (a) (see Example 17). The two-measure interlude is set to the words "so fleetly"

Example 17. Melodic phrases used in "The Merry Wedding"

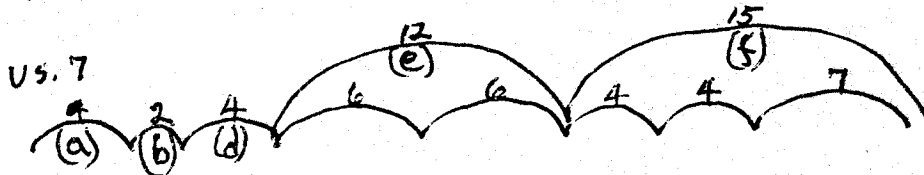
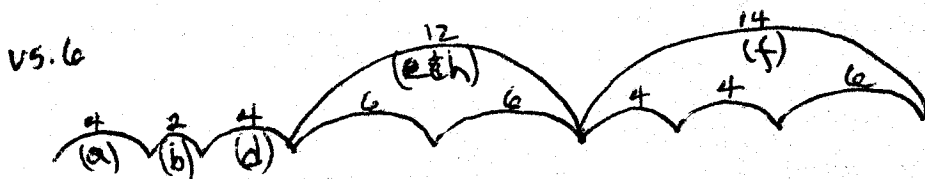
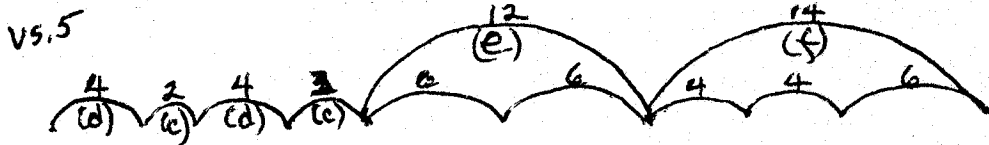
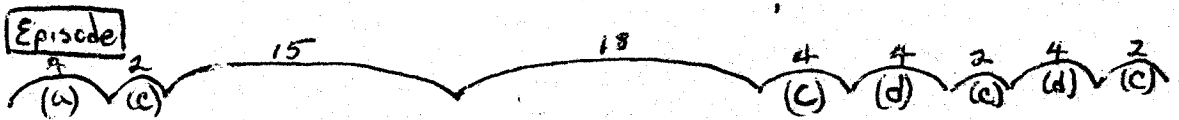
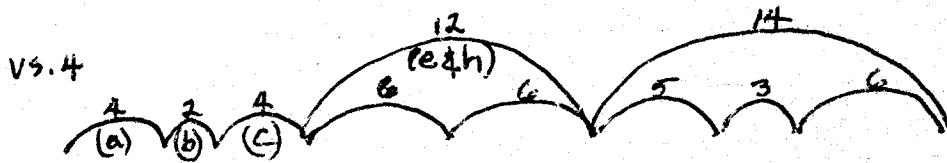
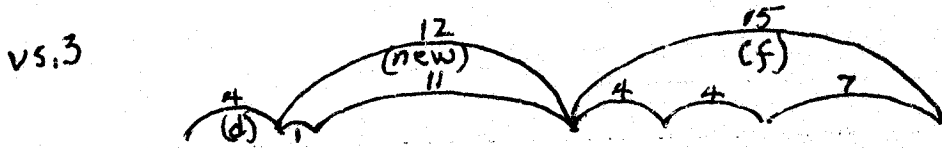
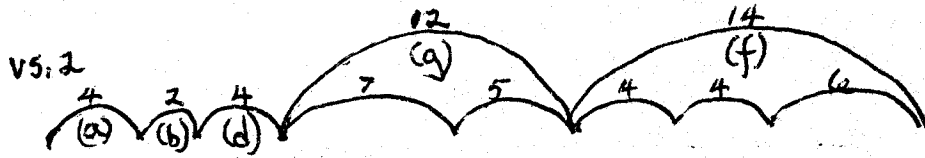
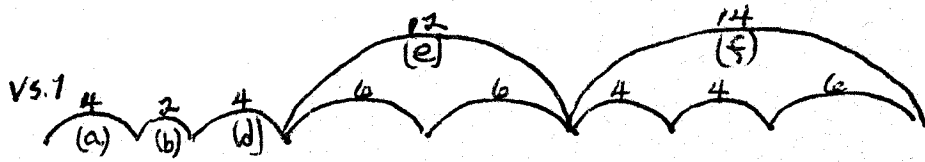
or "so sweetly" interchangeably and is sung by a larger group of soloists or half chorus. It occurs in two forms, (b) and (c). The concluding four-measure phrase, (d), returns to a smaller number of soloists and outlines a descending triad, often cadencing on vi.

The first half of the second large strophe part is a two-phrase melody. Its beginning is illustrated as (e) in Example 17. The slightly longer second half uses the melody illustrated as (f). For the remainder of this discussion reference to Example 18 may be helpful.

The second strophe has exactly the same length and structure except that (e) is replaced by a new melody, (g) (see Example 17). The interior phrase lengths are altered from 6 + 6 to 7 + 5. The third strophe is truncated by the omission of the first two phrases of the first part, (a) and (b). New material is substituted for the original (c) section. This material is not repeated. (f) is reharmonized and extended by one measure (4 + 4 + 7). The fourth strophe substitutes orchestra for chorus in the statement of (b) and has a new counter-melody added to (e). The internal phrasing of (f) is altered from 4 + 4 + 6 to 5 + 3 + 6.

Following this verse is an episode in which the harmonic language is intensified through chromaticism and modulation. This section begins with (a) and (c) in their normal lengths but goes on to develop new material in two long sections which are comparable in length, though not similar to (e) and (f). The episode concludes with alternating statements of themes (c) and (d), and through this method elides itself on to the fifth strophe statement of (e) and (f) in their normal lengths.

In the sixth verse the original key returns. The first section is regular in length and melodic activity. The second combines theme



Example 18. Modified strophic structure of "The Merry Wedding"

(e), the original theme of this section, stated in the orchestra, with theme (h), the replacement for (e) in the second strophe, treated in the voices. The second half of the second section, (f), is normal.

Between the sixth strophe and the final statement are two episodic sections of thirty measures each, built on a new theme, possibly derived from (a). The first statement is with solo voices, the second, a variation for full choir using the same harmony. The final strophe is shaped like the first. The entire composition can be graphed as shown in Example 18.

7. "The Immovable Do"

(mixed chorus, with or without organ or instruments,¹⁶ 1933-39)

"The Immovable Do" is a piece molded around a gimmick: the sound of an organ cyphering C throughout the work (accomplished by sticking the note C down on the organ with pencils and having one of the soprano parts sing it throughout). The title is a play on words using the fixed do--movable do, solfege systems.

The sound of the composition is that of a poor church organist improvising on a four-measure theme. The theme itself is colorless. The color of the harmony is everything. All motives used in the various sections of the work come directly from the four-measure first phrase (see Example 19). The motives are listed below in Example 20.

¹⁶ Grainger states in the "Program Note" that his first concept of the composition was for organ or voices or both together. He lists the original versions on the cover in the same fashion. In addition he arranged the parts for the following possible combinations (with or without voices): 1) piano, 2) organ, 3) clarinet choir, 4) saxophone choir, 5) woodwind choir, 6) band, 7) string ensemble, 8) string orchestra, 9) small or full orchestra.

(phrase a)

F: I V vi (iii ii iii) IV V I V/V/V/bVI V/V -7

Example 19. Outer voices and harmonic framework of the first phrase of "The Immovable Do"

(phrase b) (bassline of a) (1st bar of a, varied) (2nd bar of a) (2nd bar of a)

(phrase c) (3rd bar of a) (2nd bar of a)* (phrase d) (2nd bar of a, varied)

(phrase e) (from 1st bar of a) (phrase f) (3rd bar of a)

Example 20. Motives used in "The Immovable Do"

1-5	6-9	10-13	13-19	20-23	24-27	28-31	32-35	36-39	40-43	44-47	48-51
a	a	b	b + ext.	c	a	a frag.	d	c	a	a	b
52-57	58-61	62-65	66-69	70-73	74-77	78-83	84-88	89-92	93-104	105-120	
b + ext.	d	c	ext.	e	e	d + ext.	d + ext.	a inv. V	f prolong.	e (codia)	

Example 21. Outline of motivic usage in "The Immovable Do"

CHAPTER FIVE

KIPLING AND GRAINGER:

BALLAD-MAKER AND TONE-WRITE

If I were hanged on the highest hill,
Mother o' mine, O mother o' mine!
I know whose love would follow me still,
Mother o' mine, O mother o' mine!

If I were drowned in the deepest sea,
Mother o' mine, O mother o' mine!
I know whose tears would come down to me,
Mother o' mine, O mother o' mine!

If I were damned of body and soul,
I know whose prayers would make me whole,
Mother o' mine, O mother o' mine!

"Dedication"

The Light that Failed
Rudyard Kipling, 1891¹

How the young Percy Grainger must have responded to that poem! He was nine when it was first published, and ten years later set it for tenor and piano. Had Grainger never wrestled with Kipling's verse, a comparison of their life and art would still reveal striking parallels. But of course, from his very earliest attempts at composition Grainger was lured to Kipling. The effect of Kipling's prose and poetry on the composer is inestimable.

Cyril Scott, Grainger's life-long friend from their "Frankfurt Group" days, and one of the handful of writers who really understood

¹ Rudyard Kipling, Rudyard Kipling's Verse: Definitive Edition (Garden City, New York: Doubleday and Co., Inc., 1940), p. 641.

him and his music, realized the significance of Kipling's poetry on Grainger's music very early.² In 1916 he wrote,

At sixteen years of age, he [Grainger] had, in fact, developed a style, and that style was the outcome of a discovery, and a literary discovery, not a musical one; for he had discovered Rudyard Kipling, and from that writer he imbibed an essence and translated it into music . . .

Now, one notes that it is only a great artist who can draw his influence from another art instead of his own. . . . In finding Kipling he found also himself; or I should add, at any rate a great part of himself. Certainly the best music he produced at that early period was to be found among his settings of that famous writer.³

Grainger noted his early acquaintance with Kipling's writing, singling out The Light that Failed as one of his mother's favorite books, one we can be sure he heard as a boy.⁴ He admitted that her later interest may have been stimulated by his own.⁵ Before the Graingers left Australia for Germany (in Percy's twelfth year), Kipling had finished his most well-known works: Plain Tales from the Hills, 1888; Soldiers Three, 1890; Wee Willie Winkle, 1890, The Light that Failed, 1891; Barrack-Room Ballads, 1892; The Jungle Book, 1894; and The Second Jungle Book, 1895. Captain's Courageous, Kim, and The Just So Stories would all follow in the next five years, while the Graingers were in Frankfurt.

² Grainger may have been an influence on Scott, for in 1912 Scott published Impressions from the Jungle Book, a suite of five movements for piano.

³ Scott, p. 427.

⁴ Grainger, Photos of Rose Grainger and of 3 Short Accounts of her life by herself, in her own handwriting ([Frankfurt]: by the author, 1923), p. 3.

⁵ *Ibid.*, p. 6.

Two-thirds of Grainger's published original choral works are settings of Kipling texts. Another half-dozen or so exist in manuscript or sketch form. In addition there is a large number of solo song settings of the same poet. Named poets for the remaining original works are uncommon.

Both Kipling and Grainger achieved recognition of their great talent and promise by their early twenties. The promise seemed fulfilled and critical acclaim grew as each neared forty. Both men lived to see their works lose critical, if not popular, appeal. Kipling was the subject of especially acrimonious literary criticism, both for his outdated political stances and his creative powers. Grainger's downfall was, to an extent, even more painful, for it was marked not by bitter criticism but by profound silence. Grainger's serious music was gradually ignored into obscurity.

The tide of Kipling's declining reputation was stemmed in the decade following his death in 1936 largely through the effects of essays by T.S. Eliot and George Orwell.⁶ During the 1960s a flood of critical reevaluation appeared⁷ and today his stature has been restored as a leading writer of his period.

⁶ T.S. Eliot, "Rudyard Kipling," A Choice of Kipling's Verse made by T.S. Eliot (London: Faber and Faber, Ltd., 1941), pp. 5-36 and George Orwell, "Rudyard Kipling," Andrew Rutherford, ed., Kipling's Mind and Art (Stanford, California: Stanford University Press, 1964), pp. 70-84.

⁷ I am particularly indebted in this chapter to two fine collections of these critical essays: Rutherford, *supra*, and John Gross, ed., Rudyard Kipling, the Man, his Work and his World (London: Weidenfeld and Nicolson, 1972).

Kipling's attractiveness to the young Grainger (seventeen years his junior) was influenced, to an extent, by parallel aspects of their life and their artistic output. Both spent their early years in British colonial territory. Without question Kipling's Indian experiences as a child and later as a young man are central to his art. The effects of a provincial background on Grainger are less clear. He was a true native rather than an adopted son of his colonial environment. In his later years he let pass no opportunity to press his claim for being Australia's greatest composer. He returned many times to the land of his birth, and built there that odd fortress to his future reputation, the Grainger Museum. Perhaps one could point to his non-conforming individuality as typically Australian, but with the exception of a few specified pieces, primarily instrumental, there is little in his work of a characteristically Australian nature.

Both men traveled widely, even by modern standards. They were strongly attracted by the mystique of faraway places, relishing the broadening experience of foreign cultures. In Grainger's case the fixation on changing physical environments borders at times on Wanderlust. The effect of their travels left its mark on both men's creative output by providing colorful settings for Kipling's writing and equally colorful musical devices for Grainger's music.

Both men were equally fascinated by racial differences, and both carried a streak of submerged racism, again more prominent in Grainger than in Kipling. Kipling was widely perceived as the voice of British colonialism, presenting the imperialistic view of the superiority of

the white people bringing enlightenment to the native classes. Grainger's racism was of a much more ignoble nature. He was firmly committed to the premise of Anglo-Saxon and Nordic superiority. He carried a nasty streak of anti-semitism. Furthermore, he was convinced that all those with creative genius had blue eyes!

Artistically, Kipling and Grainger were essentially miniaturists. Although Kipling ventured into the realm of the novelist with The Light that Failed, Captains Courageous, and Kim, his major contributions were in short story and verse.⁸ His longer works often seem to be plotless strings of short stories threaded together. Perhaps not totally flippant was his remark that, being unable to write a novel, he "dismissed the ambition as 'beneath the thinking mind.' So does a half-blind man dismiss shooting and golf."⁹ Grainger was not able to shrug off with such good humor criticism of his inability to produce length in any way other than the suite or medley-like stringing together of individual songs.

The individual story, however, the individual musical movement of the two men are frequently jewels, and in these they share numerous similarities. A love of detail, for instance, marks their work. Both men's styles have been described as pre-Raphaelite.¹⁰ If the broad

⁸ Rudyard Kipling, Something of Myself (Garden City, New York: Doubleday, Doran and Co., Inc., 1937), p. 245.

⁹ Ibid.

¹⁰ Kipling by Kingsly Amis, Rudyard Kipling and his World (New York: Charles Scribner's Sons, 1975), p. 81 and Grainger by Thomas Armstrong, p. 15.

sweeping gesture did not suite them, the inspection of the most intricate minutiae did. Kipling's cataloguing of everyday life and the precision with which he records spoken dialect have an almost direct counterpart in Grainger's attempt to transcribe every inflection of a folksinger's performance. As H.G. Wells said after accompanying Grainger on one of his fieldtrips, "You are trying to do a more difficult thing than record folksongs, you are trying to record life."¹¹

In Kipling as in Grainger there is more than a touch of sentimentality. George Orwell wrote that Kipling's verse was almost a "shameful pleasure, like the taste for cheap sweets that some people secretly carry into middle life,"¹² and went on to call Kipling a "good bad poet" whose works "reek of sentimentality, and yet . . . are capable of giving true pleasure to people who can see clearly what is wrong with them."¹³

An increasing separation of popular (including folk) art and serious art has marked the evolution of western culture during the past century. In the work of these two "sentimental" artists the divergent paths of the popular and classical arts frequently reunite. Grainger for instance, was intrigued with jazz. He used the Duke Ellington Orchestra to illustrate academic lectures and arranged the songs of George Gershwin for piano. "Why cannot composers in the classical

¹¹ Quoted in Grainger, "The Impress of Personality in Unwritten Music," Musical Quarterly I (1915): 420.

¹² Orwell, p. 81.

¹³ Ibid.

style follow the clever fellows in the vaudeville style," he asked. "You can learn a lot there."¹⁴ For some of his instrumental compositions he drew inspiration from his visits to the English music halls.¹⁵ The wide latitude he allows in instrumental combinations for his later music (or "elastic scoring" as he called it) may stem partially from the music hall practice of using whatever instruments were available for a given performance. The influence of the music hall on Kipling has not gone unnoticed.¹⁶ One literary critic specifically notes that "Kipling's metres and rhythms were drawn straight from what remains to us of folk song--the tunes of music hall and street."¹⁷

These elements of vulgarity and sentimentality bring yet another obvious comparison to mind--the inconsistency which marked the creativity of both artists. Their output reveals a remarkable unevenness. From beginning to end the really good lies next to the simply awful, so much so that at times there seem to be two separate sides to each artist. Modern critics have attempted with prolific output to analyze the late works of Kipling, but there are few among them who would rank these next to those from his youth. Kipling's technical artistry can be said to mature, but the artistic does not.¹⁸ Eliot wrote that "in

¹⁴"Percy Grainger, a Much Needed Musical Puck," New York Times, 19 December 1915, sec. 4, p. 15.

¹⁵Josephson, "Review of T.C. Slattery: The Wind Music of Percy Grainger" (dissertation, University of Iowa, 1967), Current Musicology 16 (1973): 84.

¹⁶Colin MacInnes, "Kipling and the Music Halls," Gross, pp. 58-61.

¹⁷W.L. Renwick, "Rereading Kipling," Rutherford, p. 6.

¹⁸Mark Kinkead-Weekes, "Vision in Kipling's Novels," Rutherford, p. 197.

Kipling as a poet there is no development, but mutation."¹⁹ And Cyril Scott, again the perceptive critic of Grainger's style, pointed out that the Australian was not "an evolving artist, but one who branches out more than actually grows."²⁰

It is surprising that more composers have not discovered the suitability of Kipling's verse for musical settings. The poetic lines are generally short and often full of interior as well as exterior rhyme. The sonic devices of poetry, alliteration and especially rhythm are explored to a great degree. Moreover, the meaning of the poems is usually made clear upon first reading. Eliot called Kipling a ballad maker rather than a poet because he eschewed the usual devices of poetic technique, such as metaphor, in favor of clarity and exposition.²¹ Forsaking the time honored devices of subtlety and suggestion, he presents his ideas in such a way that the listener does not have to stretch his memory back over more than a couple of lines to perceive the meaning of the verse. As Robert Conquest wrote, "he has the rather extraordinary characteristic that his prose works are (usually) more subtle than his verse."²²

If these characteristics do not make for great poetry, they do adapt themselves well for musical settings where a line of poetry is stretched over a much greater length of time than in reading. In

¹⁹ Eliot, p. 18.

²⁰ Scott, p. 427.

²¹ Eliot, p. 6.

²² Robert Conquest, "A Note on Kipling's Verse," Gross, p. 100.

addition, Kipling's continual use of the poetic refrain must have been an inviting element to a composer like Grainger, who had difficulty in manipulating formal structures. For example, this poem, which Grainger set for male chorus:

As the dawn was breaking the Sambhur belled--
 Once, twice and again!
 And a doe leaped up, and a doe leaped up
 From the pond in the wood where the wild deer sup.
 This I, scouting alone, beheld,
 Once, twice and again!

As the dawn was breaking the Sambhur belled--
 Once, twice and again!
 And a wolf stole back, and a wolf stole back
 To carry the word to the waiting pack,
 And we sought and we found and we bayed on his track
 Once, twice and again!

As the dawn was breaking the Wolf-Pack yelled
 Once, twice and again!
 Feet in the jungle that leave no mark!
 Eyes that can see in the dark--the dark!
 Tongue--give tongue to it! Hark! O Hark!
 Once, twice and again!

"Hunting Song of the Seeonee Pack"²³

Similarities in the two artists' lives and works and the adaptability of Kipling's verse to music are but surface indications of the attraction Grainger felt toward Kipling's verse. There were other, more compelling elements which must have strongly appealed to the troubled mind of the young composer. In fact, his very youth may well have been one of them. For Kipling's art is one which holds special fascination for the child and the adolescent.²⁴ For proof one

²³ Kipling's Verse, p. 671-72.

²⁴ Edmund Wilson, "The Kipling that Nobody Read," Rutherford, p. 53.

need look no further than the continued popularity of Kim and The Jungle Book among the young. The adventure and action plots of the Kipling stories undoubtedly provided great vicarious excitement to a young boy coddled by his overprotective mother. It cannot be overlooked that practically all of Grainger's Kipling choral settings were written or sketched before he reached the age of twenty-five. The overwhelming majority of these were begun when he was still in his teens.

More importantly, there are a number of dark-sided themes that flow through Kipling's writings like an undercurrent pulling at the psyche of those who immerse themselves in his work. They are at once the very elements which cause such antagonistic literary criticism to be vented against the poet and the probable source of Grainger's involvement with him.

Kipling's attitude toward women is a case in point. There is a consistent contempt for women and for their affection present in much of his work. Nowhere is this better illustrated than in the one novel Grainger mentions by title from his early years, The Light that Failed.²⁵ The principal female character, Maisie, is presented as an uncompromisingly lifeless, sullen and cold woman. The only attractive portrait of her comes as a young girl. Although her would-be lover, Dick, spends most of the book vainly seeking her love, it is clear that Kipling's attitude is not one of equal affection. Various characters generalize negative qualities about women:

²⁵Kinkead-Weekes, *passim*.

"But a woman can be--" began Dick unguardedly.

"A piece of one's life," continued Torpenhow. "No, she can't." His face darkened for a moment. "She says she wants to sympathise with you and help you in your work, and everything else that clearly a man must do for himself. Then she sends round five notes a day to ask why the dickens you haven't been wasting your time with her."²⁶

The models of male affection are, on the other hand, much more positive.

Kipling seems well aware of the thin line he treads in allowing such emotion to develop between two men instead of man and woman.²⁷

Torpenhow came into the studio at dusk, and looked at Dick with his eyes full of the austere love that springs up between men who have tugged at the same oar together and are yoked by custom and use and the intimacies of toil. This is a good love, and since it allows, and even encourages strife, recrimination, and the most brutal sincerity, does not die, but increases, and is proof against any absence and evil conduct.²⁸

In the end Dick shakes off his infatuation with Maisie.

Realizing his death wish, he dies in battle in the arms of his comrade, Torpenhow. While Grainger had a number of very strong male friendships in his life, especially in his youth, there is no evidence that they were anything other than the comradeship which Kipling describes above. The whole question of Grainger's sexual appetites and repressions deserves a much greater examination than it has yet received. One can only speculate on the sort of catharsis Grainger, who as an adolescent found mature women to be "dirty" and "disgusting," must have felt on reading The Light that Failed!

²⁶ Rudyard Kipling, The Light that Failed (London: Macmillan and Co., Ltd., 1891, reprint edition, 1922), p. 138.

²⁷ Kinkead-Weekes, p. 208.

²⁸ Kipling, The Light that Failed, p. 73.

An even stronger theme is the dark streak of brutality which runs throughout Kipling's poetry and prose. Every literary critic who writes on Kipling must grapple with the issue. One has suggested that it may be an expression of "private pressures revealed with extraordinary nakedness."²⁹ Lacking the same kind of frank personal material for Kipling that we have for Grainger, it is perhaps dangerous to read too much autobiographical significance into the sadistic quality of his writing. Nevertheless, violence remains a constant force not merely suggested or passed by with a build up of suspense, but worked out in full detail; not merely as an objective description of a brutal situation, but with a brutal attitude and a feeling of personal satisfaction in it.³⁰ Repeatedly, brave young soldiers are gunned down and bayoneted by the enemy; blood rushes out of countless empty eye sockets; arms, legs, and ears are hacked off. One example, in which the brutality is allegorical, will suffice.

Had I guns (as I had goods) to work my Christian harm,
 I had run him up from my quarter deck to trade with his own
 yard arms;
 I had nailed his ears to my capstan-head, and ripped them off
 with a saw,
 And soused them in the bilgewater, and served them to him raw;
 I had flung him blind in a rudderless boat to rot in the
 rocking dark,
 I had towed him aft of his own craft, a bait for his brother shark;
 I had lapped him round with cocoa-husk, and drenched him with
 the oil,
 And lashed him fast to his own mast to blaze above my spoil;
 I had stripped his hide for my hammock-side, and tasselled his
 beard in the mesh,
 And spitted his crew on the live bamboo that grows through the
 gangrened flesh.

²⁹ Kinkead-Weekes, p. 197.

³⁰ Ibid., p. 198.

I had hove him down by the mangroves brown, where the mud-reef
sucks and draws,
Moored by the heel to his own keel to wait for the land-crab's claws.³¹

The powerful effect of such writing on the darker sides of Grainger's personality explains a large part of his fascination with Kipling. Proof positive is given by the subjects of the Kipling verses Grainger sets: "Danny Deever," which Kingsly Amis calls "the most harrowing poem of our language,"³² about a hanging, "The Sea Wife," about a drowning, "The Running of Shindand," about a jailing, and "The Widow's Party" and "Soldier, Soldier" about the sad fate of young men killed before their time, to name only some choral examples drawn from a list which Grainger himself compiled.³³

Grainger wrote, "Almost the only part of my tonery (music) that isn't doom-minded is that part dealing with the mankind-less world of the hill, the sea, the sand-wastes (deserts)."³⁴ This one last common element, the love of desolate land and seascapes, is present in Kipling's work as well, especially that having to do with the sea. Throughout his verse are scattered descriptions of the sea at various stages of rest or storm. Grainger's setting of sea chanties and other poems concerning the sea and seafaring men display an equal fascination. Perhaps the sea is the physical embodiment of all the other elements presented above, encompassing "the thrills of danger, and sex, and violence"³⁵ for both men.

³¹From "The Rhyme of the Three Captains," 1890, Rudyard Kipling's Verse, p. 331-335.

³²Amis, p. 64.

³³Grainger, "My Wretched Tone-Life," in Slattery, p. 259.

³⁴Ibid.

³⁵Kinkead-Weekes, p. 207.

CHAPTER SIX

MISCELLANEOUS KIPLING SETTINGS

Whether he actually set Kipling's verses in the form of songs, or whether he wrote purely instrumental music, the Kipling atmosphere was the inspiring factor. It was the foundation on which Grainger built his musical edifice, whatever developments and complexities may have since been added.

Cyril Scott¹

With these Kipling settings (those works not collected by Grainger in the KIPLING "JUNGLE BOOK" CYCLE), we approach a group of pieces unified as much by poetic subject as by author. The poetic themes are those dark subjects which held such special fascination for Grainger: sea poems and poems of men in jail, in battle, and in death. Kipling's treatment of these themes may well be the quintessential factor which drew Grainger to the poet.

1. "Anchor Song"

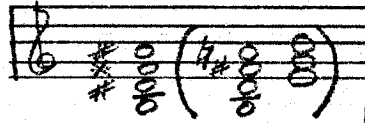
(male chorus, baritone solo, piano, 1899, 1905, 15, 21)

The compositional history of "Anchor Song" is fairly typical for Grainger. He wrote a version for solo voice and piano in February 1899. In 1905 he changed the setting to include male chorus, revising this version at two later dates.

In the setting Grainger again emphasizes one particular chromatic sonority throughout. In this case, the structure is an

¹"Grainger, Percy Aldridge," Cobbett's Cyclopedic Survey of Chamber Music, 2nd ed. (London: Oxford University Press, 1963) I: 487.

augmented-major seventh chord (see Example 1). It is used as a chromatic appoggiatura of the normal dominant seventh or ninth chord. Most characteristically it appears at the cadence of each verse, although it is found in the very first measure as a passing chord and occurs frequently throughout.



Example 1. Characteristic sonority of "Anchor Song" with its resolution

A musical score for two staves (treble and bass clefs) in a key signature of two sharps (F# and C#). The first measure is boxed. The treble staff contains a melody starting with a quarter note F#4, followed by a quarter note C#5, and then a quarter note F#4. The bass staff contains a bass line starting with a quarter note F#3, followed by a quarter note C#4, and then a quarter note F#3. Roman numerals I, ii, and I are written below the bass staff. The key signature is indicated by two sharps at the beginning of each staff.

Example 2. First appearance of characteristic sonority of "Anchor Song" (measure one)

Grainger found strophic form particularly congenial to his needs, not only when setting folk song, where its use is often dictated by the nature of the melody, but in original compositions as well. Rarely does his strophic treatment employ exact repetition. His most characteristic device is to alter the color or root of a chord in later verses to create variety of harmony.

In "Anchor Song" three poetic verses are treated with a strophic musical setting. The first verse is characteristic of those that follow. The harmony is built primarily of diatonic chords in normal functional progressions. The chords are frequently intensified through

the addition of seventh, ninth, eleventh, and thirteenth degrees. The key is E major. An eight-measure baritone solo over a chordal piano accompaniment gives way to four measures of unaccompanied male chorus. A two-measure solo (accompanied by tenors humming a passage of chromatic descending parallel triads in first inversion) is followed by a four-measure cadential section with voices in unison. The piano accompaniment is presented in imitation at a two-beat interval. The last measure of this cadence is the first appearance of the cadential pattern illustrated in Example 1.

The second verse is built on the same outline, with the rhythms changed to accommodate the new text. The harmonies are altered quite frequently from the first verse. Although the basic chord functions are in essence the same, there is more use of embellishing chords and a greater degree of dissonance.

The third verse contains still different variations of the melody. The harmonies are a combination of the possibilities employed in verses one and two. The characteristic chromatic color chord of Example 1 is more heavily emphasized in this verse.

2. "We Have Fed Our Sea for a Thousand Years"

(mixed chorus, instruments, 1900-1904)

"We have fed our seas . . ." is a setting of yet another Kipling sea poem for SATTB chorus and brass choir (with strings at will). The chordal harmony is closely spaced. Example 3 is an extraordinary demonstration of the way Grainger uses an extended descending bass line as a generating force for his harmonic structure. Root movement by descending fifth is not avoided on a chord-to-chord basis. Where it does occur, however, it is used not to generate progressive harmonic

relations, but simply as a coincidence of the scalar bass line. The linear bass is all important, obliterating the weak melodic writing.

Example 3 consists of two systems of musical notation. The first system has a treble clef staff with a key signature of two flats and a common time signature. The melody consists of quarter and eighth notes. The bass staff shows a complex harmonic structure with many accidentals and a linear bass line. The second system has a treble clef staff with a key signature of one flat and a common time signature. The melody continues with quarter and eighth notes. The bass staff shows a similar complex harmonic structure with many accidentals and a linear bass line. At the bottom right of the second system, the text "V₂/V₁₁/V₇/V₇ etc." is written.

Example 3. Linear bass of measures 18-29 of "We Have Fed Our Sea . . ."

Example 4 presents a background level reduction of the same passage.

Example 4 consists of two systems of musical notation. The first system has a treble clef staff with a key signature of two flats and a common time signature. The melody consists of quarter and eighth notes. The bass staff shows a background reduction of the harmonic structure, with a linear bass line and fewer accidentals than in Example 3. The second system has a treble clef staff with a key signature of one flat and a common time signature. The melody continues with quarter and eighth notes. The bass staff shows a similar background reduction of the harmonic structure, with a linear bass line and fewer accidentals than in Example 3.

Example 4. Background reduction of measures 18-29 of "We Have Fed Our Sea . . ."

3. "The Widow's Party"

(unison male chorus, orchestra or piano, four hands, 1901, 1906)

In "The Widow's Party" the chorus is entirely in unison except for occasional octaves for the low voices and two very brief triadic sections. Grainger does not specify the use of solo voices on the score, though a manuscript version for voice and piano is in the British Museum.² The sound he wants is evidently that of massed male voices, a presumption given credence by the military nature of the text.³ In 1926 Grainger rescored the instrumentation for band.

The music is strophic with an eight-measure melody conventionally harmonized through six verses. A four-measure introduction and a fourteen-measure postlude frame the setting, with two- and four-measure instrumental interludes between verses. The harmonic progression I-vi-I is frequent. Chord structure is much more conventional than in many Grainger settings.

The most striking feature is the intense rhythmic vigor of the accompaniment, created often by punctuating chords giving heavy emphasis to the beats. Chord changes sometimes occur on off-beats creating syncopated harmonic rhythm patterns (see example 5).

1	2	3	&	4		1	2	3
V_7/IV	IV	V/ii	V_7/V		V^6	I		
						$(I_4^6 - V_9)$		

Example 5. Syncopated harmonic rhythm in "The Widow's Party"

² Pamela J. Willetts, "The Percy Grainger Collection," The British Museum Quarterly 27 (1963-64): 69.

³ The widow is Queen Victoria, the "Widow of Windsor," and the party is one of the small frontier skirmishes in India.

4. "The Running of Shindand"

(six part men's chorus, unaccompanied, 1902 or '03)

Grainger calls for this mournful setting to be sung "with Caruso-like, Italian-like, clinging unbroken tone thro'out, unless marked otherwise." The range is unusually large, spanning almost three octaves and calls for male altos on the upper voice line.

The two verses of the poem are given approximately equal treatment. Each verse begins with a four-measure phrase completely in f minor and concludes with a six-measure phrase (4 + 2) modulating to the relative major, A \flat . Structurally, the melodic line of both verses is based on an unbroken ascending scale. The functional harmonic treatment is shown in Example 6.

Example 6. Structural reduction of "The Running of Shindand"

5. "Danny Deever"(men's chorus, baritone solo or unison second chorus of baritones, orchestra, 1903, 1922)⁴

The four poetic stanzas of "Danny Deever" are set as four strophes.

⁴The printed score of this setting dates the work as "sketched July 29-31, 1903 and reworked in February, 1922," but the vocal/piano manuscript score in the New York Public Library states "composed July 29-31, 1903" and "slightly reworked in February, 1922."

Each strophe is constructed similarly, containing the alternation of soloist and chorus in the first half and unison voices in the second. An interesting feature is a period of silence varying in length between the two halves of each verse. In the first verse it lasts for two beats, one in the second and third, and two in the fourth. Silence also separates the strophes from each other with a single beat rest between the first, second, and third verse, and a four beat rest before the fourth. Such dramatic use of silence is not found often in the choral works, adding an element of suspense totally appropriate to this terrifying poem of men forced to watch a hanging.

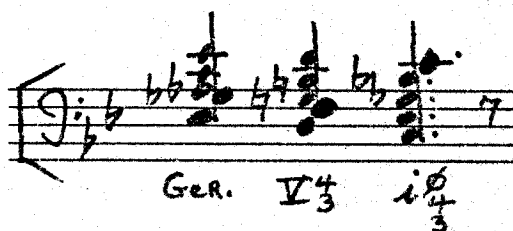
The French sixth chord is used again as a characteristic sonority. One passage of four such chords over a descending bass leads to the cadence of the first three strophes (see Example 7). These sonorities function, for the most part, as passing chords.

The musical notation for Example 7 is presented in two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat (G minor) and the time signature is 3/4. The first three measures feature a descending bass line with chords labeled 'FR.' (French sixth). The fourth measure shows a different harmonic structure with a half cadence. The notation includes notes, rests, and dynamic markings.

Example 7. Series of French augmented sixth sonorities in "Danny Deever"

Harmonically, the first three strophes are constructed alike, with only minor variations. In the fourth verse the harmony is quite different. Where the preceding verses tonicized the subdominant scale step, the fourth verse tonicizes the minor dominant. A half cadence at the end of each preceding verse is altered to become an authentic

cadence using this minor dominant. The modal key signature is somewhat superfluous; no real dorian flavor is established in the harmony. The recurring "Files on Parade" poetic line carries an interesting harmonic progression with each repetition: Ger.-V₃⁴-i₆⁵ (see Example 8). As befits the "harrowing" nature of the poem, dissonance is greater in this piece than in most of Grainger's settings.



Example 8. Harmonic progression of refrain of "Danny Deever"

6. "Recessional"

(mixed chorus, unaccompanied, 1905)

The chief interest in this setting must be said to come from the poem, for from this verse comes Kipling's oft quoted (and oft criticized) line, "lesser breeds without the Law." According to most modern criticism the phrase has been taken out of context, referring in the original not to native races but to the Germans.⁵

The musical setting is not terribly distinguished. The texture is simple homophony, very much like a chorale. Concerning his extensive use of homophonic texture, Grainger once wrote:

⁵Orwell, p. 71.

I am glad to recall that when I first started to compose seriously in Frankfurt my mother thought much of my music sounded like hymn tunes. . . . I suppose most musicians turn to classical music as an antidote to the churchiness of their childhood, or of their parents or of their past. But I was not dragged to church against my will and did not associate hymn tunes or other churchy tunes with being bored. I heard the church music welling past and I found it bright and glorious.⁶

The scale form used in "Recessional" is $E\flat$ mixolydian, with frequent tonicizations of the subdominant. For the most part, tonicizations (no matter on what scale degree) carry the same harmony, IV_6-V_5-I , then return immediately to the tonic (see Example 9).

$E\flat$: V IV: (IV₆ V₅ I) I

Example 9. Characteristic harmonic progression of "Recessional"

Formally the work is constructed on the strophic principle. There are five verses, each verse consisting of six four-measure phrases. The melody and harmony of each verse is identical (see Example 10) with occasional chord revoicing and rhythmic changes to accommodate the text.

The strength of Grainger's writing does not rest in his melodic style. His original tunes are predominantly syllabic. They

⁶ Letter from Grainger to Alfhild Sandby, dated March 30, 1940, quoted in Bird, p. 62.

7. "The Sea Wife"

(mixed chorus, instruments or piano accompaniment, 1905)

The melodic writing stresses modal influences in this work.

The sixteen measure opening phrase, for example, employs aeolian in the first eight measures and dorian in the next. The melody, however, lacks a sense of fundamental direction, continually returning to the tonic F, and later the dominant pitch, C (see Example 11).

There dwells a wife by the Northern Gate and a
 wealthy wife is she; she breeds a brood o' rovin' men and
 casts them o-ver sea. And some are drowned in deep water,
 and some in sight o' shore, and word goes back to the
 wear-y wife and ev-er she sends more.

Example 11. Melody of measures 1-16 of "The Sea Wife"

Grainger was always concerned that the melos, the important melodic line, should speak out clearly. When this melody is in a lower voice he invariably marks it with "well to the fore" or some such Graingerism. The melody is frequently doubled, especially in mixed

voice writing, where a common procedure is to present the melody in both women's parts in unison, with harmony in the divided men's voices. In "The Sea Wife" this procedure is adopted, but the melody is made even more prominent by adding one of the men's voices at the octave to the soprano and alto parts.

The musical setting is through-composed, but is organized on a kind of building block construction. Grainger's use of this sort of formal jigsaw puzzle of melodic cells is not unique to "The Sea Wife." Working from Grainger's sketches, David Josephson has analyzed "The Power of Rome and the Christian Heart," an instrumental work, in a similar fashion.⁷

Grainger's building blocks in "The Sea Wife" are melodic cells combined in a variety of possibilities, rather than melo-harmonic combinations as in Josephson's analysis. The first of these melodic cells is the folksong-like modal opening of the piece labeled (a) in Example 12. A derivative of the latter half of (a), in which the beat is altered, begins the second four-measure phrase (a'). The second stanza of the poem begins with the third phrase using a new melodic cell (b). The fourth phrase begins like the second, using a' transposed up a fifth, but with a descending scalar cadence added instead of an ascending one (see Example 11, phrase 4). The fifth phrase begins the third poetic stanza with a new figure (c) and a new key: C major. The sixth phrase restates the third phrase (b), but now in e minor. The fourth stanza has as its first phrase a transposition of phrase four (a') and for its second, a transposition of a

⁷"Percy Grainger--Some Problems and Approaches," Current Musicology 18 (1974): 62-64.

phrase similar to phrase one, built on (a). Both phrases are in e minor.

The image displays four musical phrases labeled (a) through (d).
 - Phrase (a) is an 8-measure phrase in e minor, starting with a half note G4, followed by quarter notes A4, B4, C5, and a dotted quarter note B4.
 - Phrase (a') is an 8-measure phrase in e minor, starting with a half note G4, followed by quarter notes A4, B4, C5, and a dotted quarter note B4.
 - Phrase (b) is an 8-measure phrase in e minor, starting with a half note G4, followed by quarter notes A4, B4, C5, and a dotted quarter note B4.
 - Phrase (c) is an 8-measure phrase in e minor, starting with a half note G4, followed by quarter notes A4, B4, C5, and a dotted quarter note B4.
 - Phrase (d) is a 4-measure phrase in c# minor, starting with a half note G#4, followed by quarter notes A#4, B#4, and a dotted quarter note A#4.

Example 12. Principle cells of "The Sea Wife"

The fifth poetic stanza is twice the length of previous stanzas, comprised of four four-measure phrases. The first two phrases return to the material of the third stanza, (c) and (b), now stated in c# minor. Of these, the second is a variation of (b) using the cadence of (c). The last two phrases are built on variations of (b) with a final cadence taken from (a).

The sixth verse is entirely new and contains a new cell (d) emphasizing an ascending sixth (see Example 12). The verse length returns to the nominal two phrases (eight measures). The seventh verse is a transposition of phrase five (c) in the first phrase and a transposition of phrase four (a') in the second. The eighth verse is entirely new, but is not repeated. Verse nine uses material from (d) and a final cadence based on (a). Verse 10 uses cell (d), but is freely treated. In short, practically all the melodic material comes

from the four short melodic cells (a), (b), (c), and (d) illustrated in Example 12.

Another feature of this piece that must be dealt with is the variety of possible instrumental accompaniments which Grainger specifies. Listed on the vocal/piano score are these options: (1) brass band, (2) 7, 8, or 9 single strings, (3) string orchestra, (4) brass and strings, (5) piano, (6) piano, four hands. While Grainger often employs very unusual instrumental combinations, he is equally capable of giving wide latitude to the accompanying instrumental timbre, particularly in the works published relatively late in his career.

He wrote:

My music tells its story mainly by means of intervals and the liveliness of the part writing, rather than by means of tone color, and is therefore well fitted to be played by almost any small, large or medium-sized combination of ⁸ instruments, provided a proper balance of tone is kept.

9. "Soldier, Soldier"

(mixed chorus and six solo voices, unaccompanied, 1898[?], 1907-08)

Grainger composed this setting during his visit with Grieg in Troldhaugen in the summer of 1907.⁹ A manuscript in the British Museum also lists the date 1899,¹⁰ a fact omitted by Grainger on the printed score. The setting is worthy of Grieg. Its melodic and harmonic aspects are strikingly similar to Grainger's folksong

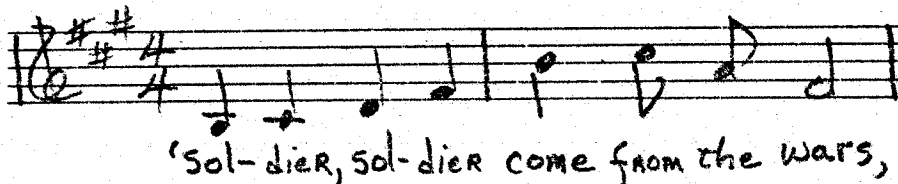
⁸From "Preface to 'Spoon River,'" reprinted in Bird, p. 285.

⁹Willetts, p. 67.

¹⁰Ibid., p. 69.

settings. While not typical of the Kipling settings, it is, to my mind, the most beautiful.

Only selected stanzas of the original poem are chosen for musical setting. Architecturally, the piece can be divided into three sections, each beginning with the same poetic and musical line sung by soloist (see Example 13). The first and last of these sections are of equal length (sixteen measures), with the middle section truncated to eight measures. Each section is subdivided into four-measure units and further into two-measure phrases.

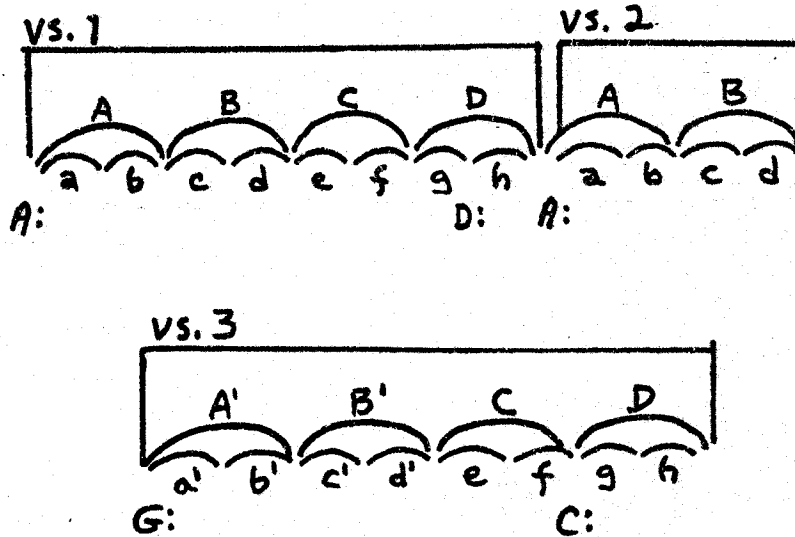


Example 13. Opening solo phrase of each section of "Soldier, Soldier"

The shortened middle section is a restatement of the first eight measures. The outer sections share the same second half (with subtle harmonic changes) but are in different keys. The first eight measures of these outer sections have the same melodies, but quite different harmonizations.

The poem tells of a girl asking a soldier returning from war for news of her lover. Grainger's miniature captures the essence of the poem--the bleak longing of the girl, the sad news that her lover is dead, the cynicism of the soldier who says, "Take me for your new lover." This is accomplished primarily through harmony. The melody of the A section (see Example 13) is strongly defined in b minor, but the harmonization is clearly centered in A major. The initial harmony

of each verse is, in fact, the supertonic triad of A major, leading to a dominant-tonic progression. Frequent altered chords are major triads built on lowered scale steps of the major mode (\flat III, \flat VI, and \flat VII). These harmonic practices give a strong modal cast to the work, when, in fact, there is none present. The harmony is functional and progressive throughout. Secondary dominants and tonicizations of primary scale steps play important roles. The shift of key down one step in the last verse compliments the poetic thought that the girl's lover is dead.



Example 14. Formal diagram of "Soldier, Soldier"

CHAPTER SEVEN

KIPLING "JUNGLE BOOK" CYCLE

My KIPLING "JUNGLE BOOK" CYCLE, begun in 1898 and finished in 1947, was composed as a protest against civilization.

Percy Grainger¹

In 1941 Grainger conducted a number of his Kipling settings with the local choral and orchestral society in White Plains. In a letter to Balfour Gardiner he wrote that this performance, "set stirring the old wish to complete the 'Jungle Book' cycle."² In 1958, just three years before his death, he finally published his choral magnum opus.³ He wrote that these pieces were among the few of his works of which he approved, that for him had some "REAL HEART message."⁴ Clearly, he perceived the pieces as a unified group and was confident of their collected worth.

His publisher's attitude, however, appeared more doubtful, and for obvious reasons. Eight of the eleven titles had been available as individual octavos for a quarter of a century. The composition of the whole was spread over decades.⁵ Grainger's ordering of the movements

¹Forward to KIPLING "JUNGLE BOOK" CYCLE.

²Dated June 7, 1941, a copy in the Library of Congress.

³London: Schott and Co., Ltd., 1958.

⁴Letter to Sigrid Prager, dated January 20, 1942, a copy in the Library of Congress.

⁵For a note on the dating of Grainger's works see Appendix A.

stressed contrast over unity. Timbre, for instance, alternated between mixed voices and male chorus, as well as between accompanied and unaccompanied numbers. The cycle even included what he called "a real aria" to create "a change-shock from all the choral pieces."⁶ Sales of his previous works had leveled off. Schott's decision to bind the eleven individual octavos into one hard paper cover, without even changing the pagination, reflects their doubts over the possibilities for success of such a work.

Grainger's enigmatic inscription is open to numerous interpretations. The poems themselves present an affirmation of "uncivilized" life. But Grainger states that his cycle was the protest, not Kipling's poetry. Taken together, the individual pieces in this work do make a kind of protest against civilization. The cycle is genuinely distinctive from the remainder of Grainger's choral output in its experimental approach to harmonic relationships.

The power of the dominant seventh chord, the keystone of tonal harmony, had been diluted through its continual use on other scale steps by the late-romantic composers of preceding generations. To complete a statement of harmonic motion with it now seemed anti-climactic. Not even the continual addition of ninth, eleventh, and thirteenth degrees could help, for they too were now common on every level of tonal organization.

In his other choral settings Grainger accepts for the most part what had been willed to him. In the KIPLING "JUNGLE BOOK" CYCLE he

⁶ Round letter, dated February 17, 1947, quoted in Slattery, p. 173.

collects within one cover a number of experimental techniques aimed at avoiding root movement by descending fifth. Some of these experiments come from his earliest years as a composer, tantalizing the imagination with "what might have been." It could be asked, for example, what Grainger's reputation might be today had he continued in this vein?

I. "The Fall of the Stone"


(mixed chorus, ten or more instruments,⁷ 1904, slightly rescored, 1923)

As if to display the structural disunity of the entire cycle, Grainger places at the head of his work a setting of a text not even taken from the very stories he has chosen as a title! The poem is from Kipling's Plain Tales from the Hills, published in 1888. This setting demonstrates his "protest" perhaps better than any other in the work.

The three stanza poetic structure is retained in the musical setting. The first two verses and last half of the third are unified by a common rhythmic cell (Example 1).

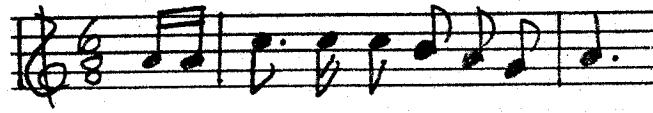


Example 1. Rhythmic cell of "The Fall of the Stone"

A descending melodic contour,  is frequently linked to the motive, creating phrases such as Example 2. Though the measure-length continually changes ($\begin{matrix} 6 & 2 & 2\frac{1}{2} & 1 & 3 \\ 8 & 4 & 4 & 4 & 8 \end{matrix}$), the melodic line consists

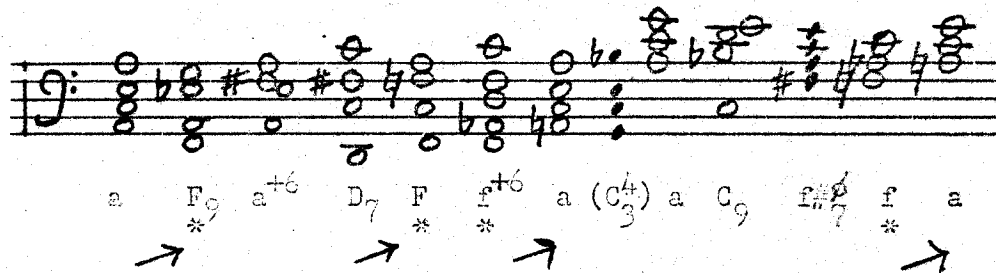
⁷Two violas, three cellos, double bass, two horns (or alto saxophones), two bassoons (or baritone saxophones) with english horn, euphonium and harmonium at will.

overwhelmingly of two-measure phrases. The effect of the frequently recurring melodic caesuras and the cadential melodic contour is to create a stopping and starting motion wholly appropriate to the text.



Example 2. Frequent melodic contour of "The Fall of the Stone"

The melodic inactivity is complimented by a harmonic stasis generated through retrogressive root movement by ascending thirds. The first verse, for instance, consists wholly of chords on the roots D, F, A and C (one f#₇ chord is considered here as an incomplete V₉ on D).



→ = mediant root movement
 * = triads with F roots

Example 3. Structural harmonies in measures 1-12, "The Fall of the Stone"

Root movement emphasizing the mediant relation, especially chromatic mediants, is a technique repeated many times in Grainger's choral music. Sir Thomas Armstrong commented on the use of ♭VI and ♭III chords in the music of the Frankfurt Group composers, saying that such chords were "in the air all over Europe" and in some ways were "the starting points from which Schoenberg and others began to move

towards atonality and the subsequent developments."⁸ While this may be something of an overstatement, it is clear that in writing such as this, chord color becomes all important. For example, the varieties of quality present in chords built on an F root (marked with an asterisk in Example 3) include major-minor-major ninth, major triad, minor triad with added sixth, and simple minor triad.

The second verse begins with six measures of repeated A and D root chords taken from the first verse. With their placement juxtaposed they become minor-minor dominant and major-minor tonic! Near the end of the verse a passage around the circle of fifths in descending fifths leads to the cadence in d minor, again approached from the mediant below (see Example 4).

$a_9 \vee D_7 \quad E_b^6 \quad B_b^3 \quad c^{-7} \vee F_7 \quad E_b^{+2} \quad C_9 \vee F_9 \quad B_b^{+6} \quad \wedge d$
 $\vee = \text{root movement by descending fifth}$
 $\wedge = \text{root movement by ascending third}$

Example 4. Structural harmonies of measures 13-25 of "The Fall of the Stone"

In the third verse normal root movement by descending fifths is prominent. There are, however, three very important structural mediant root movements in the last half of the phrase. This time the mediant root movements are expressed as progressive relationships in descending thirds (see Example 5).

⁸ Thomas Armstrong, pp. 6-7.

measures 14-35 36-37 39-41

C_7 A_7 G_6 A_5^6 G_{+4}^{+6} e_7

Example 5. Mediant root movement in measures 34-41 of "The Fall of the Stone"

The final cadence of each verse is a mediant root movement, the first two ascending and the final descending. Such pronounced absence of dominant-tonic chord progressions dilutes functional harmony. Tonality is clear: A is the tonal center of the first verse. The tonality, however, is expressed through repetition and prominent chord placement more than by chord function. The tonal center for the second phrase is D, and in the third, finally settles on E.

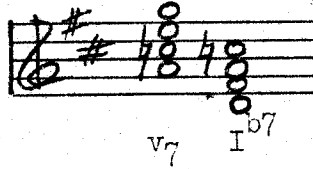
The choral writing is rarely taxing. The voice ranges are comfortable and the lines easy to sing. The division of forces is numerous, especially that of the men's sections. The orchestration, which is characteristic for the composer, omits high-register instruments entirely.

II. "Morning Song in the Jungle"

(mixed chorus, unaccompanied, 1905)

In the second selection of the set Grainger explores another alternative to the $V_7 - I$ relationship--modality. In terms of key the work is very active, modulating continually, with regard for neither the tonal unity of beginning and end nor the construction of higher level tonal organization. Throughout the series of keys a characteristic harmonic progression is heard--the minor (or minor-minor) dominant

moving to a major-minor tonic. These two chords express all but one note of the mixolydian mode built on the root of the tonic. By including the seventh of the tonic chord he has created a tonic sonority which includes the tritone and a dominant-seventh chord without it.



Example 6. Characteristic harmonic progression of "Morning Song in the Jungle"

Rhythmically, the composition is tightly unified by a repeated cell contained in almost every bar (Example 7). This gentle syncopation is inspired by the lilt of the poetic meter and the running of the animals in the text.



Example 7. Rhythmic cell of "Morning Song in the Jungle"

One moment past our bodies cast
 No shadow on the plain;
 Now clear and black they stride our track,
 And we run home again.
 In morning-hush, each rock and bush
 Stands hard, and high, and raw:
 Then give the Call, "Good rest to all
That keep the Jungle Law."

While the musical effect is suiting to the text, the rhythm is inflicted on the entire poem resulting in occasional agogic accents on unaccented syllables (see measures ten and eleven of Example 8).

The melodic line, if it can be called that, seems to be the

bass voice, filled with fifths and fourths, which is marked at the beginning "well to the fore." These intervals are repeated in the short refrain-like sections which occur at regular fifteen-measure intervals. These refrains contain the only variation from the hypnotic repetition of the rhythmic cell (see Example 8).

III. "Night Song in the Jungle"

(men's chorus, unaccompanied, 1898, last seven measures revised in 1924)

The $\frac{6}{8}$ meter of the first two numbers is continued with "Morning Song's" compliment, "Night Song in the Jungle." The traditional pastoral lilt of the meter is used here along with a soft dynamic level, closely spaced chords and the sonority of the unaccompanied male chorus to create a kind of nocturne for chorus. Occasionally, syncopations interrupt this flow to emphasize key words and internal rhyme. The melodic-rhythmic idea used as the refrain in "Morning Song" returns here to bring out the reiteration of the text line, "keep the Jungle Law."

"Night Song" emphasizes the avoidance of root movement by perfect fifth even more than the first two selections of the cycle. In this setting there is an almost total avoidance of such harmonic progressions. On the chord-to-chord level it employs stepwise root movement and on a higher level, movement by thirds (see Example 9).

The linear motion of the bass voice proceeds down from the tonic by a filled-in third, then up from the tonic in the same way, to a cadence on the dominant ninth of the submediant. The first phrase of the second half is a similar passage in the key of the submediant. The quartal melody of the refrain is sequenced at the interval of a third. The final phrase returns to the bass movement of

a descending filled-in third, cadencing on a tonic triad in first inversion.

F: I bVII IV I ii 11i9

vi:(i vii vi) II iv₄ II I₄ VII₄ I₆

Example 9. Structural reduction of "Night Song in the Jungle"

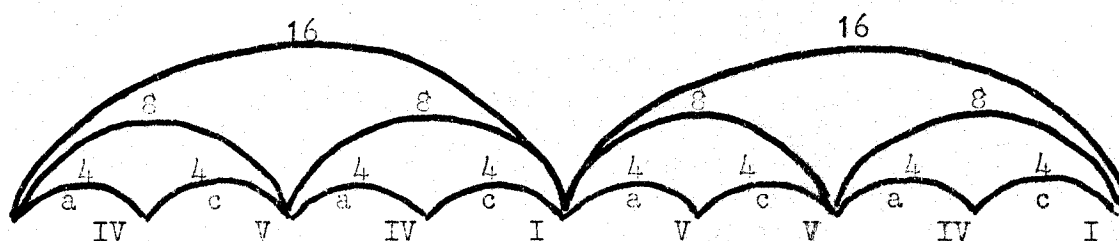
It is this piece which confirms the similarity of the first three selections through meter, avoidance of traditional harmonic organization, and especially repetition of the refrain cell from "Morning Song in the Jungle." It is interesting to note that while the main body of the piece was written in 1898, the last seven measures (the section containing the refrains) were revised in 1924 using material composed in 1905--the year of "Morning Song's . . ." completion.

IV. "The Inuit"

(mixed chorus, unaccompanied, 1902)

This fourth setting is conventional in almost every aspect,

breaking the pattern established in the preceding three. If the piece were constructed with tonal unity, a normal double period pattern would be observed with harmonic motion completed only at the end of each period and half cadences (on IV or V) at internal cadence points.



Example 10. Double period construction of "The Inuit"

Harmonic activity from chord to chord is functional and normal, though fairly chromatic, containing a number of extended dominant and added-note chords. But this model of regularity and convention is disturbed by shifting tonal centers as indicated in Example 11. The texture of "The Inuit," like that of the three preceding pieces, is homophonic. But for the first time in the set there is a faint glimmer of counterpoint in the contrary motion of the outer voices.

Example 11. Structural reduction of "The Inuit"
(continued on page 113)

17-24 25-32

I V₉ Eb: V/V V I V V I

Example 11. Structural reduction of "The Inuit"
(continued from page 112)

V. "The Beaches of Lukannon"

(mixed chorus, instruments,⁹ 1898 and 1941)

"The Beaches of Lukannon" is the only example in this study found to employ A-B-A organization. For a composer who wrote almost exclusively in small forms, this is extraordinary. Grainger's refusal to accept one of the primary methods of formal manipulation must be counted as a part of his reaction against Germanic influence (although such organization is hardly the property of Mozart and Beethoven). It is interesting to note that in his instrumental works he eschews the use of sonata form. It has been indicated previously that Grainger's technical deficiencies may have been responsible, at least in part, for his lack of interest in the sonata principle. In the light of the surprising lack of smaller ternary forms as well, it is possible that the matter may be even more deeply rooted: he avoids not just the problem of handling developmental techniques, but the balanced formal

⁹ or more strings (harmonium at will).

symmetry inherent in ternary structure as well. It would be entirely too facile a judgement to state that this was a conscious rejection. His musical instinct simply did not favor rounded musical form as an organizing principle.

The outer sections of "The Beaches of Lukannon," written in 1898, consist of four four-measure phrases. The first phrase emphasizes the alternation of the major-minor modal axis--g minor and B \flat major. These two chords are embellished by plagal type sonorities, c and E \flat triads. The second phrase emphasizes the a minor-minor seventh chord, leading through a number of parallel seventh chords to a kind of plagal cadence of E \flat . The third phrase moves from a g minor triad (and minor-minor seventh) to an F major and F major-with-added-sixth chord. In the last phrase the g minor sonority is linked with B \flat major and d minor evolving finally into a ninth chord containing the notes of all three, avoiding again an authentic cadence.



Example 12. Important sonorities of measures 1-16 of "The Beaches of Lukannon"

The middle section is accompanied by strings. The instruments sustain a G major triad with occasional added notes as a kind of pedal point. Above this chord is simple two-part counterpoint, high voices against low, at the octave, with a melodic idea presented in parallel triads. The repetition of the A section contains a few minor alterations in harmonization.

VI. "Red Dog"

(men's chorus, unaccompanied, 1941)

"Red Dog" was a late addition to the cycle. The first system of the score is reprinted below as an example of the care and precision with which Grainger marked all his scores. He tries to convey to the singers exactly what he wants through footnotes, expression marks, and even comic strip balloons.

Percy Aldridge Grainger: **KIPLING SETTINGS** (dedicated to my beloved mother)**Playing-time:** 40 sec.**Nr. 19. RED DOG****Tone-wrought** May 13-14, 1941.

The words of this song are reprinted by permission of Mrs. George Bambridge.

set for
unaccompanied 4-part men's voices

Birthday-gift, July 3, 1941, to the memory of my beloved mother

(6th movement of KIPLING "JUNGLE BOOK" CYCLE)

Fairly fast; wilfully, restlessly, somewhat free in time ♩ = about 84

This hold so short as to be barely noticeable

Not a triplet, but 3 full 8th. notes

mf

1st High

2nd High

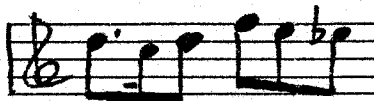
1st Low

2nd Low

For our white and our ex-cel-lent nights...for our nights of swift

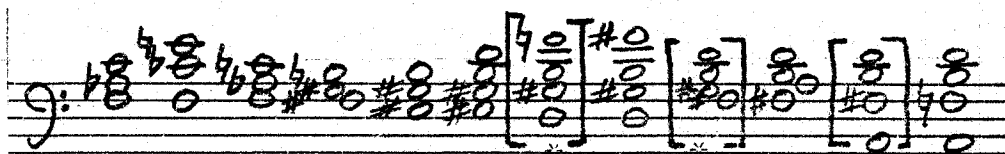
Example 13. Title and first system of "Red Dog"

After a short single line melody by the first tenors, a melodic filled-in third harmonized in thirds is sequenced at the interval of a third. The rhythmic-melodic cell (Example 14) is carried throughout the piece, unifying the alternation of unison melodic lines and non-functional chromatic harmonies. The pantonal nature of the harmony is



Example 14. Rhythmic-melodic cell of "Red Dog"

illustrated best by this passage of chords mutated contrapuntally over a five measure time span (see Example 15). This passage is used as the



* = revoiced for comparison

Example 15. Structural reduction of chord mutation in measures 16-20 of "Red Dog"

coda of the work. As if to illustrate the non-functioning basis of the harmonic language, the final sonority, a diminished-minor seventh chord, slides inward to an indeterminate cluster.



Example 16. Last measure of "Red Dog"

VII. "The Peora Hunt"

(mixed chorus, unaccompanied or optional instruments,¹⁰ 1906)

The suspense of a hunt is captured in this setting primarily through detached singing and a gradual crescendo in dynamics. The optional strings play pizzicato, or bowed with rests between chords.

One particular chord progression is fairly frequent throughout Grainger's writing--an alternation between I and \flat VII or \flat VII₇. The progression is found in "The Peora Hunt" in connection with the mixolydian mode on which the composition is based, but its use in other works is not limited to that mode. Rather, it occurs with some frequency as a chromatic chord in both major and minor modes.

In "The Peora Hunt" the use of the mixolydian mode is not maintained throughout, but alternates at will with the major mode. For the first time in the cycle we find unity of key. The piece stays centered on G from beginning to end.

The first four-measure phrase expresses the mixolydian flavor with a series of tonic chords embellished by minor dominants. The second four measures begin with a long subtonic emphasis, then the tonic (with various added notes) is made to alternate with other triads and seventh chords on F, $E\flat$, and D. In the last half of the work a descending bass line leads to a long dominant prolongation using the major dominant chord. During this prolongation the previous alternation of tonic sonority with a passage of descending chords is mirrored

¹⁰The following accompaniments may be added at will: 1) harmonium and piano, 2) two bassoons or two cellos and piano or harmonium, 3) strings and piano or harmonium, 4) two bassoons, strings and piano or harmonium. A baritone sax may be substituted for the first bassoon part in any of the combinations above.

Example 18. Refrain of "Hunting Song of the Seeonee Pack"

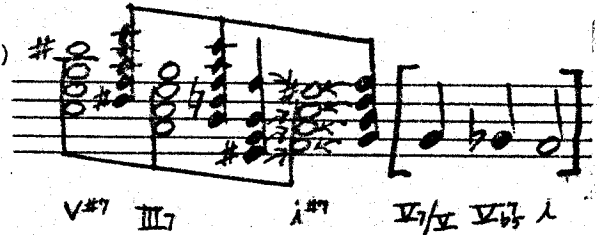
uses the chord in a variety of ways, not only as an embellishing chord with prescribed voice leading. Here it is preceded by its own dominant with fifth omitted. In the preceding passage that fifth has been *f* natural exclusively, implying, at least, yet another $\text{V}_{\flat 5}^7$.

The first two verses employ identical musical settings. The phrase lengths are irregular. The underlying harmonic motion is essentially functional, emphasizing *i*, *iv*, *v* (the minor dominant again), and *i*. The last half of the third verse is substantially different in detail, but the basic background harmony is not altered (see Example 19).
verses 1 & 2

Example 19. Structural harmonies of "Hunting Song of the Seeonee Pack"
(continued on page 120)

verse 3

(first half identical to verses 1 & 2)



Example 19. Structural harmonies of "Hunting Song of the Seeonee Pack"
(continued from page 119)

IX. "Tiger! Tiger!"

(male chorus, unaccompanied, 1905)

This sixteen-measure piece consists of four four-measure phrases, each subdivided into a two-measure single-line statement (tenor section or soloist) and a two-measure chordal statement with the melody in an interior voice. Though not identical, the first three phrases are similar. The monophonic mixolydian openings have the same first measure with a different second measure in each repetition. The chordal closings of each phrase stress the tonic triad, A major, with embellishing parallel triads, many of which are diminished-minor sevenths. The final cadence sounds parallel triads descending to the tonic, all (including the tonic) in second inversion.

X. "The Only Son"

(soprano, tenor and baritone solos, instruments,¹² with or without chorus, 1947)

The final addition to the cycle is not a choral setting at all and will not be covered as a part of this study. Essentially it is, as Grainger himself put it, an "aria" for three solo voices. There

¹² Minimum orchestration is harmonium or organ, piano, two violins, viola, two cellos, and doublebass. Optional instruments include oboe, english horn, three clarinets, bass clarinet, two bassoons, two horns, three trombones, timpani, and harp.

are included two places where a chorus may double the instrumental accompaniment (at will). The prevailing mood is somber. The minimum orchestration is six strings (2, 1, 2, 1) and keyboard. The optional instruments stress the reed colors with which Grainger so loved to produce this mood (oboe, english horn, three clarinets, bass clarinet, two bassoons, two horns, three trombones, timpani, and harp).

XI. "Mowgli's Song Against People"

(mixed chorus, instruments,¹³ 1903, scoring revised 1907 and 1923)

The cycle's last and longest movement is its most conventional. For the most part the harmony is highly chromatic, but functional, and for the first time in the cycle, large-scale tonal movement is not ignored.

Once more, the verse structure of the poem generates the musical structure. The first complete tonal movement (measures 1-9) coincides with the poetic verse and stresses the sound of a major-minor seventh chord built on the lowered sixth scale step. This chord, the characteristic sonority of the composition, is presented in several different inversions and inflections, including that of the dominant seventh with lowered fifth (French sixth). A series of chromatic mediant around the lowered sixth scale step contributes to the emphasis this chord receives. A long descending bass line precedes the supertonic-tonic cadence. It is harmonized by a series of diminished-diminished and diminished-minor seventh chords, built on b and c# and leads to a $\flat VI_3^4$ (see Example 20).

¹³ One violin, two violas, three cellos, one double bass, oboe, harmonium and piano, with second oboe and english horn at will.

Handwritten chord symbols and Roman numerals for Example 20:

G: i bVI₅⁷ i₄⁶ bVI₂⁴ bVI₁₁ i₁₂ bVI₇ Ger. i₄⁶

(C₇ E₃⁴ B₇ G₅⁶) v₃⁴(b₇^o-c₇^o-b₇^o-c₇^o-b₇^o) bVI₃⁴ ii₇ I

chromatic
mediants

Example 20. Harmonic reduction of verse one (measures 1-9) of "Mowgli's Song Against People"

The second poetic verse is set primarily for an ensemble of solo male voices. Following a tonicization of bVI there is a long series of second inversion seventh chords (primarily diminished-minor sevenths), then a group of Class II (subdominant function) chords leading to the cadential V₇. The dominant is not allowed to resolve directly to the tonic; rather the cadential pattern established earlier is used, ii-i (see Example 21).

Handwritten chord symbols and Roman numerals for Example 21:

v₃⁴/ bVI(v) ii₇⁶ i(a₃⁶) b₃⁶ B₃⁶ e₃⁶ G₃⁴ G₃^b b₃^b ii₄⁶)

O₂⁴ V₅⁷/ii₄⁶-7 Fr. V₇ ii i ii bIII₅⁴ i₂⁺⁶

Example 21. Harmonic reduction of verse two (measures 10-23) of "Mowgli's Song Against People"

In the second verse a descending bass line, one of Grainger's

favorite structural devices, supports a series of both French sonority and normal extended dominants and effects a modulation to C. An authentic cadence in that key is followed immediately by a chromatic mediant passage around the subdominant, and a second authentic cadence. The verse ends with a modulation to f minor and a half cadence in that key (see Example 22).

C V_9/V_{11} I $a_7-A_7-F_6-IV_7$ (chrom. med.) V_{13-7} I f:i Ger.V $_{13-7}$

Example 22. Harmonic reduction of measures 24-36 of "Mowgli's Song Against People"

The fourth verse lays particular emphasis on the French sixth chord type. While this chord is constructed of members of the whole-tone scale, there is no whole tone melodic influence. Following a brief tonicization of $\flat VI$ in F major, a chain of dominants [many of which include the lowered fifth ($V_{\flat 5}^7$)] leads to a modulation and cadence in d minor (see Example 23).

F: I $\flat VI_{\flat 5}$ $V_{\flat 5}$ $V_{\flat 5}$ $V_{\flat 5}$ $V_{\flat 5}$ V_{11} $V_{13 \flat 13-7}$ I
 V_{12} $V_{\flat 5}$ V_7 $V_{\flat 5}$ $V_{\flat 5}$ $V_{\flat 5}$ V_{13} $\flat VI$ I

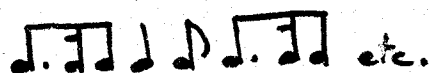
Example 23. Harmonic reduction of measures 37-47 of "Mowgli's Song Against People"

The last poetic verse begins with an exact transposition of the first six measures to the key of d minor. The chromatic mediant section of the first verse is altered to effect a modulation to G major. The

same descending bass line which preceded the first verse cadence is reharmonized, leading to an identical bVI_3^4 -ii-I cadence in verse 5 (see Example 24).

Example 24. Harmonic reduction of measures 48-56 of "Mowgli's Song Against People"

The heavy emphasis on coloristic harmony in this piece disguises the real dearth of melodic and contrapuntal activity. Again, a triplet rhythmic pattern is a constant feature of the vocal writing (see Example 25). Divided voices are frequent. Vocal ranges are wider than normal for Grainger, although written so that an adjacent voice is usually doubling the part. The instrumentation again emphasizes the lower range, as does the division of vocal parts (SATB¹B²). The men's parts are frequently divided even further.



Example 25. Rhythmic cell of "Mowgli's Song Against People"

As in many American cities, the area surrounding downtown White Plains, New York has been declining in the last quarter century. Within a few blocks of the center of the city there are many fine examples

of the typical suburban home of a preceding generation. Set back on a large wooded lot at 7 Cromwell Place is an attractive two-story, rambling structure in need of a few exterior repairs and a new paint job. From the outside it is indistinguishable from those houses that surround it. Inside the house is a part of the residue of Percy Grainger's variegated life--pianos, a South Sea bell set, manuscripts, a harmonium, assorted pieces of the free music machines, fire proof rooms, an Edison gramophone, perhaps even a whip or two--the miscellany of a life of irregular interests. The neighborhood is once again on the upswing though, with urban renewal projects in evidence all around it.

Grainger's harmonic language is as dated to modern ears as his quaint home in the age of energy shortages and space shuttles. The immediate past has always made contemporaries uncomfortable.¹⁴ Grainger's music is characteristic of a whole group of composers working throughout the first part of the twentieth century with the tools of the nineteenth. Who is to deny their importance? If their influence did not extend to Boulez and Babbitt, it certainly did not escape Britten and Barber. In the final analysis Grainger's music will never rank among that of the masters. But is there not a place for exquisitely crafted beauty by second rank artists? The continual discovery of one obscure composer after another by recording companies, conductors, audio magazines, and the listening public suggests that Grainger's music may be in for its own "renewal" in the not too distant future.

¹⁴c.f. Tinctoris, "There does not exist a single piece of music, not composed within the last forty years, that is regarded by the learned as worth hearing" (Liber de arte contrapuncti, 1477, in Oliver Strunk, Source Readings in Music History, New York: W.W. Norton, 1950, p. 199).

APPENDIX A

A NOTE ON THE DATING OF GRAINGER'S WORKS

Dating of Grainger's compositions poses a special problem to the researcher. We have already seen that side of his personality which was the collector. Just as he collected aural impressions and folk-songs, storing them away for later reference, he collected scraps of his life--ticket stubs, newspaper clippings, programs, letters, etc.--cataloguing them in later years for their eventual repository: the Grainger Museum. So too with his compositions. He saved practically every scrap of manuscript paper on which he sketched, meticulously notating the date and place of composition down to the street address. The published scores of his works reflect this care: printed on most of the title pages are the years of composition and rescoring, often the exact dates.

While we can be thankful for such accuracy of information, there is a problem which complicates the entire dating procedure. Throughout his career, Grainger evidenced a marked insecurity about his compositional efforts. He withheld fully-composed works for years until he was certain of their scoring and performability, making frequent alterations, additions, and deletions, as well as orchestration changes. Because of this habit, the dating of numerous works is spread over a decade, a quarter of a century, even fifty years. The outer sections of "The Beaches of Lukannon," for example, were written in 1898. The middle section was added in 1947! The compositional history of each work is listed in the tables of Appendix B. "The Beaches of Lukannon" is, in fact, not a particularly representative example, for in many cases it is very

difficult to state with any accuracy how much of a given work was composed in what year without extensive research in the Grainger Museum in Australia, the present site of the majority of the manuscripts and sketches. It appears, however, that in a fair amount of the cases, the first compositional activity (sometimes even the sketching of a piece) is the primary material of the finished work. In many cases the secondary date will indicate only the date of scoring, or scoring revisions.

In any case, one important dating consideration cannot be overlooked. As shown in Table III of Appendix B, there are only three published choral compositions begun later than 1913! Of these, the latest (1945) is the "aria" of the KIPLING "JUNGLE BOOK" CYCLE, "The Only Son." The others are "Red Dog" (1941), another late addition to the cycle, and "The Immovable Do," one of the weakest choral settings he wrote.

With the addition of two recent biographies (Slattery and Bird) to the Grainger bibliography, the most pressing research area remaining is a musical examination of the manuscript sources. The recent revitalization of the Grainger Museum bodes well for an ordered study of its contents.

APPENDIX B

LISTINGS OF THE CHORAL WORKS OF PERCY GRAINGER*

*Assembled from Balough, Slattery, pp. 223-245, and manuscripts and scores at the Percy Grainger Library Society in White Plains, New York.

I. Unpublished Choral Settings

(works remaining in sketch or manuscript format in alphabetical order)

<u>Title</u>	<u>Date</u>	<u>Performing forces</u>	<u>Format</u>
"After-Word"	1910-11	unison male chorus, brass	unfinished sketch
"Agincourt Song"	1907	mixed chorus	sketch
"Anthem"	1893	(childhood work)	?
"Ballad of the Bolivar, The" (Kipling text)	1901	male chorus, orch. and banjos	ms.
"Birthday Gift to My Mother"	1893	(childhood work)	?
"Early One Morning"	1901, reworked 1939-40 (arr. of solo song setting)	mezzo-soprano solo and wordless male chorus or 3-part alto chorus	ms.
"Faring Song" (or "A Song of Sweden")	1904-05	voices and inst.	sketch
"Hunt is Up, The"	1899-1901	unison wordless male chorus with winds, brass and low strings	sketch
"Keel Row, The" (folksong)	1901	tenors and basses, whistlers and orch.	sketch
"Love Song of Har Dyal, The" (Kipling text)	1901 arr. for chorus, 1958	mixed chorus	ms.
"Mary Thomson" (folksong)	ca. 1913	mixed chorus	ms.

I. Unpublished Choral Settings (Continued)

<u>Title</u>	<u>Date</u>	<u>Performing forces</u>	<u>Format</u>
"Merchantmen, The" (Kipling text)	1902-03, rev. 1909, '11	male chorus, whistlers, strings, bassoon, 4 horns, and contrabassoon	sketch (?)
"Merry King, The"	1905-06	original sketch is choral later versions for piano and piano with inst.	sketch
"My Dark Haired Maid" ("Mo Néghean Dhu") (folksong)	1900	mixed wordless chorus	ms.
"My Love's in Germany"	1903	?	sketch
"Near Woodstock Town" (retexted as "Thou Gracious Power")	1899, 1903, revised 1951	mixed chorus	ms.
"O Gin I were where Gowrie Runs" (folksong)	1900	mixed wordless chorus and soprano solo	ms.
"Power of Love, The" ("Kjaer lighedens styrke") (folksong)	1922	soprano solo with soprano chorus and inst.	ms.
"Rhyme of the Three Sealers, The" (Kipling text)	1900-01	men and boy's chorus	ms.
"Rimmer and Goldcastle" ("Rimmerhil og Guldborg")	n.d.	?	ms.

I. Unpublished Choral Settings (Continued)

<u>Title</u>	<u>Date</u>	<u>Performing forces</u>	<u>Format</u>
"Rival Brothers, The" ("Hjalmar og Angantyr")	1905, '31, '38, '40, '43	voices and chamber ensemble	ms.
"Sailor's Chanty" (Arthur Conan Doyle)	1901, rewritten 1907	male chorus	sketch
"Shenandoah" (folksong)	1907	unison male chorus and six acc. male solos	ms.
"Song"	1903 (?)	three men's voices and strings	sketch
"Stormy" (chanty)	1907	unison male chorus and four acc. male solos	ms.
"To Wolcott Balestier" (Kipling text)	1901	male chorus, organ	sketch
"We Be Three Poor Mariners"	1901	tenor or baritone solo, male chorus, piano or inst. acc.	sketch
"Willow, Willow" (folksong)	1902-11 rescored 1960	solo song rescored for unison male chorus, harp or piano and strings	ms.
"Wraith of Odin, The"	1903	double mixed chorus, large orchestra	ms.

II. Published Choral Settings
(in alphabetical order)

<u>Title</u>	<u>Comp'd.</u>	<u>Text</u>	<u>Tune</u>	<u>Setting</u>	<u>Publisher</u>	<u>Date of Copyright</u>
"Anchor Song"	1899, 1905 reworked 1915, 1921	Kipling	original	male chorus, baritone solo, and piano	Schott	1923
"At Twilight"	1900, 1909	P. Grainger & **** *****	original	mixed chorus	Schott	1913
"Australian Up-Country Song"	1905, 1928 (choral arr.)	wordless	original	mixed chorus	Schirmer	1930
"Beaches of Lukannon, The"	1898, 1941	Kipling (KJBC)	original	mixed chorus and 9 or more strings	Schott	1958
"Bride's Tragedy, The"	1908, rev. 1909 & 1913	Swinburne	original	double mixed chorus	Schott	1914
"Brigg Fair"	1906, rev. 1911	English folk poem	English folktune	mixed chorus, tenor solo	Forsyth Bros. Schott	1906 1911
"Danny Deever"	1903, re- worked 1922, 1924	Kipling	original	male chorus, bar. solo or chorus and orch. or piano	Schott	1924
"Dollar and a Half a Day"	1908, 1909	chanty	chanty	male chorus, 5 solo voices	Schirmer Schott	1922 1923

II. Published Choral Settings (Continued)

<u>Title</u>	<u>Comp'd.</u>	<u>Text</u>	<u>Tune</u>	<u>Setting</u>	<u>Publisher</u>	<u>Date of Copyright</u>
"Fall of the Stone, The"	1901, 1904	Kipling (KJBC)	original	mixed chorus, 6 male solos, chamber ens.	Schott	1924
"Father and Daughter" ("Fadir og Dottir")	1908-1909	Danish folk poem	Danish folksong	double mixed chorus, 5 male soloists, str., brass, perc., mandol., and guitar band	Schott	1913
"Harvest Hymn" (Himny Tune)	1905, scored 1932	wordless	original	unison chorus	Schirmer	1940
"Hunter in his Career, The"	1904, re- worked 1929	British folk poem	British folktune	1904: dbl. unison men's chorus & orchestra; 1929: unison male or mixed chorus and 4 male solos or 2nd small male chorus and 2 pianos (orch. ad lib.)	Vincent Schirmer & Schott	1904 (?) 1930
"Hunting Song of the Seonee Pack"	1899, slight rev. 1922, opt. parts added 1941 & 1956	Kipling (KJBC)	original	male chorus with opt. winds & strings	Schott	1922

II. Published Choral Settings (Continued)

<u>Title</u>	<u>Comp'd.</u>	<u>Text</u>	<u>Tune</u>	<u>Setting</u>	<u>Publisher</u>	<u>Date of Copyright</u>
"I'm Seventeen Come Sunday"	1905, re- scored 1912	British folk poem	British folktune	mixed chorus and piano, or brass	Schirmer (piano acc.) Schott (brass acc.)	1912 1913
"Immovable Do, The"	1933, 1939; 1940 (choral)	wordless	original	mixed chorus, unacc. or with variety of possible instr. comb.	Schirmer	1941, 1968
"Inuit, The"	1902	Kipling (KJBC)	original	mixed chorus	Schott	1912 134
"Irish Tune from County Derry"	1902, 1911, 1920	wordless	Irish folktune	mixed chorus	Vincent Schott Schirmer Schott & Schirmer (elastic scoring)	1904 1912 1927, '55 1930, '31
"Lads of Wamphray, The"	1904, re- scored 1907	Scotch folk poem	original	male chorus and orchestra or 2 pianos (massed)	Schirmer	1925
"Lost Lady Found, The"	1910, 1938?, 1940, 1950	British folk poem partially wordless	British folktune	mixed, but mostly unison, some div. men's part, and orch. or large chamber ensemble	Schott	1949

II. Published Choral Settings (Continued)

<u>Title</u>	<u>Comp'd.</u>	<u>Text</u>	<u>Tune</u>	<u>Setting</u>	<u>Publisher</u>	<u>Date of Copyright</u>
"Love at First Sight"	?	Ella Grainger	Ella Grainger	mixed chorus, S. solo, or women's chorus and S. solo	Schirmer	1946
"Love Verses from 'The Song of Solomon'"	1899-1901 rescored 1931	Douai Version	original	mixed chorus, mezzo-sop. & tenor solos ch. orch or room music or piano 4 hands	Schott Schirmer B. Schotts Söhne	1931
"Marching Song of Democracy"	1901, rev. 1908, '15, '16, '17; rescored for band 1948	wordless	original	mixed chorus, orch. and organ, or band	Schirmer & Boston Music Universal Ed. Schirmer (band)	1917 1924 1948
"Marching Tune"	1905	ballad sheets	British folk tune	mixed chorus, piano or brass	Forsyth Bros. Schott	? 1911
"Merry Wedding, The" (Bridal Dance)	1912-13 scored 1915	Danish folk poem	original	mixed chorus, 9 solo voices, orch. or piano	Cliver Ditson	1916
"Morning Song in the Jungle"	1905	Kipling (KJBC)	original	mixed chorus	Schott	1912

II. Published Choral Settings (Continued)

<u>Title</u>	<u>Comp'd.</u>	<u>Text</u>	<u>Tune</u>	<u>Setting</u>	<u>Publisher</u>	<u>Date of Copyright</u>
"Mowgli's Song Against People"	1903, scored 1907, '23, scoring rev. 1941, '56	Kipling (KJBC)	original	mixed chorus & chamber ensemble	Schott	1924
"Night Song in the Jungle"	1898, last 7 measures 1924 with material from 1905	Kipling (KJBC)	original	male chorus	Schott	1925
"Only Son, The"	1945, 1947	Kipling (KJBC)	original	Sop. & Ten. solo with or without mixed chorus, chamber ensemble	Schott	1958
"Peora Hunt, The"	1901, 1906	Kipling (KJBC)	original	mixed chorus	Schott	1924
"Recessional"	1905, scored 1929	Kipling	original	mixed chorus	Schott & Schirmer	1930
"Red Dog"	1941	Kipling (KJBC)	original	male chorus	Schott	1958
"Running of Shindand The"	1902 or 1903	Kipling	original	male chorus	Schott	1922

II. Published Choral Settings (Continued)

<u>Title</u>	<u>Comp'd.</u>	<u>Text</u>	<u>Tune</u>	<u>Setting</u>	<u>Publisher</u>	<u>Date of Copyright</u>
"Scotch Strathspey and Reel"	1901, 1911	chanty	chanty	baritone solo, 4 male soloists, orchestra	B. Schotts Söhne	1924
"Sea Wife, The"	1898, 1905	Kipling	original	mixed chorus, orchestra	Schott	1948
"Shallow Brown"	1910, scor. rev. 1923, 1935	chanty	chanty	unison male chorus and male solo with chamber ensemble	Schirmer & Schott	1927, 1954
"Sir Eglamore"	1904, scor. rev. 1912- 1913	British folk poem	British folktune	double mixed chorus and orchestra	Vincent Schott	1904 1912 or 1913
"Soldier, Soldier"	1898, '99 1907, scored 1908	Kipling	original	mixed chorus, 6 solo voices	Schott	1925
"Song of Vermeland, A"	1903 (?)	Swedish folk poem	Swedish folktune	mixed chorus	Vincent	1904
"There Was a Pig Went Out to Dig"	1905, re- scored & shortened 1910	British folk poem	British folktune	female chorus	Schott & Schirmer	1915
"Three Ravens, The"	1899, 1902	British folk poem	British folktune	mixed chorus 5 B♭ clarinets	Schott Schott (rev. text)	1915 1950

II. Published Choral Settings (Continued)

<u>Title</u>	<u>Comp'd.</u>	<u>Text</u>	<u>Tune</u>	<u>Setting</u>	<u>Publisher</u>	<u>Date of Copyright</u>
"Tiger, Tiger"	1905	Kipling (KJBC)	original	male chorus, tenor solo	Schott	1912
"Tribute to Foster"	1913, '14, 1916, scored 1931	Foster & Grainger	Foster	mixed chorus, S,A,T,T,B solos orch. with tuned perc. and musical glasses	Schirmer Oxford	1931 or '32 1934
"Twa Corbies, The"	1903, scored 1909	Scotch folk poem	original	male chorus in unison with strings or piano	Schirmer	1924
"Two Welch Fighting Songs"	1904	Welsh folk poems	Welsh folktunes			
1. "The Camp" ("Y Gadlys")				male unison chorus & mixed chorus, "band" with guitars & brass;	Vincent Winthrop Rogers	1904 1922
2. "March of the Men of Harlech"				double mixed chorus (one in unison), timp. & 4 or more military drums	Vincent Winthrop Rogers	1904 1922
"We Have Fed Our Seas for a Thousand Years"	1900, '04, rescored 1911	Kipling	original	mixed chorus and brass	Schott	1911

II. Published Choral Settings (Continued)

<u>Title</u>	<u>Comp'd.</u>	<u>Text</u>	<u>Tune</u>	<u>Setting</u>	<u>Publisher</u>	<u>Date of Copyright</u>
"Widow's Party, The"	1901 (?) 1906, rescored 1926	Kipling	original	male chorus, mostly unison, piano duet, or orch. or band	Schott Schott (band vers.)	1923 1929
"Ye Banks and Braes O' Bonnie Doon"	1901, scored for orch. 1932	Robert Burns	Scotch folktune	mixed chorus with opt. organ or orch.	Schott Schirmer	1936 1937

III. Published Choral Settings

(in chronological order by date of first compositional activity)

<u>Title</u>	<u>Category</u>	<u>Date of First Activity</u>
"Night Song in the Jungle"	KJBC	Dec. 20, 1898
"The Beaches of Lukannon"	KJBC	Dec. 27-28, 1898
"Soldier, Soldier" (solo version)	Kipling	1898
"Hunting Song of the Seeonee Pack"	KJBC	1898 or '99
"The Three Ravens" (solo version)	Folk	1899
"Love Verses from 'The Songs of Solomon'"	Original	1899
"Anchor Song" (solo version)	Kipling	1899
"We Have Fed Our Sea"	Kipling	1900
"At Twilight"	Original	Oct. 1900
"The Widow's Party"	Kipling	1901
"Marching Song of Democracy"	Original	1901
"Scotch Strathspey and Reel"	Folk	1901
"The Peora Hunt"	KJBC	1901
"The Fall of the Stone"	KJBC	July 20, 1901
"Ye Banks and Braes"	Folk	Oct. 22-24, 1901
"Irish Tune from County Derry"	Folk	1902
"The Inuit"	KJBC	1902
"The Running of Shindand"	Kipling	1902-03
"A Song of Vermeland"	Folk	1903 (?)
"The Twa Corbies"	Original	1903
"Mowgli's Song Against People"	KJBC	April 25-June 29, 1903
"Danny Deever"	Kipling	July 29-31, 1903

III. Published Choral Settings (Continued)

<u>Title</u>	<u>Category</u>	<u>Date of First Activity</u>
"Two Welsh Fighting Songs"	Folk	1904
"The Hunter in his Career"	Folk	1904
"Sir Eglamore"	Folk	1904
"The Lads of Wamphray"	Original	Dec. 5-20, 1904
"Australian Up-Country Song"	Original	1905
"Harvest Hymn"	Original	1905
"Tiger, Tiger"	KJBC	March 24, 1905
"Morning Song in the Jungle"	KJBC	April 14, 1905
"There Was a Pig . . ."	Folk	May 10, 1905
"The Sea Wife"	Kipling	May 28, 1905
"Recessional"	Kipling	August 4, 1905
"Marching Tune"	Folk	Dec., 1905
"I'm Seventeen Come Sunday"	Folk	Dec., 1905
"Brigg Fair"	Folk	1905-06
"Dollar and a half a Day"	Folk	Jan. 8, 1908
"The Bride's Tragedy"	Original	Dec., 1908
"Father and Daughter"	Folk	1908-09
"The Lost Lady Found"	Folk	1910
"Shallow Brown"	Folk	1910
"The Merry Wedding"	Original	1912-13
"Tribute to Foster"	Arrangement	1913
"The Immovable Do"	Original	1933
"Red Dog"	KJBC	1941
"The Only Son"	KJBC	July, 1945

IV. Published Choral Settings

(in chronological order by date of Copyright)

<u>Title</u>	<u>Category</u>	<u>Date of Copyright</u>
"The Hunter in his Career"	Folk	1904
"Irish Tune from County Derry"	Folk	1904
"Sir Eglamore"	Folk	1904
"A Song of Vermeland"	Folk	1904
"Two Welsh Fighting Songs"	Folk	1904
"Brigg Fair"	Folk	1906
"Marching Tune"	Folk	1911
"We Have Fed Our Seas"	Kipling	1911
"The Inuit"	KJBC	1912
"Morning Song in the Jungle"	KJBC	1912
"Tiger, Tiger"	KJBC	1912
"Soldier, Soldier"	Kipling	1912-13
"I'm Seventeen Come Sunday"	Folk	1912-13
"Father and Daughter"	Folk	1913
"At Twilight"	Kipling	1913
"The Bride's Tragedy"	Original	1914
"There was a Pig Went Out to Dig"	Folk	1915
"The Three Ravens"	Folk	1915
"The Merry Wedding"	Original	1916
"Marching Song of Democracy"	Original	1917
"The Running of Shindand"	Kipling	1922
"Hunting Song of the Seeonee Pack"	KJBC	1922
"Dollar and a half a Day"	Folk	1922

IV. Published Choral Settings (Continued)

<u>Title</u>	<u>Category</u>	<u>Date of Copyright</u>
"Anchor Song"	Kipling	1923
"The Widow's Party"	Kipling	1923
"The Twa Corbies"	Original	1924
"The Peora Hunt"	KJBC	1924
"Mowgli's Song Against People"	KJBC	1924
"Night Song in the Jungle"	KJBC	1924
"Scotch Strathspey and Reel"	Folk	1924
"Danny Deever"	Kipling	1924
"The Lads of Wamphray"	Original	1925
"Night Song in the Jungle"	KJBC	1925
"Soldier Soldier"	Kipling	1925
"Shallow Brown"	Folk	1927
"Recessional"	Kipling	1930
"Australian Up-Country Song"	Original	1930
"Love Verses from 'The Song of Solomon'"	Original	1931
"Tribute to Foster"	Arrangement	1931 or '32
"Ye Banks and Braes"	Folk	1936
"Harvest Hymn"	Original	1940
"The Immovable Do"	Original	1941
"The Sea Wife"	Kipling	1948
"The Lost Lady Found"	Folk	1949
"Beaches of Lukannon"	KJBC	1958
"The Only Son"	KJBC	1958
"Red Dog"	KJBC	1958

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