

# SETTINGS OF SONGS & TUNES FROM WILLIAM CHAPPELL'S "OLD ENGLISH POPULAR MUSIC"

(by kind permission of Chappell & Co., Ltd.)

## № 2. "MY ROBIN IS TO THE GREENWOOD GONE"

Mo te hoa takatapui  
Roger Quilter.

A room-music ramble upon the first 4 bars of the old tune of that name,  
for Flute, English horn, and 6 strings

fiddle, 2 middle-fiddles (*viola*), 2 bass-fiddles (*'cello*) & double-bass

by

PERCY ALDRIDGE GRAINGER.

begun: 10.3.12. ended: 5.5.12.

||

The bit of the old song I have used is:

# "MY ROBIN IS TO THE GREENWOOD GONE"

Mo te hoa takatapui  
Roger Quilter.

## FULL SCORE.

(of original version for room-music eight-some)

WITH A DROWSY LILT. M. M. ♩ = between 152 & 168.

Flute.

English Horn.  
(Cor. ingl.)

Fiddle.  
(Viol.)

1st Middle-Fiddle.  
(Viola.)

2nd Middle-Fiddle.

1st Bass-Fiddle.  
(Cello.)

2nd Bass-Fiddle.

Double-Bass.

Muted  
(con sord.)

5

(not muted) very feelingly and vibrantly

*mp* (molto espress e vibrato)

Muted  
(con sord.)

Muted  
(con sord.)

Muted  
(con sord.)

Muted  
(con sord.)

*p*

[illegible]

off with mute  
(senza sord.) 1st speed [20] *pp* [25]

(My ro - bin is to the green - wood gone) to the fore  
(a tempo) (con sord.) (poco marc.)  
accompanyingly  
(quasi accompagnamento)

In time  
(a tempo) *pp*

In time  
(a tempo) *pp*

In time  
(a tempo) *pp*

Musical score for measures 30-35. The score is in G major (one sharp) and 4/4 time. It features a piano (p) introduction, followed by measures 30-35. Measure 30 has a piano (pp) dynamic. Measure 31 has a piano (p) dynamic. Measure 32 has a mezzo-piano (mp) dynamic. Measure 33 has a piano (p) dynamic. Measure 34 has a piano (p) dynamic. Measure 35 has a piano (p) dynamic. The score includes a "Plucked (pizz.)" instruction with a mezzo-forte (mf) dynamic in measure 35.

Musical score for measures 40-45. The score is in G major (one sharp) and 4/4 time. It features a piano (p) introduction, followed by measures 40-45. Measure 40 has a piano (p) dynamic. Measure 41 has a mezzo-forte (mf) dynamic. Measure 42 has a forte (f) dynamic. Measure 43 has a mezzo-forte (mf) dynamic. Measure 44 has a mezzo-forte (mf) dynamic. Measure 45 has a mezzo-forte (mf) dynamic. The score includes a "louden (cresc.)" instruction in measure 40, a "feelingly (espress.)" instruction in measure 41, a "louden (cresc.)" instruction in measure 42, a "louden (cresc.)" instruction in measure 43, a "Bowed (arco)" instruction in measure 44, and a "louden (cresc.)" instruction in measure 45.

feelingly (*espress.*)

*mf* well to the fore  
(Solo. Ben sentito)

On with mute

*p* slightly to the fore  
(*po.o marc.*)

*pp* accompanyingly  
(*quasi accompagnamento*)

*pp* accompanyingly  
(*quasi accompagnamento*)

*pp* accompanyingly  
(*quasi accompagnamento*)

50 55

[illegible]

Musical score for "The Swan" by Camille Saint-Saëns, Op. 20, No. 6. The score is for a full orchestra and includes dynamic markings such as *mp*, *p*, *pp*, *ppp*, and *p (or mp)*. It also includes performance instructions like "feelingly (*espress.*)" and "Bowed (*arco.*)". The score is divided into measures 65, 70, and 75.

louden  
(cresc.)

louden  
(cresc.)

mf

slightly lingeringly  
(poco sost.)

slightly lingeringly  
(poco sost.)

80

louden  
(cresc.)

ppp

Off with mute

p

louden  
(cresc.)

louden  
(cresc.)

louden  
(cresc.)

slightly lingeringly  
(poco sost.)

soften (dim.)

mf

slightly lingeringly  
(poco sost.)

soften (dim.)

mf

slightly lingeringly  
(poco sost.)

soften (dim.)

mf

Plucked  
(pizz.)

quicken (accel.) in time (a tempo) louden (cresc.)

85 pp

quicken (accel.) in time (a tempo) 90

Without mute (senza sord.)

mf louden (cresc.)

quicken (accel.) in time (a tempo)

louden lots (molto cresc.)

louden (cresc.)

mp louden lots (molto cresc.)

Bowed (arco.)

mp louden (cresc.)

don't soften (non dim.)

slow off (rit.)

1st speed (a tempo)

95

don't soften (non dim.)

slow off (rit.)

100

1st speed (a tempo)

On with mute

slow off (rit.)

1st speed (a tempo)

Plucked (pizz.)

1st speed (a tempo)

feelingly  
(*espress.*)

*f*

*pp*

*ppp*

105

Muted  
(*con sord.*)

*pp*

slight (*poco*)

*p*

vibratingly and feelingly  
(*vibrato ed espress.*)

*pp*

*ppp*

110

Off with mute

*ppp*

*ppp*

slight (*poco*)

*ppp*

Bowed (*arco.*)

*ppp*

*mp*

*mf*

*f*

115

vibrate  
(*vibrato.*)

Without mute  
(*senza sord.*)

very feelingly (*molto espress.*)

*mf*

vibrate  
(*vibrato.*)

Plucked  
(*pizz.*)

*f*

Bowed  
(*arco.*)

*ppp*

lots  
(*molto.*)

*pp*

*pp*

*pp*

Plucked  
(*pizz.*)

*mp*

120

*f* to the fore and feelingly  
(*ben sentito ed espress.*)



[illegible]

135

140

slacken (rit.) in time (a tempo)

pp

mf (or f)

slacken (rit.) in time (a tempo)

mp pp

pp in time (a tempo)

p mf

On with mute

slacken (rit.) in time (a tempo)

mp pp

pp p mf pp

Bowed (arco.)

slacken (rit.) in time (a tempo)

mp pp

pp

slacken (rit.) in time (a tempo)

mp pp

pp

Bowed (arco.)

p pp

[illegible][illegible]

165 gradually slow off (rit poco a poco) 170 175 long (lunga)

gradually slow off (rit poco a poco) soften (dim.)

pp pp ppp

gradually slow off (rit poco a poco)

gradually slow off (rit poco a poco)

gradually slow off (rit poco a poco)

gradually slow off (rit poco a poco)

gradually slow off (rit poco a poco)

pp p ppp

long (lunga)

long (lunga)

long (lunga)

long (lunga)

long (lunga)

pp long (lunga)

long (lunga)

ppp

in time (a tempo)

but richly (ma sonore) in time (a tempo)

Plucked (pizz.) 180 185 190

in time (a tempo)

Plucked (pizz.)

in time (a tempo)

Plucked (pizz.)

in time (a tempo)

Plucked (pizz.)

Off with mute

Without mute (senza sord.)

Bowed (arco) natural harmonic on 4th string.

long

Plucked (pizz.) p pp

# PERCY ALDRIDGE GRAINGER

OWN  
WORKS.

## Kipling Settings.

(In which no folk-music  
tunes are used.)

- Nr. 1. "DEDICATION" (from "The Light that Failed").  
Song for man's high voice and piano ... .. Net.  
s. d. 2 0
- Nr. 2. "WE HAVE FED OUR SEA FOR A THOUSAND YEARS" (from "The Seven Seas").  
For mixed chorus (men and boys or women), brass and strings (strings can be done without at will).  
Full score ... .. 3 0  
Choral and piano score (to sing from) ... .. 0 6  
Band parts, each ... .. 0 6
- Nr. 3. "MORNING SONG IN THE JUNGLE" (from "The Second Jungle Book").  
For unaccompanied mixed chorus. Choral and piano score (to sing from) ... .. 0 6
- Nr. 4. "TIGER-TIGER" (from "The Jungle Book").  
For unaccompanied men's chorus, or man's high voice single (tenor solo), and men's chorus.  
Choral and piano score (to sing from) ... .. 0 6

MANY MORE TO FOLLOW.

## Room-music Tit-bits.

- Nr. 1. MOCK MORRIS.  
For string six-some (six single strings), or string band (seven-part)  
Score ... .. 2 6  
Parts ... .. 6d. each net, or the set 3 6
- Nr. 2. CLOG DANCE:—"HANDEL IN THE STRAND"  
For three-some (piano, fiddle and bass-fiddle ('cello)), or four-some (piano, fiddle middle-fiddle (viola) and  
bass-fiddle), or 2 pianos and mixed strings.  
Score (piano part) ... .. 2 6  
String parts, each ... .. 0 6

MORE TO FOLLOW.

- "A REIVER'S NECK-VERSE." Words by A. C. SWINBURNE. (Poems and Ballads, 3rd Series).  
Song for voice and piano ... .. Net.  
s. d. 2 0

# PERCY ALDRIDGE GRAINGER

SETTINGS OF  
FOLK-MUSIC.

## British Folk-music Settings.

Settings of English and Celtic folk-songs, dance tunes, sea-chanties,  
Morris dance tunes, and so on, for all sorts of combinations.

- Nr. 1. "MOLLY ON THE SHORE." Irish Reel.  
For string four-some (four single strings), or string bands (no double basses).  
Score ... .. 2 0  
Parts ... .. 6d. each, or the set 2 0
- Nr. 2. "THE SUSSEX MUMMERS' CHRISTMAS CAROL."  
For piano ... .. 2 0
- Nr. 3. "SHEPHERD'S HEY." Morris Dance.  
For room-music twelve-some (flute, clarinet, [horn, at will,] baritone English concertina, and eight strings).  
Score ... .. 2 6  
Parts ... .. 4d. each, or the set 4 0
- Nr. 4. "SHEPHERD'S HEY." Morris Dance.  
Dished-up for piano ... .. 2 0
- Nr. 5. IRISH TUNE FROM COUNTY LONDONDERRY.  
For unaccompanied mixed chorus, without words (sing on "Ah," and so on). Choral score (to sing from) ... 0 4
- Nr. 6. IRISH TUNE FROM COUNTY LONDONDERRY.  
Dished-up for piano ... .. 2 0
- Nr. 7. "BRIGG FAIR." (Folk-song from Lincolnshire).  
For a man's high voice single (tenor solo), and mixed chorus. Choral and piano score (to sing from) ... 0 4
- Nr. 8. "I'M SEVENTEEN COME SUNDAY." (Folk-song from Lincolnshire and Somerset).  
For mixed chorus and brass band. Choral and piano score (to sing from) ... .. 0 4
- Nr. 9. MARCHING TUNE. (Folk-song tune from Lincolnshire).  
For mixed chorus and brass band. Choral and piano score (to sing from) ... .. 0 4
- Nr. 10. "DIED FOR LOVE." (Folk-song from Lincolnshire).  
For voice accompanied by flute, clarinet and bassoon, or 3 muted strings.  
Score and voice and piano version ... .. 2 6  
Wind and string parts, each ... .. 0 6

MANY MORE TO FOLLOW.

## Settings of songs and tunes from William Chappell's "Old English Popular Music."

- Nr. 1. "WILLOW WILLOW."  
For voice (man's or woman's) accompanied by guitar and 4 muted strings.  
Score ... .. 2 6  
Parts, each ... .. 0 6  
Voice and piano version ... .. 2 0
- Nr. 2. "MY ROBIN IS TO THE GREENWOOD GONE." (A ramble upon the old tune of that name).  
For flute, English horn, and 6 strings. Score ... .. 2 6  
Parts, each ... .. 0 6  
Piano version ... .. 2 0

MORE TO FOLLOW.

## Settings of Dance-Folksongs from the Faeroe Islands.

- Nr. 1. "FATHER AND DAUGHTER." (FADIR OG DÓTTIR). English version.  
For five men's single voices, double mixed chorus, string and brass band (and mandoline and guitar band, at will).  
First chorus, women, each ... .. 0 4  
"men, ... .. 0 4  
Second "women " ... .. 0 4  
"men " ... .. 0 4

MORE TO FOLLOW.

# Grainger's Room-Music Concerts

Spring 1925

## PROGRAM NOTES by PERCY GRAINGER

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In the term "Room-music" I embrace all music (whether for one, few or many instruments, and whether the parts are single or massed) that is intended for performance in rooms or quite small halls or is at its best under really intimate conditions. I feel that programs of such music, in order to present with greatest freshness the compositions of which they consist, should be "orchestrated" with regard to tonal contrasts in the employment of the total sound-bodies involved much as are the different movements of such suites as Tchaikovsky's "Nutcracker," Bizet's "L'Arlesienne," Grieg's "Peer Gynt"; where the strings are first heard without cellos or basses and later complete, or where string orchestra relieves full orchestra most tellingly. This scheme, applied to room-music, means that vocal numbers should offset instrumental, that a *capella* part-songs should alternate with instrumentally accompanied choruses, that pianos should be juxtaposed to wind or strings and that contrasts of smaller and larger groupings of performers should be consciously employed as a means of effect in the choice of works to be associated together on any given program.

### CONCERT OF APRIL 26th 1925<sup>1</sup> (All-Grainger Program)

My works to be presented will be seen to date from 1898 to 1912. Owing to my very slow methods of composition, based upon frequent experimentation and again and again repeated rescoring, most of the many chamber works I have begun in more recent years are not yet ready for performance, though I hope to bring them forward in later room-music concerts. My experiments with large chamber combinations and the blending of voices, reeds, guitars, strings, concertina or harmonium, percussion, etc., in proportions and choice of performers varying with each composition, began around 1899 and thus antedated by several years the European Continental renaissance of larger chamber groupings that came to a head with Arnold Schoenberg's "Kammersymphonie" (1906). What chiefly actuated me was my fondness for the individualistic quality obtainable with solo (as contrasted with massed) parts and the intensity, for climaxes and out-bursts, that can be had, in rooms and quite small halls, of the nasal or reedy resonance of wood-winds (why should the oboe, for instance, always be heard *only* as a *distant-sounding* instrument—which is the impression it makes in larger concert halls?). This intensity of *quality* obtainable with large room-music blends has, in the case of the normal symphony orchestration, to be replaced by *quantity*, owing to the obliterating over-weight of greatly massed strings and to the exigencies of large halls in which only the blare of the brass is sufficiently incisive for truly climactic moments—a factor that seemed to me to tend towards poverty of color choices and loss of instrumental individualisticness.

### ENGLISH DANCE (composed 1899-1909) for 6 hands at 2 pianos,

PERCY ALDRIDGE GRAINGER

(Born Brighton, Vic., Australia, 1882)

In no sense an attempt to write in the style of any particular English dance-form, nor based upon folk music in any way, my "English Dance" is the result of an urge to express in large form that combination of athletic energy and rich warmth that is a characteristic of English music in general. The work is dedicated to Cyril Scott.

There are moments when the music bears an obvious, though superficial, likeness to a passage in "Die Meistersinger." The musical context is, however, far more deeply indebted to the second section of the first of Grieg's "Norwegian Dances" (op. 35, for piano, 4 hands)—that flash of vividly inspired Griegian originality that seems to have proved directly or indirectly fructifying to several composers.

The general lay-out of the musical form is on very broad and simple lines and will be found to follow Bach's formal technic more closely than that of any more recent compositional styles—particularly in the length of the sections, in the uneventful "flow" of the form, in the eschewal of smaller contrasts and in the uniformity of almost unbroken peg-away even rhythms. In nature at its sublimest (in the desert, on the ocean, and the like) a certain monotony is generally present; the smaller elements of contrast do not intrude upon the all-pervading oneness of the larger impression. With Bach a somewhat analogous order of things still prevails in his form and in his color scheme. A certain samishness is wooed, consciously or unconsciously, in the interests of homogeneity. With the advent of the Haydn-Mozart-Beethoven period these larger considerations were, of course, set aside for the attainment of greater characterization, sharper variety, and a more "human" touch, and owing to a smaller conception of form and a more lax instinct for style—with corresponding compensations, doubtless. Personally, I have always felt that Bach's methods provide the most useful hints towards the solution of certain problems of modern composition; especially where we are concerned with "large form" (music emancipated from the small sectionalness and constant thematic reiterations of sonata-form), with athletic and "nature" moods and the impersonal presentation of cosmic energy, as in the present case.

## HILL-SONG No. 1 (composed 1901-1902)..... GRAINGER

*For piccolo, flute, oboe, English horn, bassoon, double-bassoon, sopranino sarrusophone, heckelphone, soprano saxophone, alto saxophone, horn, trumpet, euphonium, kettle-drums, cymbals, harmonium, piano, 2 violins, 2 violas, 2 cellos, bass.*

My Hill-Songs (Nos. 1 and 2) arose out of thoughts about and longings for the wildness of hill countries, hill peoples and hill musics (such as the Scottish Highlands, the Himalayas, the bagpipes, and the like).

Following upon experiments in beatless music (in which there is no standard duration of beats and in which the irregular rhythmic impulses of the various polyphonic parts occur independently and at different moments) in 1899, Hill-Song 1 (composed 1901-1902), with its very irregular barrings (constant changes of  $1\frac{1}{2}$ ,  $2\frac{1}{2}$ ,  $3\frac{1}{2}$ , 7, 5, 5, 1, etc., as well as of the more usual time-signatures) and further irregularization

by means of definitely prescribed *rubati*, is a sort of "half-way house" between real beatless music and ordinary music of regular beats and barrings.

Endeavoring to attain the greatest possible inventive energy and in order to avoid redundancy, there is no premeditated repetition or development of thematic material, the underlying formal idea being to keep the musical inventivity throughout at the white heat of thematic creation and to spread it evenly over the entire length of the piece and over its minor textural details alike—as if the whole composition, from first to last, were one unbroken theme. Thus, as regards the musical form of the composition, the only binding elements are the *unity of type* of the thematic invention and the onward flow of the emotional urge.

As regards instrumentation, the desire has been (1) to develop the wild bagpipe tone-quality into complex polyphonic streams, (2) to seek climax expression in the nasal intensity of double-reeds rather than in the blare of brass, (3) and to attain with 23 instruments in a *small hall* a greater richness and intensity than can be obtained of a hundred instruments in a large hall. Originally scored (in 1902) for 21 wood-winds (2 small flutes, 6 oboes, 6 English horns, 6 bassoons and double-bassoon) the present radical reorchestration was undertaken in 1921 and slightly revised in 1923.

## KIPLING SETTINGS (composed 1898-1906)..... GRAINGER

*Poems of India and the Jungle (by permission of the author, Mr. Rudyard Kipling) set for voices, accompanied and unaccompanied.*

These settings, written under the strong spell cast upon me by the curiously "Nordic" note of Kipling's Jungle verses (the passion for the face of virgin nature, the intimate sympathy with the wild creatures that roam the jungle, the revolt against civilization), were undertaken in a "narrative" rather than in a dramatic style. That is to say, in my settings the rhythmic and lyrical elements of the verses were more considered than the concrete events and actions which they portray. All my Kipling settings are dedicated to my beloved mother.

### (a) The Fall of the Stone

(From "Plain Tales from the Hills")  
By the Hoof of the Wild Goat uptossed,  
From the cliff where she lay in the Sun,  
Fell the Stone  
To the Tarn where the daylight is lost,  
So she fell from the light of the Sun  
And alone!

Now the fall was ordained from the first  
With the Goat and the Cliff and the Tarn,  
But the Stone  
Knows only her life is accursed  
As she sinks from the light of the Sun  
And alone!

Oh Thou Who hast builded the World,  
Oh Thou Who hast lighted the Sun,  
Oh Thou Who hast darkened the Tarn,  
Judge Thou  
The sin of the Stone that was hurled  
By the goat from the light of the Sun,  
As she sinks in the mire of the Tarn,  
Even now—even now—even now!

### (b) Night Song in the Jungle

(From "The Jungle Book")  
Now Chil the Kite brings home the night  
That Mang the Bat sets free—  
The herds are shut in byre and hut  
For loosed till dawn are we.  
This is the hour of pride and power,  
Talon and tush and claw.  
Oh hear the call!—Good hunting all  
That keep the Jungle Law!

### (c) Morning Song in the Jungle

(From "The Second Jungle Book")  
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!"  
Now horn and pelt, our peoples melt,  
In covert to abide;

Now, crouched and still, to cave and hill  
 Our Jungle Barons glide.  
 Now, stark and plain, Man's oxen strain,  
 That draw the new-yoked plough;  
 Now, stripped and dread, the dawn is red  
 Above the lit *talao*.

Ho! Get to lair! The sun's aflare  
 Behind the breathing grass:  
 And creaking through the young bamboo  
 The warning whispers pass.  
 By day made strange, the woods we range  
 With blinking eyes we scan;  
 While down the skies the wild duck cries:  
*"The Day—the Day to Man!"*

The dew is dried that drenched our hide,  
 Or washed about our way;  
 And where we drank, the puddled bank  
 Is crisping into clay.  
 The traitor Dark gives up each mark  
 Of stretched or hooded claw;  
 Then hear the Call: *"Good rest to all  
 That keep the Jungle Law!"*

#### (d) Hunting-Song of the Seonee Pack (From "The Jungle Book")

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!

#### (e) The Peora Hunt (From "Plain Tales from the Hills")

Pit where the buffalo cooled his hide,  
 By the hot sun emptied, and blistered and dried;  
 Log in the reh-grass, hidden and lone;  
 Bund where the earth-rat's mounds are strown;  
 Cave in the bank where the sly stream steals;  
 Aloe that stabs at the belly and heels,

Jump if you dare on a steed untried—  
 Safer it is to go wide—go wide!  
*Hark, from in front where the best men ride:—  
 "Pull to the off, boys! Wide! Go wide!"*

#### (f) "Tiger-Tiger!" (From "The Jungle Book")

What of the hunting, hunter bold?  
*Brother, the watch was long and cold.*  
 What of the quarry ye went to kill?  
*Brother, he crops in the jungle still.*  
 Where is the power that made your pride?  
*Brothers, it ebbs from my flank and side.*  
 Where is the haste that ye hurry by?  
*Brother, I go to my lair to die!*

#### (g) Mowgli's Song against People (From "The Second Jungle Book")

I will let loose against you the fleet-footed vines—  
 I will call in the Jungle to stamp out your lines!  
 The roofs shall fade before it,  
 The house-beams shall fall,  
 And the *Karela*, the bitter *Karela*,  
 Shall cover it all!

In the gates of these your councils my people shall sing,  
 In the doors of these your garner the Bat-folk shall  
 cling;  
 And the snake shall be your watchman,  
 By a heartstone unswept;  
 For the *Karela*, the bitter *Karela*,  
 Shall fruit where ye slept!

Ye shall not see my strikers; ye shall hear them and  
 guess;  
 By night, before the moon-rise, I will send for my cess,  
 And the wolf shall be your herdsman  
 By a landmark removed,  
 For the *Karela*, the bitter *Karela*,  
 Shall seed where ye loved!

I will reap your fields before you at the hands of a host;  
 Ye shall glean behind my reapers for the bread that is  
 lost;  
 And the deer shall be your oxen  
 On a headland untilled,  
 For the *Karela*, the bitter *Karela*,  
 Shall leaf where ye build!

I have untied against you the club-footed vines—  
 I have sent in the Jungle to swamp out your lines!  
 The trees—the trees are on you!  
 The house-beams shall fall,  
 And the *Karela*, the bitter *Karela*,  
 Shall cover you all!

### "MY ROBIN IS TO THE GREENWOOD GONE" (composed 1912) .....GRAINGER

*For flute, English horn, violin, 2 violas, 2 cellos and bass.*

A ramble upon the first four bars of the old English tune, "My Robin is to the Greenwood gone," as given in William Chappell's "Old English Popular Music," edited by H. E. Wooldridge (Chappell & Co., London, 1893). The continuation of the melody, beyond its first four bars, and the free ramble that follows are not based on any traditional material. The setting is dedicated to Roger Quilter.

# SCOTCH STRATHSPEY AND REEL, INLAID WITH SEVERAL SCOTCH AND IRISH TUNES AND A SEA-CHANTY (composed 1901-1911) ..... GRAINGER

*For 4 men's voices, flute, oboe, clarinet, bassoon, xylophone, harmonium, 2 guitars, 3 violins, 2 violas, 3 cellos and bass.*

It is curious how many Celtic dance tunes there are that are so alike in their harmonic schemes (however diverse they may be rhythmically and melodically) that any number of them can be played together at the same time and mingle harmoniously. Occasionally, a sea-chanty will fit in perfectly with such a group of Celtic tunes.

If a roomful of Scotch and Irish fiddlers and pipers and any nationality of English-speaking chanty-singing deep-sea sailors could be spirited together and suddenly miraculously endowed with the gift for polyphonic improvisation enjoyed, for instance, by South Sea Island Polynesians, what a strange, merry, friendly Babel of tune, harmony and rhythm might result! My setting of the Strathspey mirrors the imagination of such a contingency, using 6 Scotch and Irish tunes and halves of tunes that go well with each other and a chanty that blends amiably with the lot. These 7 melodies are heard together in the second climax of the strathspey—bars 103—110.

In the reel no such conglomeration of traditional tune-stuffs is undertaken, but the South Sea Island type of improvised harmonic polyphony is occasionally reflected, the reel tune occurs in augmentation on the xylophone, and towards the end of the work I have added a counter-tune of my own to the words of the sea-chanty.

The underlying tune in the strathspey is "Marquis of Huntly" and in the reel "The Reel of Tulloch" (Thulichan), as given in the articles on "Strathspey" and "Reel," respectively, in Grove's "A Dictionary of Music and Musicians." Of the other tunes employed in the strathspey a Scotch tune was quoted to me by the painter, Hugo Rumbold, and the Irish tunes are No. 983 and No. 319 in "The Complete Petrie Collection of Irish Music," edited by Charles Villiers Stanford (Boosey & Co.). The sea-chanty, entitled "What Shall We Do with a Drunken Sailor," is a top-sail haulyards chanty from Mr. Charles Rosher's fine collection, and used by his kind permission. Its text is as follows:

1st Man: What shall we do with a drunken sailor? (twice)

2nd Man: Put 'im in the long-boat and let 'im lay there,  
Early in the morning.

Chorus: Way ho! and up she rises, (thrice)  
Early in the morning.

My setting was conceived and worked out in the years 1901-1911, and is dedicated to Balfour Gardiner, who conducted the first performance, which took place on May 21st, 1912 at a concert of my room-music compositions at Aeolian Hall, London—my beloved mother playing one of the guitar parts.



# Concert of May 3rd, 1925

## KAMMERSYMPHONIE (Chamber Symphony) in one movement .....FRANZ SCHREKER

(Born of Austrian parents at Monaco, 1878)

For flute, oboe, clarinet, bassoon, horn, trumpet, trombone, kettle-drums, percussion, harp, celesta, harmonium, piano, 4 violins, 2 violas, 3 cellos, 2 basses (composed 1916).

Franz Schreker's Chamber Symphony, composed in 1916, is typically Austrian in its exquisite refinement. I regard it as the most finished and masterly treatment of the solo chamber orchestra (certainly the most beautiful in point of sensuous sound) that has, to my knowledge, come out of the German and Austrian large-chamber movement. Of course, such a work can only be adequately judged when heard in the original solo orchestration prescribed by the composer. Too often such scores are first heard with a distorted balance of sound, resulting from an augmentation of the string parts undertaken in large hall performances. The impulse behind all these large-chamber orchestrations is probably the dual desire for a greater clarity and individuality of sound and exactness of tonal balance than is possible with the full symphony orchestra and for a greater polyphonic range and variety of timbres than was compassed by the conventional chamber groupings (quartets, trios, etc.), of the post-Bach "classical" period. The unostentatious but ever-growing influence of Bach upon the minds of present-day composers is seemingly asir behind this turn of taste.

Though couched in one continuous movement the chamber-symphony clearly shows the following divisions of type and *tempo*:

- (a) Introduction, at first of a dreamy, eerie nature and later foreshadowing some of the thematic material of later sections (particularly of c).
- (b) *Allegro vivace* of "first movement" type, chiefly flowing, energetic and polyphonic; finally drifting into a partial repeat of (a).
- (c) *Adagio*, deeply emotional and *cantabile* in all its phases and very vehement in its brilliant climax.
- (d) *Scherzo, Allegro vivace*, wherein elfin sportiveness alternates with old-fashioned "wig and powder" mock pomposity.
- (e) Recapitulation of (b) (*Allegro vivace*).
- (f) Coda, mainly consisting of elements from (a) and (c), fading out into a tender and fragile close.

The recapitulation of (b), that occurs as (e), shows interesting examples of the extent to which Schreker's musical ideas are independent of expression by means of specific *timbres*. In the recapitulation whole sections that were originally heard on the winds are now transferred in their entirety to the strings, the harp now carries chords that figured first on the reeds and other similar color-substitutions are made *en masse* and obviously according to a definite plan and line of thought. This emancipation of the musical context from association with particular *timbres* is an outstanding development of our present compositional era.

## NEGRO FOLK-SONG DERIVATIVES

.....R. NATHANIEL DETT

(Born Drummondville, Ont., Canada, 1882)

R. Nathaniel Dett, in his choral writing, combines cosmopolitan compositional culture and individualistic creative characteristics with a rich heritage of Negro vocal traditions. There is in his treatment of blended human voices (as, in a somewhat different way, there also is in Rachmaninoff's "Anthems") that innate sonority and vocal naturalness that seems to result only from accumulated long experience of untrained improvised polyphonic singing, such as that of Southern Negroes, South Sea Polynesians and Russian peasants. These things are branches of the very tree of natural communal song.

### (a) Gently, Lord, O gently lead us

(A Bahama Folk Song in the form of an Anthem)

Gently, Lord, O gently lead us,  
Pilgrims in this vale of tears;  
Through the trials yet decreed us,  
Till our last great change appears.  
When temptation's darts assail us,  
When in devious paths we stray,  
Let Thy goodness never fail us,  
Lead us in Thy perfect way.  
In the hour of pain and anguish,  
In the hour when death draws near,  
Suffer not our hearts to languish,  
Suffer not our souls to fear.  
And when mortal life is ended,  
Bid us in Thine arms to rest,  
Till by angel bands attended,  
We awake among the blest.

### (b) Somebody's Knocking at your Door

Somebody's knocking at your door;  
O sinner, why don't you answer?

Knocks like Jesus;  
O sinner, why don't you answer?  
Somebody's knocking at your door.

### (c) Don't be weary, Traveler

Don't be weary, traveler,  
Come along home to Jesus!  
Come home, O traveler,  
Come along home.  
With thy burden,  
(Come along home to Jesus!)  
All ye that labor,  
(Come along home to Jesus!)  
And are heavy laden,  
(Come along home to Jesus!)  
Take my yoke upon you and learn of me;  
For my yoke is easy, my burden is light,  
And ye shall find rest unto your souls.  
Don't be weary, traveler,  
Come along home to Jesus!  
Weary traveler,  
Come along, come along home.

(Born New York City, 1875; died Paris, 1921)

*Two Spanish-Indian melodies used in Religious Festivals near Santa Fe, New Mexico, collected and arranged by Natalie Curtis and orchestrated from her scoring-sketches by Percy Grainger for 4 woodwinds, 2 horns, harps, bells, piano and 6 strings.*

- (a) Lenten Chant (Crucifixion Hymn): "Sangre de Cristo" ("Blood of Christ").  
(d) "Matachina" Dance.

Natalie Curtis' work, as a whole, forms one of the most perfect flowers in the already considerable nosegay of American musical everlastings. Lovely being and exquisite musician that she was, she possessed, as collector and arranger of primitive music, a wondrous gift of penetrating into the inner soul of the art of alien peoples—partly through her tenderly sympathetic and intuitive nature, partly through her unique technical and cultural equipment. These qualities and powers are evidenced in these short New Mexican settings no less than in her monumental works "The Indians' Book" (Harper & Bros.), "Negro Folk-songs," 4 vols. (G. Schirmer, Inc.) and "Song and Tales from the Dark Continent" (G. Schirmer, Inc.). The two "Memories of New Mexico," in a somewhat shorter form and a different orchestration, were first performed by Mr. George Barrère and "The Little Symphony Orchestra."

The airs used in these settings are obviously of Spanish rather than of Indian origin: So, too, are the dark and fanatical religious festivals in which they are still employed—an almost unaltered survival of the Middle Ages. The Lenten Chant was sung by the "Penitentes," whose ceremony is partially described in the following excerpt from one of Natalie Curtis' letters: "A procession of men, naked to the waist, bare-legged and bare-footed, their backs streaming blood from self-flagellation, and on their shoulders, resting on a pad of thorned-cactus that sunk deep into the flesh, each man bore an enormous cross, some twenty, some twenty-five feet long—a whole tree. They chanted their own song, which, as our driver expressed it, 'was the most pitifulest sound ever heard by human ear.' I think I have failed to convey the intense sincerity of the people and the solemn though terrible import of their rites. We more highly civilized people have specialized the drama, like all else. Specialists act, and we passively go to see them. But these more primitive people *are themselves their drama*."

The "Matachina" was danced by "a little girl in a white veil who personifies virtue in open fifths." In scoring these numbers I have kept close to the copious indications of orchestration contained in Natalie Curtis' manuscripts. In the middle section of the "Lenten Chant" I have tried to fulfil the following direction: "Solemn organ sound, sustained by the knelling bell-sound." The entire musical context of both settings is provided by Natalie Curtis' manuscripts, with the exception of the short interlude section of the "Matachina," where I have developed a "quick tripping tune with discordant and unrelated guitar thrummings," according to wishes expressed to me by the arranger.

## "LOST IN THE HILLS" (Den Bergtekne) op. 32

EDVARD GRIEG

(Born Bergen, Norway, 1843, died Bergen, 1907)

*Old Norwegian folk-poem set for baritone solo, 2 horns and strings.*

Grieg told me, in 1907, that he liked "Lost in the Hills" best of all his compositions. He felt that it reflected both the austerity and the sunny sweetness of the Norwegian mountains and also a certain tragic, lonely mood typical at once of his race and of his personality.

"It contains drops of my heart's blood," wrote Grieg to Henry T. Finck of this song, to which Finck himself pays the following beautiful and deserved tribute in his best of all Grieg's biographies: "In this song, Grieg's genius is at a white heat of inspiration. Read it over once, and it will haunt you forever. It haunted, in particular, Edward MacDowell, whose works repeatedly show traces of its influence." This little composition abounds in harmonic innovations of great daring and pregnancy and it is not hard to realize why it aroused so much speculation and controversy in musical circles when first written and produced. Like so much else that Grieg wrote its musical significance is out of all proportion to its mere size.

### LOST IN THE HILLS (Den Bergtekne)

I got lost in woods of withy  
All by an elfin rune-stone;  
'Wildered by a giant-maid's spells,  
Never more I found my home.

I got lost in woods of withy,  
There where the elfin stone stands;  
'Wildered by a giant-maid's spells,  
Never more I reached by home lands.

I have been where the giant-folk dwell,  
'The giant-folk after me ran.  
'Be thou mine," the giant-maid said;  
To wile me she began.

I have been where the giant-folk dwell,  
The giants set on me full sore.  
'Be thou mine," the giant-maid said,  
'For now and evermore."

Fishes in the fair blue waters  
And herrings seaward win;  
Kith and kin there meet and greet  
Yet know not they are kin.

Fishes in the fair blue waters,  
And squirrels up on high,  
Every one has a mate so true,  
But never a one have I!

I got lost in woods of withy  
All by an elfin rune-stone;  
'Wildered by a giant-maid's spells,  
Never more I found my home.

*Archaic Norwegian folk-poem,  
Englished by Percy Grainger.*

# NEGRO FOLK-SONG DERIVATIVES.....

**R. NATHANIEL DETT**

## (a) I'll Never Turn Back No More

I'll never turn back no more,  
No more, my Lord, no more, my Lord!  
I'll never turn back no more.

Sinners, turn; why will ye die?  
God, your Maker, asks you why?  
Will you let Him die in vain?  
Crucify your Lord again!  
Why, ye ransomed sinners, why

Will you slight His grace and die?  
I'll never turn back no more.

## (b) There were Shepherds

## (c) Listen to the Lambs (Anthem)

Listen to the lambs!  
All a-crying!  
He shall feed his flock like a shepherd,  
And carry the young lambs in his bosom.  
Listen to the lambs!  
All a-crying! Amen.

# KAMMERMUSIK (Chamber Music) No. 1, op. 24, No. 1.....

**PAUL HINDEMITH**

(Born Hanau, Germany, 1895)

*For flute (piccolo), clarinet, bassoon, trumpet, percussion, harmonium, piano, 2 violins, viola, cello, bass.*

- (a) Very fast and wild.
- (b) Moderately fast half-notes; very strict in rhythm.
- (c) Very slow and expressive.
- (d) Finale: 1921 (extremely animated).

Of Paul Hindemith's always effortless and effective, though not always exquisite, music, it might be said (as William Lyon Phelps said of a cat in repose) that "It pours itself out like a glass of water." In its unpretentiousness, in its facile musicianship, in the extent to which it is "absolute" music, in the degree to which it borders upon being "Musikanten-musik," it seems to me to mark a return of present-day German music to some of the tenets and practices of the Haydn-Mozart-Schubert era—to a simplicity and pithiness of expression rare or unknown in Germany in the pre-war years.

Atonal (non-harmonic) to a far greater degree than such a composer as Franz Schreker, Paul Hindemith is, on the other hand, far less radically and intrinsically atonal than Arnold Schoenberg—of whose "movement" he can, indeed, be safely said to be quite independent. While the three faster movements of this suite-like "Kammermusik" are remarkable for their nonchalant, almost insolent, ease and "dash" and possess originality despite obvious Stravinskian influences, yet it is probably in the slow movement that Hindemith is most truly and giftedly himself. Here (as also in the first song of his cycle, "Die junge Magd" for contralto voice, flute, clarinet and string quartet) we witness the unfolding of very genuine feeling and personality along lines of almost unprecedented simplicity and directness. It seems to me to be one of the best achievements of our musical period to have produced this ultra-simplicity (totally lacking throughout the entire "classical" period) alongside of extreme complexity. The popular tune heard on the trumpet in the last movement is "Fuchstanz," by Wilm Wilm.