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PITTMAN, DANIEL SAYLE, JR.  
PERCY GRAINGER, GUSTAV HOLST, AND RALPH  
VAUGHAN WILLIAMS: A COMPARATIVE ANALYSIS OF  
SELECTED WIND BAND COMPOSITIONS.

MEMPHIS STATE UNIVERSITY, D.H.A., 1979

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PERCY GRAINGER, GUSTAV HOLST, AND RALPH VAUGHAN WILLIAMS:

A COMPARATIVE ANALYSIS OF SELECTED

WIND BAND COMPOSITIONS

A Dissertation

Presented to

The Faculty of the Graduate School

Memphis State University

In Partial Fulfillment

of

The Requirements for the Degree

Doctor of Musical Arts

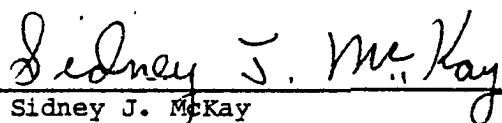
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August, 1979

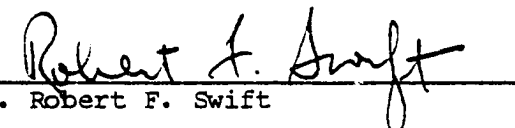
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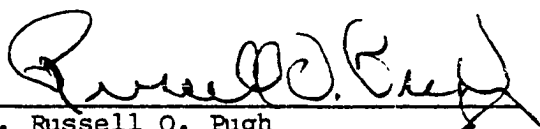
I am submitting herewith a dissertation by Daniel Sayle Pittman, Jr., entitled, "Percy Grainger, Gustav Holst, and Ralph Vaughan Williams: A Comparative Analysis of Selected Wind Band Compositions." I recommend that it be accepted for twelve hours of credit in partial fulfillment of the requirements for the degree of Doctor of Musical Arts, with a major in musical arts.


  
Dr. Sidney J. McKay

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This work is dedicated to my mother, Mrs. Mary Lou Pittman,  
in gratitude for opportunities provided.

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## ABSTRACT

Pittman, Daniel Sayle, Jr. D.M.A. Memphis State University.  
August 1979. Percy Grainger, Gustav Holst, and Ralph Vaughan  
Williams: A Comparative Analysis of Selected Wind Band Compositions.  
Major Professor: Sidney J. McKay.

Among the first composers to write for the wind band in the twentieth century were Percy Grainger, Gustav Holst, and Ralph Vaughan Williams. While analyses of individual works of each of these composers exist, there are no comparative studies which show the relation of the compositions to one another and the composers to one another. Of interest to the writer is the relationship of the three to one another, to their music, and to subsequent composers of band literature.

Biographical information is supplied for each composer. The analyses, which are based on the theories of Heinrich Schenker, are presented in prose form with the following categories providing an outline: tonality, harmony, melody, rhythm, form, instrumentation, and performance practices. Schenker graphs are provided to show the organization of the compositions.

The analyses of the compositions yield the following conclusions:

1. All three composers used elementary structural forms with little or no melodic development.

2. While Holst and Vaughan Williams seemed content to state the themes in a straightforward manner without supportive elaboration,

Grainger was concerned with reflecting the image and character of the folk singer and varying the supportive elements.

3. While the harmony of the music of Holst and Vaughan Williams is conservatively functional, that of Grainger's is extended and developed.

4. While the rhythm of the music of Holst and Vaughan Williams is basically conservative, a basic principle of the music of Grainger is the subservience of rhythm to melody.

5. While the scoring of the music of Holst and Vaughan Williams provides a foundation and a model for subsequent composers, the importance of Grainger's scoring is far-reaching and consequential, utilizing techniques which, in the very early twentieth century, were quite novel for wind instruments.

## CHAPTER I

### INTRODUCTION

#### Background Basic to the Problem

Among the first composers to write for the wind band in the twentieth century were Percy Grainger, Gustav Holst, and Ralph Vaughan Williams. Portions of several of Grainger's compositions had been sketched or even completed by 1905, but they had not been published. Consequently, Holst is considered the earliest of the three with a published 1909 composition, the First Suite for Band, in Eb.<sup>1</sup> The first contribution of Vaughan Williams to the genre was not published until fourteen years later.

Compositions of each of the three were significantly influenced by English life. Holst and Vaughan Williams were born in England, but Grainger was born in Australia and was associated with England by choice. It was Grainger's exposure to the wealth of English folk songs that provided him with a basis for many of his compositions. Holst and Vaughan Williams were close friends throughout their lives and maintained careers that centered around their homeland. The wandering Grainger made the acquaintance of Vaughan Williams during his many visits to England.

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<sup>1</sup>Richard Franko Goldman, The Wind Band, Its Literature and Technique (Boston: Allyn and Bacon, 1961), p. 225.

The band compositions of these three represent an important factor in the development of the wind band. The Holst band suites established a new style of writing for that medium. This new style, which has served as a model for other composers, may be said to contain "a new conception of band sound and of the kind of forthright music most suited for the performing medium."<sup>2</sup> While the band music of Vaughan Williams can be considered an extension of that of Holst, especially concerning scoring and instrumentation, the band music of Grainger represents a development of that style. The extent to which the development of the wind band was advanced by these composers will be of interest. In this respect, Richard Franko Goldman stated:

The works are difficult, requiring a band of skillful players and above all a musicianly and expert conductor, but one must hear them played by a good band, not cluttered up with extra instruments or overweighted with any group or groups of instruments, to appreciate what a splendid medium the wind band can be.<sup>3</sup>

Outstanding contributions to the band repertoire by Grainger,<sup>4</sup> Holst,<sup>5</sup> and Vaughan Williams<sup>6</sup> have been selected for analysis in this paper. They have become standard works and are performed frequently.

---

<sup>2</sup>Ibid.

<sup>3</sup>Richard Franko Goldman, The Concert Band (New York: Rinehart and Co., 1946) p. 197.

<sup>4</sup>Goldman, The Wind Band, p. 204.

<sup>5</sup>Ibid., p. 242.

<sup>6</sup>Ibid., p. 437.

### Statement of the Problem

It is the intent of this study to provide a comparative analysis of Percy Grainger's Lincolnshire Posy, Gustav Holst's Second Suite for Band, in F, and Ralph Vaughan William's Folk Song Suite. There is similarity among the compositions in that all are suites with English folk songs as the thematic material.

### The Need for the Study

Analyses of individual works of each of these composers exist; however, there are no comparative studies which show the relation of the compositions to one another. Also, there has been no examination of the contribution of the English folk songs to the suites themselves. Of interest to the writer is the interrelationship of the three to each other's music and to the wind band movement in total.

### Procedure

Biographical background information is supplied for each composer.

The basis for the analysis and discussion is the theories of Heinrich Schenker, which include "fundamental principles of tonal organization, continuity, and coherence. Schenker differentiates sharply between chord grammar (or labelling) and significance, showing that function rather than the ordinary label is really significant."<sup>7</sup>

---

<sup>7</sup>Felix Salzer, Structural Hearing (New York: Dover Publication, Inc., 1962), cover notes.

The analysis of the suites are presented in prose form with the following categories providing an outline: tonality, harmony, melody, rhythm, form, and instrumentation. A Schenker principle is ". . . the greatest of these organic elements is that of tonality with the inevitable relationship of tonal direction to the element of rhythm. . . ."8 Schenker graphs are provided to show the organization of the compositions.

#### Definition of Terms

The following definitions are necessary for the understanding of this work:

COMPARATIVE ANALYSIS: The study of a composition with regard to tonality, harmony, melody, rhythm, form, instrumentation; further, the consideration of the relationship of one composition to another.

SCHENKER GRAPHS: Visual representations of harmony and important, directional tones of the melody as formulated from the principles of Heinrich Schenker.

SUITES: Instrumental compositions consisting of movements of differing character; further, within the scope of this work, containing a basis in folk songs.

WIND BAND COMPOSITIONS: Works for an instrumental group consisting of the woodwind, brass, and percussion families.

---

8Ibid., p. vii.

## CHAPTER II

### GRAINGER: LINCOLNSHIRE POSY

#### Biographical Background

Percy Aldridge Grainger was born in Melbourne, Australia, on July 8, 1882, and died in White Plains, New York, on February 20, 1961.

Grainger received recognition as a pianist, folk song collector, and composer. His reputation as a pianist preceded that as a composer. Although the first major band work of the twentieth century is considered to be Gustav Holst's First Suite in Eb (1909), Grainger's Hill-Songs, Lads of Wamphray, and parts of Lincolnshire Posy had been sketched or completed by 1905 but were not published until much later.<sup>1</sup> It was Grainger's intention that his compositions be withheld from publication until his career was firmly established.

With proceeds from his youthful piano recitals in his native Australia, in 1895 his mother took him to Frankfort, Germany, where he was a student of James Kwast. In 1901, he began the London part of his career as a pianist. The London years were the happiest of his life. Because Edvard Grieg had admired the strength in Grainger's playing,<sup>2</sup> it was during this time that he chose Grainger as the

---

<sup>1</sup>Richard Franko Goldman, The Wind Band, Its Literature and Technique (Boston: Allyn and Bacon, 1961), p. 225.

<sup>2</sup>John Amis, "Interview with Percy Grainger," Studies in Music, X (1976), 7.

pianist for the 1907 Leeds Festival performance of his Concerto in A Minor for Piano and Orchestra. Unfortunately, Grieg died one month before the performance.

Grainger's collecting folk songs was of significance. He was the first collector to use a mechanical recording device which helped him to preserve the style and character of the singer--something lacking with the other collectors.<sup>3</sup> His ideas on the folk scales (that they may vary within a performance) contradicted the known authority Cecil Sharp in his English Folk-Song, Some Conclusions, in which he stated that they stay within a mode.<sup>4</sup>

Grainger was one of the first to realize the potential of the modern concert band. He utilized rich sonorities and stressed melody over rhythm. Both sonority and melody became distinctive features of his music. In addition, Grainger believed in the full range, especially the lower range, of the woodwind family.<sup>5</sup> His harmony seemed to be best when used under the stabilizing influence of a pre-existent melody, such as that of a folksong.<sup>6</sup> Grainger was a man of paradoxes. He wrote dance pieces in regular rhythm while his personal idea of music was to escape from pulse and pitch restrictions. In this

---

<sup>3</sup>Patrick O'Shaughnessy, "Percy Grainger: The English Folk-Song Collection," Studies in Music, X (1976), 23.

<sup>4</sup>Ibid., 21.

<sup>5</sup>Richard Franko Goldman, The Concert Band (New York: Rinehart and Co., 1946), p. 110.

<sup>6</sup>Christopher Palmer, "Delius and Percy Grainger," Music and Letters, LII (No. 4, 1971), 424.

regard, Covell described him by saying, "He was, in a sense, too big a musician to be consistent."<sup>7</sup>

One of Grainger's compositional techniques was a device known as elastic scoring--adaptable instrumentation for the circumstance.

My "elastic scoring" grows naturally out of two roots:

1. That 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 instruments, provided a proper balance of tone is kept.

2. That I wish to play my part in the radical experimentation with orchestral and chamber-music blends that seems bound to happen as a result of the ever wider spreading democratization of all forms of music.<sup>8</sup>

Percy Grainger was not afraid of sentimentality or sentimental music. He freely stated that his Colonial Song was "blush-arousing."<sup>9</sup> He was deeply moved by the songs of Stephen Foster. Foster's influence on Grainger can be seen in Colonial Song, which was meant to arouse feelings of the scenery and people of his native Australia--particularly "patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art, for instance in Mark Twain's 'Huckleberry Finn' and Stephen Foster's adorable songs."<sup>10</sup> Grainger enjoyed wide open space, sweeping

---

<sup>7</sup>Roger Covell, "Percy Grainger--A Personal View," Studies in Music, X (1976), 13.

<sup>8</sup>Percy Grainger, Spoon River (G. Schirmer, c1922), preface.

<sup>9</sup>Covell, "Percy Grainger," 12.

<sup>10</sup>Palmer, "Delius and Percy Grainger," 420.

landscape and had a yearning for "high and lonely places." It was in Grieg's music that he found, realized, and was comforted by

the general human tendencies of the heroic, active, poetic, excitably emotional Norwegian race from which he sprang . . . no less the characteristics of the hillscares and fiordscares of his native land, the brilliant colouring and striking clarity of the scenes, and the almost indescribable exhilaration of the Northern atmosphere.<sup>11</sup>

Percy Grainger belonged to no country--or perhaps to all.

Therefore, it is no accident that the present diverse academic works concerning him come from many different countries.<sup>12</sup>

Covell states, "In his later years, when his health had worsened and some of his ideas and some of his music seemed to have been forgotten, he was as courageous in expressing self-doubt as in maintaining his essential beliefs."<sup>13</sup> An alternate perspective is provided by Josephson who points out that Grainger's own personal writings "document . . . the decline of a promising youth into a middle age of disappointment hidden by stubborn illusions and an old age of bitterness, pain, and a shattering awareness that his dreams had crumbled even as he struggled valiantly to realize his free music."<sup>14</sup>

In addition to Lincolnshire Posy, which he considered to be the culmination of his band writing, Grainger's more prominent compositions for wind band are Irish Tune from County Derry, Children's

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<sup>11</sup>Ibid., 419.

<sup>12</sup>David Josephson, "A Consideration of Grainger," Studies in Music, X (1976), 9.

<sup>13</sup>Covell, "Percy Grainger," 13.

<sup>14</sup>Josephson, "A Consideration of Grainger," 10.

March: Over the Hills and Far Away, Colonial Song, The Lads of Wamphray, Hill Songs No. 1 and No. 2, and The Power of Rome and the Christian Heart.

Lincolnshire Posy

The suite is in six movements:<sup>15</sup>

- I. "Dublin Bay" (Sailor's Song)
- II. "Harkstow Grange" (narrating local history)
- III. "Rufford Park Poachers" (Poaching Song)
- IV. "The brisk young Sailor" (returned to wed his True Love)
- V. "The Lost Lady found" (Dance Song)

Instrumentation:

Piccolo	Cornet (or Trumpet) I
Flutes I, II	Cornet (or Trumpet) II
Oboes I, II	Cornet (or Trumpet) III
English Horn (ad lib)	Eb Horns I, II
Bassoons I, II	Eb Horns III, IV
Double Bassoon (ad lib)	F Horns I, II
Eb Clarinet	F Horns III, IV
Bb Clarinet I	Trombones I, II
Bb Clarinet II	Bass Trombone
Bb Clarinet III	Bb Baritone (Treble Clef)
Eb Alto Clarinet	Euphonium (Bass Clef)
Bb Bass Clarinet	Tubas
Bb Soprano Saxophone	String Bass
Eb Alto Saxophone I	Kettledrums
(substitute for	Tuneful Percussion
Soprano Saxophone)	(Xylophone, Swiss Hand
Eb Alto Saxophone II	Bells, Tubular Chimes
Bb Tenor Saxophone	[ad lib])
Eb Baritone Saxophone	Side Drum
Bb Bass Saxophone (ad lib)	Bass Drum and Cymbals

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<sup>15</sup>Throughout this chapter, the capitalization of the movement titles is that used by Grainger in the score.

The movements of the suite are based on folk songs gathered in Lincolnshire (England). While "The Lost Lady found" was collected by Lucy E. Broadwood from the singing of her nurse,<sup>16</sup> the remainder was collected chiefly from 1905-1906 by Grainger himself.<sup>17</sup> Although the G. Schirmer score includes an errata note<sup>18</sup> correcting the title of the first folk song as "Lisbon" and that of the second as "Horkstow Grange," in his program notes Grainger refers to them as "Dublin Bay" and "Harkstow Grange."<sup>19</sup>

#### I. "Dublin Bay" (Sailor's Song)

The first folk song in the suite was collected by Grainger from the singing of Mr. Deane in Hibbaldstowe, Lincolnshire, in 1905. In keeping with Grainger's conception of the treatment of folk melodies, the theme is repeated without variance. The distinguishing features of the repetitions are found in harmonic and textural considerations, while the melody remains intact serving as cantus firmus. The form, then, is theme and accompaniment variations.

The structure of the movement is as follows:

Statement 1, measures 1-17

Statement 2, measures 18-33

Statement 3, measures 34-49

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<sup>16</sup>Percy Grainger, Lincolnshire Posy (New York: G. Schirmer, Inc., c1940), p. 35.

<sup>17</sup>Grainger, Lincolnshire Posy, p. 1.

<sup>18</sup>Ibid., p. i.

<sup>19</sup>Ibid., p. 3.

Statement 4, measures 50-65

Coda, measures 66-72

Statement 1 (measures 1-17)

The thematic basis of the movement is a sixteen-measure melody in rounded binary form. The A section, eight measures in length (measures 1-9), is comprised of two exact phrases. The B section, the remaining eight measures (measures 10-17), has two phrases of equal length. The first, (measures 10-13) which contains the highest melodic point of the melody, is consistently the most harmonically varied in the ensuing statements. The last phrase of the section (measures 14-17), being an exact repetition of those in the A section, gives this binary melody its "rounded" quality. The complete melody centers around Ab while maintaining a mixolydian character. In the initial statement it is presented on three simultaneous pitch levels (Ab, F, Db) through the use of parallel major triads.

The scoring, which is for one bassoon and muted trumpets and horn, calls for the playing to be brisk and in a detached manner with greater emphasis on counts one and four of each of the measures.

Statement 2 (measures 18-33)

In this statement, the theme is found in first flute and first clarinet, placed an octave higher than the original. The melodic line is harmonized in rhythmic similarity by second flute and second clarinet. Another rhythmically similar line is found in octaves in the English horn, alto clarinet, and alto saxophone. This line often moves in contrary motion to the melody with some crossing of the

20 All musical examples in this chapter are in concert pitch and are taken from the published compressed full score of Lincolnshire Posy by Percy Grainger and used by permission of G. Schirmer, Inc., copyright owner.

During the first phrase of the B section, measures 20 and 24. In addition to the downbeat of each measure of the A section being an Ab, the Ab harmony is arpeggiated throughout. This tonality established rhythmic figure but instead functions as augmentation. section, measures 26-29, this secondary line does not follow its voices as in measures 20 and 24.

Fig. 1. Measures 1-20

The musical score is divided into four main sections:

- DRUMS:** Features a rhythmic pattern starting with a half note followed by eighth notes. A circled 'mp' is placed above the staff.
- WOODWIND SAXS:** Includes parts for Eb Clarinet, Alto Sax II, Eb Clarinet, Soprano Sax, and English Horn/Alto Sax. Performance instructions include 'mf detached' and 'p'.
- SAXS:** Includes parts for Soprano and Alto Sax I, II, and III. Performance instructions include 'mf detached' and 'p'.
- TRUMPETS, HORN:** Includes parts for Trumpets (I, II, III) and Horn. Performance instructions include 'trpl. muted' and 'mf detached'.

Measure numbers 10 and 18 are indicated in boxes. The score concludes with a double bar line and repeat dots.

Brisk, ♩ = about 110, with plenty of lift (which means: Beats 1 and 4 much heavier than beats 3 and 6).

is reinforced by the kettledrums' arpeggio in measure 19, 21, 23, and 25. The harmony of the first phase of the B section centers around the lowered seventh degree, Gb. This then can be understood as neighboring harmony as illustrated by graph I-A in Appendix II.

Supplementing the interesting harmonic variance found in the first phrase of the B section, the dynamic fluctuations afforded by this phrase stand in contrast to the static dynamic qualities of the remaining phrases.

The closing phrase is a repetition of the A section with the addition of one set of grace notes in the melodic line.

This statement is scored for the woodwind choir plus euphonium, string bass, and kettledrums. Trumpets are added for a brief counterline in measure 28.

Statement 3 (measures 34-49)

This statement is scored for woodwind choir--clarinets, alto clarinet, bass clarinet, and bassoons. The dynamic level is piano with the style having changed to legato. The voice lines of this four-part setting are treated polyphonically with a degree of independent motion. The phrases of the four parts are not structured in similarity; instead they overlap to provide for continual background to the melody.

The Duke of Marlborough theme is introduced in this section and played by the soprano, alto, and tenor saxophones; first trumpet; four horns; and baritone in measures 36-49. This theme is marked by both duplet rhythm and quarter note triplets. The line is well

34

CLARS.

Altr. Cl.

Bass Cl., Bass.

LOW REEDS

*p* *gently*

Fig. 2. Measures 33-35

accented and marked to be played "heroicly"<sup>21</sup> [sic] at the highest dynamic level yet used. It is a bravura line that decreases in the dynamic level to end with that of the melody. The influence of the duplets may be seen in the theme accompaniment in measure 44.

This statement is connected to the following one by a sustained Ab in the flutes in measures 49 and 50.

Statement 4 (measures 50-65)

Continuing throughout this statement is the sustaining Ab from the previous section; however, the flutes are joined by the second alto saxophone in measure 50. The melody now returns to the original register in the Eb clarinet and Bb clarinets. With the style

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<sup>21</sup>Grainger, Lincolnshire Posy, p. 7.

remaining legato, the melody is unaltered with the exception of the tied Ab in measure 63; in the original statement and other repetitions, the Ab on count two is reiterated.

### HORNS, BARIT.

not muted  
Sop Alt. & Ten. Sax.  
Trpt. I. & Horn Barit.

heroically

louden

louden

42

marked

ff

mf

mp

mp

mp

D-Bsn. added/mf

mp

(D-Bsn. stops)

Fig. 3. Measures 36-47

In this section the harmony is the result of contrapuntal lines which derive their color and shape from the Duke of Marlborough theme in the previous statement. Special reflections of this can be

found in measures 52 and 56 in the third clarinet, alto and bass clarinets, and bassoon parts. The falling minor third followed by ascending triplets is reminiscent of that motive in the countermelody in measure 39.

Fig. 4. Measures 52-53

While in measure 53 the horns are assigned the same motive, in measures 57 and 58 they incorporate the quarter note triplet from the countermelody.

Fig. 5. Measures 56-59

In the first phrase of the B section, measures 58-61, two secondary dominant chords set up the lowered seventh degree, Cb, which leads to the Db triad in measure 63. This is illustrated in graph I-A in Appendix II.

64

The musical score for measures 60-65 is divided into three sections. The first section (measures 60-61) features a melody in the upper staves with a *pp* dynamic. The second section (measures 62-63) includes a *louden* instruction and a note that the Baritone saxophone stops. The third section (measures 64-65) features a *mp* dynamic and includes instructions for the Horns, Double Basses, Saxophones, Tubas, and String Basses to be plucked.

**REEDS, SAXS**  
nasal, reedy

Ob. I.  
Sop. Sax.

Ob. II. Alt.  
Sax. I. Bar.

Ten. Sax.  
Eng. Horn.

Str. Bass  
bowed

(Barit. stops)

Cl. III, Alt. & Bass Cls. Ten. Sax. Euph.  
reedy, nasal

(Euph. Tubas stop)

Sop. & Alt. Sax. I.  
added (Eb Cl. Cls. I, II keep on)

Horn. D-Bass. Bass Sax.  
Tuba, Str. Bass (plucked)

**LOW BRASS**

**LOW REEDS, LOW SAXS,  
LOW BRASS**

Fig. 6. Measures 60-65

Coda (measures 66-72)

The last motive of the melody is used as the basis for an extension which constitutes the coda.

The tonality of this movement is reinforced with persistency to the final measure of the Ab inverted pedal in the flutes and second alto saxophone that began as a bridge between statement three and four in measure 49. The chromatic octaves of the third clarinet, alto and bass clarinets, tenor saxophone, euphonium, bassoons, bass saxophone, tuba, and string bass provide forward motion through to the conclusion of statement four into the coda in measure 65.

Additional instrumentation in the harmonic parts of the concluding measures is low reeds, low saxophones (which Grainger often designates apart from the other low reeds), and low brass.

II. "Harkstow Grange" (The Miser  
and his Man--a local Tragedy)

In addition to "Dublin Bay," "Harkstow Grange" was also collected in 1905 by Grainger. This folk song was sung by Mr. George Gouldthorpe.

"Harkstow Grange" is an example of works based on the long, flowing melodies that Grainger enjoyed. The long phrases and full textures of this movement point to the Wagnerian techniques that he emulated at times.<sup>22</sup> The visual appearance of the score gives the impression of disjunct phrases because of the fluctuating meters. It would seem as if the flow of the melody would constantly be interrupted; however, the opposite is true. Because Grainger felt he should be the servant of the melody,<sup>23</sup> he attempted to free the melody from rhythmic and pulse restrictions.<sup>24</sup> The repetitions of the melody have slight rhythmic variances, which account for the statements being of differing lengths.

The structure of the movement is as follows:

Statement 1, measures 1-9

Statement 2, measures 10-17

Transition, measures 18-19

Statement 3, measures 19-29

Transition, measure 29

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<sup>22</sup>Palmer, "Delius and Percy Grainger," 421.

<sup>23</sup>Amis, "Interview with Percy Grainger," 5.

<sup>24</sup>Covell, "Percy Grainger--A Personal View," 12.

## Statement 4, measures 29-37

Statement 1 (measures 1-9)

The mixolydian melody, which centers around  $A_b$ , is presented in two phrases, the first being measures 1-5 and the second consisting of measures 6-9.

Slowly flowing,  $\text{♩} = \text{about } 76$

The musical score consists of two systems of staves. The top system is labeled 'HORNS' and includes parts for Soprano and Alto Saxophone, Baritone, and four Horns. The bottom system is labeled 'LOW REEDS, LOW SAXS' and includes parts for Alto Clarinet, Bassoon I, Tenor Saxophone, Bass Clarinet, Bassoon II, and Baritone Saxophone. The score is in 4/4 time and features a mixolydian melody. The tempo is marked 'Slowly flowing' with a quarter note equal to approximately 76 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The key signature has five flats. The melody is played by the soprano and alto saxophones, baritone, and four horns. The harmonic support is provided by the clarinets, alto and bass saxophones, and bassoon.

Fig. 7. Measures 1-5

With the exception of a momentary pause halfway through the first phrase in measure 3, the forward flow of the melody is consistent to the end of the second phrase. Measure 5 contains an example of the short, quick crescendo and decrescendo that are found frequently in Grainger's music. While the harmony is contained within the five flat key signature, the root position chords provide direction to the final  $A_b$ . This statement is scored simply and conservatively. The melody is played by soprano and alto saxophone, baritone, and four horns. The harmonic support is provided by clarinets; alto and bass

clarinets; bassoons; alto, tenor, and baritone saxophones; euphonium; and string bass. The dynamic level is moderate with the height being the forte reached in the first measure of the second phrase (measure 6).

Statement 2 (measures 10-17)

A number of devices have been employed to intensify the melody of this statement. While the melody has been doubled at the higher octave, the dynamic level has been increased. The accent marks under the slurs of measure 14 add intensity to the theme, which has been scored for high reeds. This scoring brings to the instrumentation a reedy timbre of which Grainger was fond. This type of scoring is best seen in his two Hillsongs, which "arouse out of the thoughts about and longings for the wildness of hill countries, hill peoples and hill music (such as the Scottish Highlands, the Himalayas, the bagpipes, and the like)."<sup>25</sup>

The harmony is similar to that of the first statement. The first measure of the second phrase (measure 14) has been harmonically altered through the addition of a secondary dominant on Db, as compared to its counterpart in the first statement (measure 6). The end of the second phrase in the first statement has root position harmony moving through chords on Bb, Gb, F, Eb, F, and Gb in measure 8 directing the flow to the Ab chord in measure 9. The corresponding section in the second statement has root position harmony moving

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<sup>25</sup>Palmer, "Delius and Percy Grainger," 419.

through chords on Bb, Gb, F, Eb, Db, and Cb, in measure 16 redirecting the flow to the Fb major seventh chord in measure 17.

The musical score for measures 14-18 is presented in a multi-staff format. The top staff is for Flutes (Fl.), followed by Oboes (Ob II), Clarinets (Cl. II, Cl. III stops), Saxophones (Sop. Sax., Alt. Sax II), Trumpets (Trumpets stop), Trombones (Tuba, Euph. stops), and a Side Drum. The score includes various dynamic markings such as *soften*, *ppp*, and *pp*, along with performance instructions like *(Trumpets stop)*, *Ob II*, *Sop. Sax.*, *Cl. II*, *Cl. III stops*, *E♭ Cl.*, *Alt. Sax II*, *Tuba*, and *Euph. stops*. The time signature is 4/4, and the key signature has one flat (Bb). The measures are numbered 14, 17, and 18.

Fig. 8. Measures 14-18

While theoretical labels can be devised for this Fb chord, its function will be seen clearly as attention is given to the next statement.

The scoring of this statement has the melody assigned to flutes, oboes, clarinets, and tenor saxophone. The harmony voicing can be divided basically into three groups. Group I, the alto voice, consists of soprano and alto saxophone, first trumpet, and first trombone. Group II, the tenor line, is played by second alto saxophone, third horn, second trumpet, and euphonium. Group III, the bass voice, consists of bass clarinet, second bassoon, baritone saxophone, bass trombone, tuba, and string bass. Horns are added in measure 13 to aid the effect of the crescendo leading into the second phrase. After the

climax of this statement in measure 14, the trumpets drop out. The concluding measure (17) also serves as a transition into the next phrase by introducing a side drum roll marked *pianissimo* which is sustained through the transition in measure 18 and throughout the next statement.

Statement 3 (measures 19-29)

This is the only statement in the movement that has been placed on a different pitch level. The melody, which has been transposed up a perfect fifth, is scored for the entire statement in solo trumpet, for which Grainger has indicated on the music "To the fore (tone strengths [sic] at will)."<sup>26</sup>

This statement is interestingly varied from the others in that one sustained chord is the harmonic support for the entire first phrase. The Fb chord that is struck as the final chord of the previous statement is sustained through measure 24. The seventh to the chord, Eb, has a function other than that of a chord member. In addition, it is the consistently sounding tonal basis, the melody having begun on it and ended on it. Although this Fb chord can be labelled theoretically, it serves the function of neighboring and leading harmony--leading one half step higher to the F dominant seventh chord in measure 25. This leading function is aided by the large crescendo in measures 23 and 24 from *pianissimo* to *fortissimo*. Therefore, the entire first phrase is a preparation and leading tone function to the second phrase. The harmonic direction continues to a conclusion on Eb

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<sup>26</sup>Grainger, Lincolnshire Posy, p. 10.

The image shows a musical score for measures 23-24. It consists of five staves. The top staff is labeled 'CLARS.' and has a dynamic marking 'ppp' and a time signature change from 3/4 to 4/4. The second staff is labeled 'CLIII' and has a dynamic marking 'huge'. The third staff is labeled 'Alt.Sax.I' and has a dynamic marking 'huge'. The fourth and fifth staves are for other instruments, with a dynamic marking 'huge' and a time signature change from 3/4 to 4/4. The score includes various musical notations such as notes, rests, and slurs.

Fig. 9. Measures 23-24

in measure 28. The scoring for the beginning of the sustained chord is second alto, tenor, baritone, and bass saxophone; bass clarinet; and bassoon. At points throughout the sustaining of the chord, entries are made by clarinets and alto saxophone. In the second phrase the harmonic support is strengthened by the addition of horns. The side drum roll begun in the last measure of the preceding statement continues throughout this one and in measure 27 is joined by a cymbal roll. The side drum roll is not intended to rival the winds, its loudest dynamic marking being the mezzo piano during the large crescendo of measures 23-25.

#### Statement 4 (measures 29-37)

For this concluding section the melody is returned to the original pitch center. Here are found the fullest instrumentation and widest dynamic range of all of the statements. (The dynamic range varies from the fortissimo, FFF, climax of the statement and the movement in measure 34 to the quiteness of the pianissimo, PPP, conclusion.) This statement is harmonically similar to previous ones

with the exception of the use of secondary dominants and chords which produce a momentary bitonality, such as can be found in measure 34.

Slightly slower still  $\text{♩} = 63$

The musical score for measures 34-35 is presented in five staves. The top staff is for the first trumpet, marked with a box containing the number 34 and a key signature of one flat. The second staff is for the first horn and second alto saxophone, with a circled label 'Hn. I Alt Sax. II'. The third staff is for the first trombone and second tenor saxophone. The fourth staff is for the first bassoon and second clarinet. The fifth staff is for the first bass and second baritone. The time signature is 4/4. Dynamics include *fff*, *ff*, and *mp*. There are triplets in the second and third staves. The tempo marking 'Slightly slower still' and the metronome marking '♩ = 63' are at the top.

Fig. 10. Measures 34-35

A Db pedal sounds through the first phrase in various parts and octaves. The movement concludes on the Fb major seventh chord that provides the basis for the first phrase of statement three. In the conclusion to the movement, Grainger uses the full instrumentation of the band. The melody is scored in the high woodwinds, first trumpet, and baritone. The kettledrums reinforce the Db pedal.

The image shows a musical score for Measure 37, consisting of four staves. The top staff is a vocal line with a treble clef, a key signature of five flats, and a 4/4 time signature. It features a melodic line with a 'long' articulation mark above it. The second staff is a piano accompaniment with a treble clef, a 4/4 time signature, and a dynamic marking of 'pp'. The third staff is a piano accompaniment with a bass clef, a 4/4 time signature, and a dynamic marking that changes from 'p' to 'ppp'. The fourth staff is a piano accompaniment with a bass clef, a key signature of five flats, and a 'long' articulation mark below it. The bottom two staves are empty.

Fig. 11. Measure 37

The key signature of five flats provides this movement with harmony supportive of the mixolydian melody, which, like the previous movement, centers around Ab.

### III. "Rufford Park Poachers" (Poaching Song)

Grainger collected the tune that is the basis of this Poaching Song in 1906 from the singing of Mr. Joseph Taylor. The scoring has been provided in two versions. Which version is chosen for performance is dependent upon which solo instrument is used: Version A is to be used if the solo is played on flugelhorn, trumpet, or cornet, while Version B is to be used if the solo is played on soprano

saxophone. The two versions are the same with the exception that Version B is a perfect fourth lower than Version A.

The structure of the movement is as follows:

Section I, measures 1-50

Statement 1, measures 1-19

Statement 2, measures 20-45

Codetta, measures 46-50

Section II, measures 51-84

Statement 1, measures 51-64

Codetta, measures 65-67

Statement 2, measures 68-84

Section III, measures 85-103

Section I (measures 1-50)

Because of Grainger's insistence on approximating the style and inflections of the folk singers from whom he collected the songs,<sup>27</sup> this movement contains persistent meter changes which allow the theme to be free flowing and void of metrical definition. Even so, the melody can quite easily fit in the conventional two/four meter.<sup>28</sup> The characteristics of the folk singer are further alluded to by the use of disjunct rhythm (dotted eighth followed by two sixteenths or a sixteenth followed by a dotted eighth).

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<sup>27</sup>O'Shaughnessy, "Percy Grainger: The English Folk-Song Collection," 23.

<sup>28</sup>Thomas C. Slattery, "The Wind Music of Percy Aldridge Grainger" (unpublished Ph.D. dissertation, Department of Music, University of Iowa, 1967), p. 76.

The theme is in two phrases, the first being measures 1-6 and the second being measures 7-19.

Flowingly ♩ = about 132

**VERSION A**

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

Picc.  
Solo Clar. 1 *pp* *mf* *p*  
Eb Clar. (cued into Flute 1)  
Bass Clar. (cued into Bassoon 1)

Flowingly ♩ = about 132

**VERSION B**

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

Picc.  
Alto Clar. *pp* (cued into Clar. 1)  
Oboe  
Bassoon 1

Fig. 12. Measures 1-5

The melody is presented in canon in two groups, both centering on F. The first group, which starts in measure 1, consists of piccolo and solo clarinet. The second group, which enters in measure 2, an octave lower, is made up of Eb clarinet (or in its absence,

first flute) and bass clarinet (or bassoon). The two canon statements are at times repetitious and at times slightly altered; they may interweave or sometimes arrive together at a place of rest.

The first chordal treatment of the movement is found during the cadence of the first statement in measures 18 and 19. These syncopated chords in clarinets and alto clarinet remain for the duration of the second statement, the solo statement. Although they form structured chords, they do not carry the function normally associated with those chords. For example, the dominant seventh chords found during that sequence do not function as such; rather, they provide a gliding bass for the solo. Perhaps this is a hinting of Grainger's principle of free music which occupied his attention, especially in his latter years. Concurrently, a pedal F is sounded at four octaves during this solo statement by the instruments of the opening canon plus flutes and bassoons.

Through a footnote in the score, the soloist is urged to use his own expression in the playing of the solo, not necessarily Grainger's marks, as long as it is done "feelingly" and "to the fore."<sup>29</sup> In measures 24-26, a solo muted second trumpet has a concluding "tag" to the solo phrase. This "tag," marked to be played nasal, is similar to devices found in the first movement of the suite. It is also similar to the scoring for the reedy effect discussed in the analysis of the second movement. The "tag" in the second trumpet is repeated in measures 40-42.

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<sup>29</sup>Grainger, Lincolnshire Posy, p. 14.

Fig. 13. Measures 24-26

During the codetta, the harmonic force is an extension of the non-functioning chords that have supported the solo statement. They have been strengthened by an expanding instrumentation which consists of third trumpet, third clarinet, third and fourth horns, low reeds, saxophones, and string bass. In measure 48, trombones and kettledrums are added; for further support, a cymbal roll is begun. At this point the dynamic level is increased considerably and these chords are marked with accents through the conclusion of the codetta. The melodic motive of this five-measure phrase ending is that of the "tag" of the second trumpet, first introduced in measures 24-26. This motive in each measure of the codetta bears varied instrumentation: Measure 46--first and second trombones; Measure 47--first and second clarinet and first and second horn (stopped); Measure 48--first and second trumpet and baritone; Measure 49--first and second clarinet, first and

second horn (open), and baritone. The concluding sustaining note of each of these motives is held through the ensuing sounding of the next motive and strengthens the texture to the very heavy C minor triad which concludes this section in measure 50.

VERSION A

Fls. E♭ Clar.

CLARS. HORNS TRPTS. BARIT. CLARS. HORNS, BARIT.

Clar. I not muted Trpt. I  
Clar. II stopped Clar. III stopped Barit. Hn. I open  
Hn. II, open Baritone

Fls. Reeds  
low reeds  
low brass

louder Trombs. added

K-DRUMS  
CYMBAL soft drum stick  
BASS DRUM

Fig. 14. Measures 47-50

Section II (measures 51-84)

The form of this movement is ABA; therefore, this is the B section. The format of the entire Lincolnshire Posy is theme with restatement with alteration in the harmony and texture but with the

properties of the folk song remaining unaltered. This middle section varies from that principle in that the first two measures of the theme, containing the opening motive, are omitted in this statement. There has been some alteration in duration of tones, especially those at the end of small phrases or motives. Again, this is an attempt by Grainger to represent the inflections of the folk singers.

The character of the melody has changed completely from the wandering, plaintive, even reflective opening section to this, the vibrant, surging section, containing a sense of immediacy and purpose.

This section is divided into two statements, with the same portion of the theme used in the structuring as previously. The first statement, measures 51-64, has the sweeping melody played at five octaves by flutes, upper reeds, low reeds, low brass, and string bass. The five-octave placement adds to the intensity of this setting which centers on G. Agitation is provided by the trumpets because of Grainger's instructions to the players to "triple tongue as fast as possible"<sup>30</sup> on the supporting chords. The scoring calls for half of the trumpet section to play the agitated chords and the other half to play a quarter-note pattern. In addition to the trumpets, the trombones and saxophones provide the chordal support. They are joined in measures 54 and 55 by the horns, which have punctuating and syncopated chords.

The importance of the harmony of this statement is not the color and structure of each chord, but rather the bass note movement

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<sup>30</sup>Ibid., p. 19.

of this chordal line which is consistently downward from the Bb in measure 51, count one, which is the third of that G minor triad, to the E natural in measure 62, count three, which is the sixth to the same G minor triad which began the section.

Somewhat faster,  $\text{♩} = \text{about } 80. \text{ (2nd SPEED)}$

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

The musical score is arranged in a multi-staff format. At the top, it specifies a tempo of 'Somewhat faster, ♩ = about 80. (2nd SPEED)'. Measure 51 is marked with a box containing the number '51' and the instruction 'Triple-tongue as fast as possible (no set number of notes to the beat)'. The score includes parts for:

- TPS.** (Tuba, Trombone, Snare Drum, Bass Drum) with a 3/4 time signature and fingering instructions: 'I, II, III, 1st half' and 'I, II, III, 2nd half'.
- HORNS** with a 3/4 time signature.
- TROMBS. SAXS.** (Trombones and Saxophones) with a 3/4 time signature.
- WOOD-WIND** with a 3/4 time signature.
- LOW REEDS, LOW BRASS** with a 3/4 time signature.
- CYMB.** (Cymbal) with a 3/8 time signature and the instruction 'soft drum stick'.

Dynamic markings such as *ff*, *mf*, and *p* are used throughout. The score also features various musical notations including triplets, slurs, and accents.

Fig. 15. Measures 51-55

The importance of this added sixth is seen in the following measures (65-67) which constitute a codetta. Each of these heavily accented and syncopated chords, with horns added to the instrumentation, contains a sixth scale degree abetting the instability and need for resolution to the next statement.

TRPTS.

Cl. I, Hns. I, III, stopped & open

Cl. II, Hns. I, IV, stopped & open

Trb. II

Clar. II added

4/4

Fig. 16. Measure 65

The "tag" motive, first used in measure 25, is present in this statement in measure 58 and plays a prominent role in the codetta in the same manner it did in the previous codetta (measures 46-50). A cymbal roll is added in measure 64, helping to bring a climax in measure 67 where further strength is provided by the kettledrums and bass drum.

The melody of statement two, which centers around Bb, is structured as that of the preceding sixteen measures. It is scored for horns, baritone, and alto and tenor saxophone. This setting of the melody contains less intensity because it has a lower dynamic level, it is slightly slower, and is not doubled at the octave. The harmony is constructed similar to that of the preceding sixteen

measures with the primary feature being the downward motion of the bass note. A beginning of more polyphonic treatment is found in measure 75 with motives of the melody being employed by various instruments in various voice parts. The intensity of this B section is tamed by this polyphonic treatment (readying the listener for the last section) and the "slow off lots"<sup>31</sup> indication (measures 81 and 82).

### Section 3 (measures 85-103)

This concluding section is a return in style and content to that of Section I. Again the theme is presented in canon in two statements, each consisting of two voices; however, this time it is on three simultaneous pitch levels with interlocking of the four voice parts. The first two voices that move together are piccolo centering on F and Eb clarinet (cued for Bb clarinet and English horn) centering on Eb. The following measure contains voices three and four which move together--first oboe centering on Bb (placed an octave higher than the Eb clarinet, hence the interlocking of voices) and first bassoon centering on Eb. The persistent phrase ending "tag" is heard in measure 94 in the muted solo trumpet. The perfect fifth drone of Db--Ab is found sustaining at a piano level throughout this section by low reeds, tubas, and string bass. This brings the movement to a close along with the final tones of the canon melodies.

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<sup>31</sup>Ibid., p. 22.

The image shows a musical score for measures 93-94. It consists of five staves. The top staff is for the trumpet, with a dynamic marking of *p* and a tempo marking of *Solo, muted*. The second staff is for the woodwinds, with a dynamic marking of *p*. The third staff is for the strings, with a dynamic marking of *p*. The fourth and fifth staves are for the bass and double bass, with a dynamic marking of *p*. The score includes various musical notations such as notes, rests, and dynamic markings.

Fig. 17. Measures 93-94

IV. "The Brisk Young Sailor" (who  
returned to wed his True Love)

This folk song was collected by Grainger in 1906 from the singer Mrs. Thompson. It is a lighthearted melody marked by detached rhythm and a liberal use of arpeggiation.

The structure of the movement is as follows:

Statement 1, measures 1-9

Statement 2, measures 9-17

Statement 3, measures 17-25

Statement 4, measures 25-33

Statement 5, measures 26-34

Statement 6, measures 34-43

Extension, measures 40-42

Coda, measures 43-48

Statement 1 (measures 1-9)

The melody of this movement, consistently heard in Bb major, is constructed in two phrases of equal length, the first being measures 1-5 and the second being measures 5-8.

Sprightly,  $\text{♩} = \text{about } 92$   
**CLAR. CHOIR**

CLAR. CHOIR parts: Cl. I *mp*, Cl. II, Cl. III. Alt. Cl., Bass Cl. Bsn. *p*, Alto & Bass Cls. only.

TRPTS. II *p*, TUBAS, STRG. BASS (plucked) *p*.

Annotations: Bsn. I added, Bsn. II added, Bass Cl. only, Alt. Cl. Bsn. I.

Fig. 18. Measures 1-7

The theme and its harmonization is set at the piano dynamic level for the clarinet choir plus bassoons. At the halfway point of the statement (measure 5), first and second trumpets help bring the first phrase to a close by means of a "tag." This is the same concept as that used in previous movements. Punctuating downbeats are added in measure 6 by the tubas and plucked string bass. In contrast to the lilting feeling of the theme, the cadential eighth-note pattern of measure 8 is scored with tenuto marks. The harmony of this statement,

which is chordal and contained in both rhythmically similar and rhythmically independent lines, is functional to the key of Bb major.

Consisting primarily of root position triads, the structural tones of the melody are harmonized by chords of Bb, Eb, F and Bb. (See graph IV-A in Appendix II.)

Statement 2 (measures 9-17)

The melody, played in this statement by flutes, Eb clarinet, oboes, and English horn, follows immediately behind the first statement and at one dynamic level higher, mezzo piano. Some articulation has been altered from the original. While the harmonic structure is the same as that of the first statement, that support is more contrapuntal in the first phrase (measures 9-13). In measures 11-12 the contrapuntal scoring produces a hocket effect with the melody instruments plus clarinets and alto and bass clarinets answering the saxophones and bassoons.

First and second horns are added to the instrumentation to perform the phrase "tag" as did the trumpets in the first statement. While the bass line of the second phrase is provided by the tubas and string bass as in the previous phrase, chordal arpeggiation is provided by first and second clarinets and soprano and second alto saxophone. The horns bring the statement to a close in measure 17 with arpeggiation on a Bb triad moving to an Eb chord with an added sixth degree, C, (a formula used frequently in Lincolnshire Posy) on to a fully diminished seventh chord on C and finally to a Bb triad on the downbeat of measure 18.

Fig. 19 shows musical notation for measures 11-12. The score is arranged in three staves. The top staff is labeled "Cis. Alto & Bass Cis.". The middle staff is labeled "Alto Sax." and "Bsn. I Ten. Sax.". The bottom staff is labeled "Bsn. II, Bar. & Bass Sax". The notation includes various note values, rests, and dynamic markings.

Fig. 19. Measures 11-12

Fig. 20 shows musical notation for measure 17. The score is arranged in three staves. The top staff is labeled "HORNS" and includes parts for "Hn. I", "Hn. II", and "Hn. III". The middle staff is labeled "Hn. II, IV" and includes parts for "Fls. E♭ Cl." and "Cl. I". The bottom staff is labeled "BARIT. (cued into Eu)" and includes a "Solo" part. The notation includes various note values, rests, and dynamic markings.

Fig. 20. Measure 17

Statement 3 (measure 17-25)

While the horns are bringing the previous section to a close, the theme begins in measure 17 by the solo baritone, to which alto and bass clarinets are added in measure 19. Arpeggios outlining the consistent chordal progression are scored in sextuplets for flutes, Eb clarinet, and first Bb Clarinet. The figuration lasts through the concluding measure of the statement and helps provide a bridge into the next one. This arpeggiation is marked as loudly as the solo and even contains a higher dynamic level in parentheses, which seems to indicate that Grainger wanted this effect to be rather full-bodied.

The halfway point, the end of the first phrase in measures 20-21, is emphasized by chords in second clarinet, alto and bass clarinets, and bassoons, which strengthen the half cadence to F. In the second phrase, in addition to the woodwind sextuplets, a harmony line which is rhythmically similar to the theme is added by the bassoons, tuba, and string bass. As is the case with the sextuplets, this line carries through measure 25 and helps provide a connection to the next statement.

Statements 4 and 5 (measures 25-34)

These two statements are treated together in this analysis because they sound in canon. Statement 4 enters in measure 25 as an oboe solo, played mezzo forte, and ends on the downbeat of measure 33. Statement 5 enters one measure later in measure 26 and is played as a soprano saxophone solo. (With the aid of cues it can be placed in the parts of muted first trumpet, first clarinet, or first alto

saxophone.) It is marked at a softer dynamic level than the oboe solo and ends on the downbeat of measure 34.

While measure 33 is a cadential measure for the soprano saxophone solo, it also functions as a codetta in the upper woodwind parts with the addition of first and second trumpets.

The image shows a musical score for Measure 33. It consists of several staves. The top staff is for Flute I (FLS, CLAR. I) and Clarinet II (Cl. II). The second staff is for Trumpets I and II (Tpts. I, II). The third staff is for Bassoon (Bsn.). The fourth staff is for Baritone Saxophone (Bar.) and Clarinet III (Cl. III). The bottom staff is for a group including Bass Saxophone (Bass Sax), Strings (Strg), Bass, and Euphonium (Euph.). The score includes various musical notations such as notes, rests, and dynamic markings.

Fig. 21. Measure 33

The accompaniment for these two statements is provided by the bassoon and baritone saxophone in a contrapuntally conceived line. Added instrumentation, low clarinets and second alto saxophone, is found in measure 32 and provides for a fuller texture through the transition and into the next statement.

Statement 6 (measures 34-43)

The theme in this statement is scored for the upper woodwinds, while the accompaniment line is contrapuntal and in measures 35-36 is similar to the hoquet effect in statement two.

Fig. 22. Measures 35-36

A bridge between the first phrase and the second phrase is provided by a descending sixteenth-note run in first and second trombones sounding an octave above the bass trombone, low reeds, low saxophones, lower brass, and string bass. Measures 38-39 contain sforzando marks placed on upbeats, which propel the theme towards a fermata on the upbeat of count four of measure 39. That chord is V of ii, ii being C minor and the chord on the following fortissimo downbeat.

The cadence measure is stated three times, measures 40-42, each with a variation. Measure 40 is fully scored for woodwinds, saxophones, and trumpets in eighth-note chords which are juxtaposed

The image shows a musical score for measures 38-39. The score is written for Horns, Trombones (TRBNS.), and Side Drum. The Horns part is in the upper register, and the Trombones part is in the lower register. The Side Drum part is written below the Trombones. The score includes dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). There are also performance instructions like "(no slackening)" and "(Trpts. stop)". The score is divided into two systems, each containing two measures. The first system covers measures 38 and 39, and the second system covers measures 40 and 41. The Horns part has a first ending bracket over measures 39 and 40. The Trombones part has a first ending bracket over measures 39 and 40. The Side Drum part has a first ending bracket over measures 39 and 40. The score is written in a key signature of two flats and a 4/4 time signature.

Fig. 23. Measures 38-39

to the same chords in a sixteenth-note-and-rest answer effect.

Measure 41 contains heavy brass chords (marked fortissimo) which have a different structure and color than those of measure 40. Measure 42 is scored for full saxophones and horns in eighth-note chords, again juxtaposed to the same chords in a sixteenth-note-and-rest figure with the woodwinds and lower reeds. The harmony of this measure progresses to Bb in measure 43.

The coda begins on the last measure of the statement (measure 43) with the theme motive in upper woodwinds moving to that same motive in first trumpet and alto saxophone in measure 44 and then to first trombone in measure 45. The ascending clarinet figure in measure 46 leads to the closing chords. These chords, plus those of

measure 41, are the two examples in this movement of harmony straying from the basic and conventional Bb major structure. Although these two chords in measures 47 and 48 can be analyzed in the light of bitonality, the importance of the progression is the bass note movement downward a tritone from E natural to Eb.

FLUTES

SAXS

LOW REEDS

HORN I

Fig. 24. Measures 47-48

V. "Lord Melbourne"  
(War Song)

As was the case with the folk songs that form the basis for movements three and four, "Lord Melbourne" was collected by Grainger during 1906; this time the singer was Mr. George Wray. This setting is based on two themes. One is a variant of the "Duke of Marlborough"

and the other is the English war song "Lord Melbourne," which is actually about the Duke of Marlborough. This is perhaps the most agitated of all of the movements. The two themes are juxtaposed throughout the movement, and transitions from one to the other are quick.

The structure of the movement is as follows:

Section I, Opening-measure 35

Melbourne theme	free time, original statement
	free time, Statement A
Marlborough theme	Statement 1, measures 2-8
Melbourne theme	free time, Statement B, first phrase
	metered, measures 10-13, second phrase
	metered, measures 14-18
	metered, measures 19-23
Marlborough theme	Statement 2, measures 24-27
Melbourne theme	metered, measures 28-32
	Extension, measures 33-35

Section II, measures 36-59

	metered, measures 36-39
	metered, measures 40-44
Marlborough theme	Statement 3, measures 44-48
Melbourne theme	free time, Statement C
Marlborough theme	Statement 4, measures 50-54
Melbourne theme	free time, Statement D, first phrase
	metered, measures 56-59, second phrase

Section I (Opening-measure 35)

This movement opens with the original statement of the "Lord Melbourne" War Song scored for the brass section in full chords marked "heavy, fierce."<sup>32</sup> It is written in free time; that is to say, it has no set meter. Grainger has instructed the conductor to alter the rhythmic flow as he sees fit, in the same way folk singers do. He encourages the conductor to emphasize whichever note, or notes, of the theme he feels should be emphasized.

Heavy, fierce, ♩ = about 98-120  
Free time

Trpts.  
Bar.  
Horns.  
BRASS  
Tbns.  
Euph.  
Tubas

Fig. 25. Opening

The theme has two phrases, the first pausing on C with the second descending to a D. The restatement of this theme, labeled A, retains the same melody but alters the harmony with the exception of the C major chord and the D minor chord at the phrase endings.

<sup>32</sup>Ibid., p. 29.

The first statement of the "Duke of Marlborough" theme can be found in measures 2-8 in the first trumpet. Although this is a variant, the similarity of the countermelody of "Dublin Bay" can be seen. The mezzo forte theme centers around D; indeed, there is a D pedal sounding consistently through the statement in the baritone.

The use of the uncommon meters ( $2\frac{1}{2}/4$  and  $1\frac{1}{2}/4$ ) is another attempt by Grainger to represent accurately the inflections of the singer, in this case, Mr. Wray. The harmonic support for this theme statement is sounded by first and second alto saxophones and horns in oscillating chords between E dominant seventh and D minor seventh. This chordal basis is scored fortissimo in measure 3 and concludes on a G dominant seventh.

2 Lively,  $\text{♩} = \text{about } 100$   
 Strict time

TRPT. I

1/8 (Bar.) 2 1/2/4 (Alt. Sax. I, Hn. I) 1 1/2/4 (Hn. II) 2/4 (Hn. III) 3/4 (Alt. Sax. II, Hn. IV) 1/4

SAXS, HORNS

Fig. 26. Measures 2-7

Statement B of the war song provides an interesting rhythmic setting to that theme. The first phrase is again set in free time, concluding on a C triad with an A serving as an added sixth. Other

variants in the harmonization can be found. Phrase two of the theme is lifted from free time into a strict metrical setting. The time values of the first three pitches, D, G, and B, have been elongated with interspersing chords assisting in the strict rhythmic structure.

10 Strict time, ♩ = about 100

The musical score for measures 10-11 is presented in a multi-staff format. The top staff is for TRPTS. II, III, with a circled '10' above the measure number. The second staff is for Tbn. I. The third staff is for Trpts. II, III. The fourth staff is for BRASS, with sub-labels for Horn II, Horn III, Tbn. II, Tbn. III, Bar., Euph., and Tuba. The time signature is 2/4 for measure 10 and 5/4 for measure 11. The tempo is marked 'Strict time, ♩ = about 100'.

Fig. 27. Measures 10-11

This phrase and the theme, played by first and second trumpets and first trombone, conclude in measure 13.

The next setting of the Melbourne theme is interesting in that it is a metrical setting of the original free time theme and in that it is a contrapuntal treatment with the melody being a repetition in pitch of the theme but an alteration rhythmically. The scoring calls for the melody to be played by alto and tenor saxophones and first and second horns, while the harmony is played by clarinets and lower reeds. The contrapuntal texture contains staccato indications with echo effects from the harmony lines. Measures 19-23 contain a

Lively, playful ♩ = about 92

14

Alt. & Ten Saxa  
Hrn. I, II

SAXS  
HORNS CLARS I, II, III

LOW REEDS

(Alt. Cl.)  
(Bass Cl.)  
(Bar. I.)  
(Bar. II, D-Bsn.  
Strg. Bass (plucked))

Fig. 28. Measure 14

repetition of that setting. The melody is found in the flutes and clarinets with octave doublings. Likewise, a fuller instrumentation, consisting of brass and saxophones, has been employed in the accompaniment. As with the preceding setting, the dynamic level is soft but the style is light with a crescendo to a forte conclusion in measure 23.

The second statement of the Marlborough theme is found in measures 24-27. The theme is in the solo baritone and marked to be played easily and at the mezzo forte level. It is a lyrical setting in the upper middle register of the instrument. A chordal accompaniment is provided by clarinets, saxophones, and low reeds.

The war song theme returns, again in the style of the statements in measures 14-23. For the first phrase, the theme is played by trumpets, baritone, euphonium, and tuba with chordal accompaniment

The musical score for measures 24-26 is arranged in four systems. The first system is for CLARS, SAXS, and LOW REEDS, with a tempo marking of  $2/4$  and a dynamic of  $mp$ . The second system is for SAXS and LOW REEDS, with a tempo marking of  $3/4$  and a dynamic of  $mp$ . The third system is for TRPTS. and TRBNS., with a tempo marking of  $3/4$  and a dynamic of  $mp$ . The fourth system is for BAR. Solo, with a tempo marking of  $3/4$  and a dynamic of  $mp$ . The score includes various musical notations such as notes, rests, and dynamic markings. A box containing the number 24 is located at the top left of the first system. The score is divided into three measures, with the first measure marked 'easy going' and the second measure marked 'louden'. The third measure is marked 'mp' and features a dynamic change to  $mf$  for the saxophones.

Fig. 29. Measures 24-26

by the woodwinds. Trumpets in unison play the second phrase against accented chords in the trombones, euphonium, baritone, tuba, and string bass. An extension of the theme is found in measure 33 in the woodwinds with answering chords in the brass. The addition of the kettledrums on D in measure 34 brings the first section to a close.

#### Section II (measures 36-59)

The transition between the two sections is provided by a pianissimo (PPP) chord in horns, first alto saxophone, and first bassoon in measure 34. This group forms the harmonic basis throughout this statement of the Melbourne theme. This is a variant of the theme and is played simultaneously by solo piccolo and solo oboe with the first phrase being measures 36-39 and the second phrase being measures 40-43.

Fig. 30. Measures 33-36

Fig. 31. Measures 37-41

The third statement of the Marlborough theme is played by clarinets in measures 44-48. It is marked with accents and the players are instructed to "louden all you can."<sup>33</sup> This scoring will

<sup>33</sup>Ibid., p. 33.

produce stringent, forceful, urgent sounds from the clarinets. The background consists of a side drum roll and sustained chords over a D octave pedal. The fourth count of measure 48 contains the first note of the war song (an E in first trumpet) free time statement C. The concluding chord of this free time statement is marked by a G major triad in the horns, which are asked to crescendo to fortissimo (FFF) while the rest of the band holds steady in volume.

The musical score for measures 47-48 is presented in a multi-staff format. The top staff is for TRPT. I, with a circled 'C' indicating a first ending. The second staff is for Clarinets (Clars.), with a circled 'C' and the instruction 'BRASS only'. The third staff is for Horns only. The fourth staff is for Tubas and Baritone (Tbn. & Bar.), with a circled 'C'. The fifth staff is for Euphonium (Eupb.) and Tenor Saxophone (Ten. Sax.), with a circled 'C'. The sixth staff is for K-DRUMS. The score includes various performance instructions such as 'rit.', 'ff', 'Tpt. I, III only', 'Clars. stop', 'Tpt. III un-muted', 'Tbn. added', 'Tuba added', 'Eupb.', 'Ten. Sax. stop', and 'K-DRUMS'. The tempo is marked 'Freetime' with a tempo of 'about 98-120' and 'Slightly faster'. The score ends with a 'Slow off' instruction and a fermata over the final note.

Fig. 32. Measure 47-C

This sustained concluding chord propels the music into an aggressive fourth statement of the Marlborough theme played by the upper woodwinds, trumpets, and baritone. The quick sixteenth-note figure, followed by a fermata with that sequence being repeated, results in a

disjunctness in the melody. The abruptness and aggression of the melody are dealt support by heavy downbeat chords in the remainder of the band, which includes the side drum, bass drum, and crash cymbals.

50 Strict time  $\text{♩} = 90$   
 Picc. octave higher

also Tpt. III Fast *Finis*

Quicken . . . . . Slow . . . . . off . . . . .

W-W & HIGH SAXS  
 BRASS

TRPTS. I, II

FULL BAND

Hns. 4 HNS, 2 TBNS. BAR.  
 Tbn. *very brassy*

Low Reeds, low Saxes, low Brass, Strg. Bass

K-DRUMS

SIDE DRUM

CYMBLS. (crash)  
 BASS DRUM

Cymb. (soft dr. st.)

Fig. 33. Measures 50-54

Forward motion to the free time statement D of the Melbourne theme is provided by the triplet figure in the trumpets in measure 53 to which is added the majority of the band on the last count of measure 54. Further support of this motion is provided by horns, two trombones, and baritone on a descending line in those same measures. As was the case in measure 48, the last count of measure 54 contains





Although the final chord is a G major triad, it is supporting the D tonic of the dorian Melbourne melody. This being the conclusion of the most vigorous and aggressive movement of the suite, substantial basis may be found for this being considered the climax of the entire suite.

VI. "The Lost Lady found"  
(Dance Song)

The folk song used as a basis for this movement is the only one in the suite not collected by Grainger himself. In this instance, Lucy E. Broadwood, the collector, noted the singing of Mrs. Hill, her Lincolnshire nurse. Notes on the score state that there are three types of dance rhythms involved in this setting. Grainger suggests that in explaining this to the band, the bandmaster should demonstrate, if possible. Those three dance types are the following: Type 1--heavy emphasis on the downbeat of the measure; Type 2--a thrust on count three; and Type 3--heavy emphasis on all three beats.

The structure of the movement is as follows:

Statement 1, measures 1-17

Statement 2, measures 18-33

Statement 3, measures 34-49

Statement 4, measures 50-65

Statement 5, measures 66-81

Statement 6, measures 82-97

Statement 7, measures 98-113

Statement 8, measures 114-129

Statement 9, measures 130-146

Statement 1 (measures 1-17)

The introduction of the melody at the forte level is made by oboes, Eb clarinet, Bb clarinets, and soprano and alto saxophones. The theme is a two-part melody; A part consists of measures 1-9, and B part consists of measures 10-17. The first phrase of the B part is new material (as compared with that in the A section), while the second phrase of the B section is a repetition of the first phrase of A. Therefore, the theme is in rounded binary form.

Fast, but sturdily  $\text{♩} = \text{about } 66$   
 Oboes, Eb Clar., Clars. I, II, III, Sop. & Alto Saxes.

REEDS, *f short*  
 SAXS.

18

Trpt. I, Hn. I  
 Trpt. II, Hn. II  
 very sharp

BRASS  
 Alto Clar.  
 Hrn. II, IV,  
 Tbn. II, Euph.  
 Tbn. I Bar.  
 Bass Cl. Bar. Sax.  
 Tbn. III, Tuba I

Ben. II, D-Ben.  
 Strg. Bass (plucked)  
 Ben. I  
 very sharp

Fig. 36. Measures 1-21

Statement 2 (measures 18-33)

With the exception of a rhythmic alteration in measures 28, the melody is a repetition in the same register by the same

instruments. The accompaniment is formed by sharp downbeat chords in first and second trumpet, horns, alto and bass clarinets, baritone saxophone, bassoons, trombones, baritone, euphonium, tuba, and string bass. This being a dorian melody, the chordal structure centers on the D minor triad.

### Statement 3 (measures 34-49)

In this statement the melody has an octave doubling with the instrumentation being two flutes, Eb clarinet, oboes, and first and second clarinets. While the harmony remains fundamental to the melody, the rhythmic accompaniment is more varied with strong downbeats as before in the bassoons, tubas, and string bass with the remaining rhythmic pulse of the measures taken by the horns.

HIGH WOOD-WIND

HORN I

HORN II

HORN III

BASSOON I

BASSOON II

2 Basses  
Tuba I

Tuba II, Str. Bass  
(plucked)

Fig. 37. Measures 33-35

### Statement 4 (measures 50-65)

This statement contains the first use of the legato style in this movement. The melody is a duet between the piccolo and alto clarinet, and an equally important duet is played between alto saxophone and tenor saxophone on a counterline which is based in the

harmonic structure. The phrase groups for the melody are marked in four measures, while those for the counterline are marked in two-measure groupings. A perfect fifth pedal, D--A, is sounded throughout the A part of the melody.

50

PICC. (cued into Flute)  
Solo

*p* gently

SAX. SOLI  
Alto II (cued into Clar. I, Eb Clar. Horn I)

*p* Tenor (cued into Clar. II, Horn II)

Alto CLAR. (cued into Bass Clar.)  
Solo

*p* *louder slightly*

Bsn. I  
Bsn. II

The musical score for measures 49-53 is presented on three staves. The top staff is for Piccolo (cued into Flute), marked 'Solo' and 'p gently'. The middle staff is for Saxophone Soli, specifically Alto II (cued into Clarinet I, Eb Clarinet, Horn I) and Tenor (cued into Clarinet II, Horn II), marked 'p'. The bottom staff is for Alto Clarinet (cued into Bass Clarinet), marked 'Solo' and 'p'. The Alto Clarinet part includes a 'louder slightly' instruction. Below the staves, there are markings for Bassoon I and Bassoon II.

Fig. 38. Measures 49-53

The perfect fifth pedal, G--D, during the first phrase of the B part actually begins two measures before the phrase, thus providing solid basis for the transition to the next part. The former pedal, D--A, returns for the last phrase.

*soften slightly*

The musical score for measures 56-61 is presented on three staves. The top staff shows a melodic line with a slur over the first four measures. The middle staff shows a counterline with a slur over the first four measures. The bottom staff shows a bass line with a slur over the first four measures. The instruction 'soften slightly' is placed between the middle and bottom staves.

Fig. 39. Measures 56-61

Statement 5 (measures 66-81)

Again, the melody is doubled at the octave. In this statement the melodic group is two flutes, oboes, and first trumpet. The chordal counterline is rhythmically similar to that of the previous statement. It is played in canon in two groups, the first being clarinets, Eb clarinet, alto saxophones, and tenor saxophone. The canon is created because the bass pedal from the previous statement is carried through the first two counts of the first measure of this statement. The second group consists of alto and bass clarinets, bassoons, baritone and bass saxophones.

The musical score for measures 63-69 is presented in two systems. The upper system, titled "CLARS.", contains staves for Cl. I, Cl. II, Cl. III, Eb Cl., Alto Sax I, Alto Sax II, and Ten. Sax. The lower system, titled "LOW REEDS, LOW SAXS.", contains staves for Alto & Bass Clar., Bar. Sax., and Bass Sax. The score features a melodic line in the upper voices and a chordal counterline in the lower voices. Dynamics include "pp", "gently", and "louden slightly".

Fig. 40. Measures 63-69

The chordal progression is repetitious within the statement but is contrary to the progression of the similar figure in statement four. In addition to the melody being in the legato style, the canon treatment allows for constant legato sounding of the chords.

Statement 6 (measures 82-97)

The melody of this statement, which has returned to the non-lyrical or dance style, is in the upper voices, the flutes, Eb

clarinet, Bb clarinets, and alto clarinet. The distinctive feature of this statement is the countermelody in a lyrical setting played by third clarinet; soprano, alto, and tenor saxophones; horns; first trombone; baritone; and euphonium. Although this countermelody is marked at the same volume as the melody, mezzo piano, it seems to be intended as the more prominent line. Characteristics which contribute to this conclusion are Grainger's marking of "to the fore,"<sup>34</sup> the dynamic lifts (crescendo and decrescendo), and the fortissimo climax at the highest pitch of the line.

The image shows a musical score for measures 78-85, titled "SAXS. HGRNS, TENOR BRASS". It consists of two staves. The top staff is marked with dynamics *pp* and *mp*. The bottom staff is marked with *p*. Annotations include "louden bit by bit" and "louden lots bit by bit" above the top staff, and "louden lots bit by bit (Low reeds, low Saxes, keep on)" below the bottom staff. A central annotation reads "To the fore". Specific instrument additions are noted: "Tbn II added" and "Tbn III added" for the bottom staff, and "Cl. III, Sop. Alt. & Ten. Saxes, Horns, Euph." for the top staff. A circled note at the bottom right says "(Low reeds, low Saxes, keep on)".

Fig. 41. Measures 78-85

The forward motion is provided by a moving bass line in accented octaves in measure 87 and again in measure 92 where a crescendo is employed to help end the phrase in measure 93. The last phrase of the B section, which is doubled in octaves, is played by flutes, Eb clarinet, oboes, Bb clarinets, and soprano and alto saxophones. The trumpets, remaining reeds, and low brass play very

<sup>34</sup>Ibid., p. 37.

Fig. 42. Measures 90-92

sharp and heavy downbeat chords, to which are added kettledrums to help make this point the climax of all the previous statements.

#### Statement 7 (measures 98-113)

In this statement the melody returns to a lower dynamic level, mezzo piano, and is conservatively set without countermelody. It is doubled in octaves and played by soprano, alto, tenor, and baritone saxophones; bass clarinet; baritone; and euphonium. It is scored in a detached manner with the highest dynamic level being mezzo forte. A dance-like accompaniment with emphasis on the third count of the measure is provided by horns, bassoons, tubas and string bass. The statement is uneventful in itself but stands in contrast to the climax of the preceding statement.

#### Statement 8 (measures 114-129)

A bridge or connection between statements 7 and 8 is provided by the high woodwinds just before the conclusion of statement 7 in measure 112. At this point the upper woodwinds join the rhythmic line that the lower voices have been playing. These upper woodwinds, along

The musical score for measures 98-99 is divided into three systems. The first system is for the Saxophone section, labeled 'Sop. & Alto Saxs' and 'SAXS.', with dynamics *mp* and *skort*. The second system is for the Horns section, labeled 'Horns' and 'Hns. I, III', with dynamics *mp* and *skort*. The third system is for the Bass and Drum section, labeled 'Bass, Dr. Ben. Tubas, Strg. Bass (plucked)', with dynamics *mp* and *skort*. The score includes various musical notations such as notes, rests, and dynamic markings.

Fig. 43. Measures 98-99

with the lower voices, continue with this rhythmic figure throughout the first section of the melody, which is in a style similar to that of the preceding statement. The melodic instrumentation is two oboes, soprano and alto saxophones, two bassoons, first trumpet, baritone, and euphonium. Intensity in the A section is built by the addition of the side drum to the accompaniment rhythmic figure and a gradual crescendo throughout the section. This intensity builds until the B section when the melody is overshadowed by the rhythmic accompaniment parts.

The accompaniment figure splits into two lines beginning in measure 122. The upper woodwinds, the side drum, and the trumpets have a line with the longer, accented note on count two while the horns and baritone have a line with the longer, accented note on count

**HIGH WOOD-WIND**

SIDE DRUM

Fig. 44. Measure 111-114

three. This produces a hemiola effect. An ascending eighth note run in flutes, clarinets, alto and bass clarinets, horns, first trombone, and euphonium leads into the second phrase of the B section. There is a slight rhythmical variation in the melody of this last phrase, to which a cymbal roll and a snare drum roll have been added to help increase the intensity. Here in the B section of this statement is the first usage in the suite of xylophone and glockenspiel, of which Grainger was fond.

**122 XYLOPHONE, GLOCKENSPIEL**  
(sounding 2 octaves higher)

The musical score consists of five staves. The top staff is for Piccolo (Picc.), Flute I (Fl. I), and Flute II (Fl. II). The second staff is for Clarinet I (Cl. I), Clarinet II (Cl. II), and Clarinet III (Cl. III). The third staff is for Trumpets II and III (TRPTS. II, III) and Horns I, II, and III (Hns. I, II, III). The fourth staff is for Horns I, II, and III (Hns. I, II, III) and Trombones I and Euphonium (Tbn. I, Euph.). The bottom staff is for Cymbals (CYMB.) and soft drum stick. The score includes various performance instructions such as 'brightly', 'ff', 'louden', and 'soft drum stick'. There are also notes about instrument changes, such as 'E♭ Cl. added' and 'Hns. I, II added'.

Fig. 45. Measures 122-127

Statement 9 (measures 130-146)

Almost overshadowing the strong fortissimo melody, played by oboes, clarinets, second alto and tenor saxophones, third trumpet, third and fourth horns, and euphonium, is the sustained bell-tone-like chords in the remainder of the band. To this sustained line is added "tuneful percussion,"<sup>35</sup> a favorite of Grainger. This included glockenspiel, xylophone, hand bells, and tubular chimes. If these instruments are not available, Grainger instructs the conductor to use the piano.

<sup>35</sup>Ibid., p. 40.

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

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

The musical score consists of several staves. At the top, there is a staff for Tuneful Percussion with notes and rests. Below it are staves for TRPTS. (Trumpets) and LOW BRASS (Horn II, Baritone, Bass Clarinet, Trombone II). The K-DRUMS part is at the bottom, showing rhythmic patterns with dynamic markings like *ff* and *fff*. Various instrument abbreviations are circled in the score, such as E♭ Cl. I, Fl. II, Ob. I, Cl. I, II, Ten. Sax. Euph., Ha. II, Tbn. I, Bar., Bass Cl., Tbn. II, D-Bsn. Tuba II, Strg. Bass (bowed), and Bsn. I, Bar. Sax., Tbn. III, Tuba I. Dynamic markings include *fff* (no trem.), *ff* every note sharp and heavy, and *fff*.

Fig. 46. Measures 128-134

The forward motion provided by the accented half-note chords continues until the grand ritard beginning in measure 143. The concluding two measures contain an ad libitum progression in the trumpets. Although the pitches for the trumpets and baritones in measure 145 are indicated, the exact rhythm is not. Indeed, Grainger states on the score that the trumpets and baritones should play in "wayward time" with "individualistic freedom of speed without indication from the conductor."<sup>36</sup>

<sup>36</sup>Ibid., p. 41.

The musical score for measures 144-146 is arranged in a multi-staff format. At the top, a dynamic marking of *off* is present. The instruments and their parts are as follows:

- Clare.**: Clarinet part, showing melodic lines.
- TRPTS.**: Trumpets, with a specific instruction for *wayward time* in a dashed box.
- HORNS**: Horns, including parts for *Trpt. III, Euph.* (Trumpet III and Euphonium), *Hrn.* (Horn), and *Tbns. I, II* (Trombones I and II).
- Drums**: Percussion part including *Side Drum*, *Cymbal (soft drum stick)*, and *Bass Drum*.

Dynamic markings such as *fff* (fortissimo) and *p* (piano) are used throughout the score to indicate volume levels.

Fig. 47. Measures 144-146

### The Overview

"Dublin Bay" provides a simple introduction to the suite. It is constructed by means of melodic repetition with harmony centering around  $A_b$  and remaining static. The last half of the movement contains harmony that is the result of contrapuntal lines which give a gliding effect to the forward motion. This may be seen as an attempt by Grainger to incorporate his ideas of gliding intervals, which were

to be a part of his "free music" which, although part of his sub-consciousness since early times, did not begin to occupy so much of his time and energy until his latter years. The concluding Ab of this movement leads into the second movement, with the initial note of the melody in that movement being an Ab. In this respect, the first movement in its entirety may be considered an anacrusis to the second movement, one which carries much more weight and impact.

As the melodic lines of "Harkstow Grange" expand, the harmonic structure varies. Some examples of bitonality can be found during the climax of the movement. Grainger employs bell-shaped lines here. That is to say, (as can be seen in graph II-A in Appendix II) the treble and bass lines seem to move constantly in a mirror direction, contrary motion. During the solo statement of the theme, Grainger employs one chord, an Fb major seventh, as the total harmonic force. This interesting chord can be found in the cadential formula of the first movement also. In its usage in the second movement it resolves upward to an F dominant seventh and eventually on to the Ab chord as it did in the first movement. Again Grainger employs the chord as the final chord of the movement. Here the resolution is found in the Ab in the melody line that it supports. This gives the ending the effect of a continuance.

The importance of "Rufford Park Poachers" is centered around the free-flowing melodic lines Grainger constructed to approximate the inflections of the individual folk singers. This technique is seen in measures 1-18 and again in measures 85-103. As in a previous

movement, the harmony is the result of contrapuntally conceived lines. Graph III-A in Appendix II illustrates gliding intervals in measures 18-43, while graph B shows the result or direction of those intervals. The middle section, measures 51-83, contains surging, melodic lines again with gliding intervals. The tonality of this movement centers around F, which may be considered the dominant of the Bb of the next movement.

The conventionality of "The brisk young Sailor" aids in the determination of its being the resolution of the previous movement. The melodic repetition and static harmony (always centering on Bb) provide release to the intenseness of the "Rufford Park Poachers." While the harmony remains static and grounded in Bb major, the last two chords are bitonal. Analysis of the structure of these two chords is not functional, but it is necessary to notice the root progression, the tritone, E to Bb.

"Lord Melbourne" is an aggressive and impulsive rendering of two theme motives based on the Duke of Marlborough Fanfare. Although it employs simple melodic repetition at times, the melody is often disguised in contrasting settings. In measure 36 there is a hint of the free-flowing concept of movement three. The movement is concluded with three fully orchestrated, forceful chords. Melodically, harmonically, and texturally, this may be considered the climax to the total suite.

"The Lost Lady found" may be considered a coda or an extension to the suite, its tonality being the same as that of the

climax--D. Its melody is repetitious and its harmony is static. Measures 50-81 (see graph VI-A in Appendix II) contain harmony based on the gliding interval principle as seen earlier in the suite. The countermelody in measure 82, however, is of significant beauty to be compared with the melody of movement two. With the function of this movement understood as a coda, reason can be given to support a performance practice which calls for the last movement to follow immediately after movement five with very little time elapsed between them.

## CHAPTER III

### HOLST: SECOND SUITE IN F FOR MILITARY BAND

#### Biographical Background

Gustav Holst was born in Cheltenham, England, on September 21, 1874, and died in London, England, on May 25, 1934. Although Holst's ancestry was originally Swedish, his family was predominantly English.

Initially having been a piano student, he switched to the trombone because of neuritis in his hand. This condition had its origin in the writer's cramp incurred from copying music in his earlier days to pay for meals.<sup>1</sup> The penmanship aspect of composition, therefore, was a discomfort for him. In fact, in later years he admitted that his repeated use of a ground technique may be due in part to the neuritis.<sup>2</sup>

During his student years he acquired the friendship of Ralph Vaughan Williams. Dating from the autumn of 1895, just after his twenty-first birthday, this relationship evolved into a meaningful lifelong friendship. Little music, if any, was composed by either of them that the other did not see prior to its completion. While their

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<sup>1</sup>Richard Capell, "Gustav Holst," Music and Letters, XXXII (July, 1951), 302.

<sup>2</sup>John Warrack, "Holst and the Linear Principle," The Musical Times, CXV (September, 1974), 734.

compositions were still in the working stage, they often played them for each other.<sup>3</sup>

Imogen Holst, Gustav Holst's daughter, recalls that both Bach and Wagner meant much to her father.<sup>4</sup> Contrarily, Warrack states that Wagner was part of early influences that confused Holst. Further, Warrack explains that from Holst's recognition of Purcell, Tudor and Elizabethan music, and English folk songs came everything that is most valuable in his style and idiom. From Holst's understanding of the importance of English folk songs came a concept of not only how melody might be organized but also the possibilities for the development of artistic language. Tendencies toward uneven meters and the blurring of bar lines with shifts of accents emerged from this concept.<sup>5</sup>

Because he had been a wind instrument performer, Holst acquired a sense of scoring that allowed him to hear the orchestration of a work during the time of composition. In the slow process of composing at the piano, he attempted to condense his ideas; he had a hatred of padding.<sup>6</sup>

As mentioned previously, the 1909 publishing of the First Suite in Eb for Military Band established Holst as the first band

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<sup>3</sup>Imogen Holst, Gustav Holst (London: Oxford University Press, 1938) p. 16.

<sup>4</sup>Ibid., p. 11.

<sup>5</sup>Warrack, "Holst and the Linear Principle," 732.

<sup>6</sup>Holst, p. 107.

composer in the twentieth century. In addition to the Second Suite in F for Military Band, Holst composed three other significant contributions to the wind band repertoire. The Moorside Suite is scored for brass band because Holst considered the brass band to be more mellow and flexible than the military band.<sup>7</sup> One of his most mature and significant works is Hammersmith, Prelude and Scherzo, written in 1930 for military band and named after the western metropolitan borough of London.

Holst visited the United States on several occasions. During 1923 he came to this country to conduct some of his works at the University of Michigan. During a subsequent visit in 1932, he was made an Honorary Member of the American Bandmaster's Association and was to have attended the Cincinnati convention of the Music Supervisors National Conference. However, a sudden illness forced the cancellation of that engagement and brought his other public appearances to a halt.<sup>8</sup>

Although his life was marked by physical weakness and distress, his spirit was that of a rugged individualist. Like Percy Grainger, he constantly refused offers of honorary degrees. (Once, while incapacitated by illness, he was made a Fellow of the Royal College of Music.) He was impervious to negative reviews from critics--except those from Vaughan Williams.<sup>9</sup>

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<sup>7</sup>Ibid., p. 107

<sup>8</sup>Ibid., p. 159.

<sup>9</sup>Ibid., pp. 112-116.

In addition to composing and performing, his vocation included music teaching. In this regard he was successful, respected, and dedicated. His educational philosophy is partly contained in his summation. "The last and hardest duty of a teacher is to make himself unnecessary."<sup>10</sup>

Second Suite in F for Military Band

The suite is in four movements:

- I. "March"
- II. "Song without Words 'I'll Love my Love'"
- III. "Song of the Blacksmith"
- IV. "Fantasia on the 'Dargason'"

The instrumentation is as follows:

Piccolo	Solo Bb Cornet
Flute	Bb Cornets I, II
Oboe	Bb Trumpets I, II
Eb Clarinet	F Horns I, II, III, IV
Solo Bb Clarinet	Trombones I, II
Bb Clarinets I, II, III	Bass Trombone
Eb Alto Clarinet	Euphonium
Bb Bass Clarinet	Basses
Bassoons I, II	Snare Drum
Bb Soprano Saxophone	Bass Drum
Eb Alto Saxophone	Cymbals
Bb Tenor Saxophone	Triangle
Eb Baritone Saxophone	Anvil
Bb Bass Saxophone or	Tambourine
Bb Contrabass Clarinet	

I. "March"

The basis for this opening movement of the suite is three English folk songs: "Morris Dance," "Swansea Town," and "Claudy Banks." The latter two were collected in Hampshire by

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<sup>10</sup>Ibid., p. 102.

Dr. G. B. Gardiner. This first movement has as a primary feature a melodic line assigned to the euphonium that has since become characteristic of the instrument and a staple in its excerpt repertoire. The overall form of the movement is ABA, as seen in the following outline of its structure:

- A Part, measures 1-110
  - Introduction, measures 1-2
  - Section I, measures 3-42
    - A, measures 3-18
    - B, measures 19-26
    - A, measures 27-42
  - Coda, measures 43-46
  - Section II, measures 47-110
    - A, measures 47-78
      - Period I, measures 47-62
      - Period II, measures 63-78
    - A', measures 79-110
      - Period I, measures 79-94
      - Period II, measures 95-110
- B Part, measures 111-159
  - Bridge, measure 111
  - A, measures 112-135
    - Period I, measures 112-119
    - Period II, measures 120-127
    - Period III, measures 128-135
  - A', measures 136-159

Period I, measures 136-143

Period II, measures 144-151

Period III, measures 152-159

Da Capo

A Part (measures 1-110)

The first two measures of the movement outline and announce the tonality of F major in two upward eighth-note passages from the tonic to the fifth scale step. The figure is played in the first measure by the baritone and bass saxophones, euphonium, and basses, while in the second measure the instrumentation is piccolo, flute, oboe, Eb clarinet, Bb clarinets, and soprano saxophone.



Fig. 48. Measures 1-2<sup>11</sup>

With the dynamic level marked as forte and the tempo designated as allegro, this movement is open to a wide variance in interpretation, especially in the area of tempo. Being a British march, the music itself hints at a stately tempo.

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<sup>11</sup>All musical examples in this chapter are in concert pitch, taken from the published condensed score of Gustav Holst's Second Suite in F for Military Band, and are reprinted with permission of Boosey and Hawkes, Inc., copyright owner.

This movement is divided into two distinct sections. The first, a lively detached theme based on eighth-note prolations, is the "Morris Dance"; and the second, a more lyrical legato melody moving principally in half notes, is based on "Swansea Town." The sixteen-measure A part of this first section is divided into two equal portions (measures 3-10 and measures 11-18). The first portion contains two phrases of equal length (four measures) with the second phrase being a duplication of the first. Here the melody is played by the first cornet with the chordal accompaniment in a rhythmically similar line played by the remainder of the brass section plus baritone and bass saxophones. The use of the snare drum adds to the texture.



Fig. 49. Measures 7-10

The second portion of the A part (measures 11-18) is scored for the full instrumentation of the ensemble. With the exception of the two half notes which are prominent in the first measure, the eighth-note prolations continue to dominate. The melody is played by piccolo, flute, Eb clarinet, first Bb clarinet, soprano saxophone, and first cornet, while the remainder of the ensemble plays harmony in rhythmically similar accompaniment. The use of the bass drum and

cymbals adds strength to the elongated notes in measure 11. The second phrase of this portion (measures 15-18) is a duplication of the phrases in the first portion, hence producing an AABA form. The cadence of this A section in measure 18 is on the dominant.

The B part of this section serves as contrast to the A part. While centering in the tonic key of F major, this section has a softer dynamic level and is not as fully scored as the previous section. The melody continues to be constructed on an ascending eighth-note motive as played by piccolo, flute, Eb clarinet, and first Bb clarinet. The melody is harmonized by oboe and second Bb clarinet. This section is constructed in two, four-measure phrases. The accompaniment is contained in a rhythmically elongated line played by third clarinet, alto and bass clarinets, bassoons, alto and tenor saxophones, and first and second horns. To this line is added the triangle, which, with its characteristic timbre, assists in producing a light interlude in contrast to the heaviness of the A sections.



Fig. 50. Measures 19-20

The concluding part of this section (measures 27-42) is a repetition of measures 3-18. This provides the last ingredient in the ABA form of Section I.

As a means of providing a bridge into the second section, measures 43-46 are a coda in the style of the lyrical melody of the upcoming section. This coda is characterized by descending half notes that depart stepwise from a sustained C, which serves as a pedal. The style of the next section is set by the diminuendo and the tenuto markings for the half notes.



Fig. 51. Measures 43-46

Section II, based on "Swansea Town," is comprised of two sections. In the first (measures 47-78), the complete melody is played by the euphonium. The melody is in the middle to upper range for the instrument and provides for a display of the characteristically rich and lyrical tone of the instrument. The melody is in F major and comprises an octave and one step while being marked rhythmically by half notes. The accompaniment line, which moves in quarter notes, is played by baritone and bass saxophones, first and second horns, first and second trombones, bass trombone, and basses.



Fig. 52. Measures 46-50

At the end of the first phrase in measures 61 and 62, forward motion and a bridge to the second phrase are provided by a dotted quarter-note and eighth-note figure in the baritone and bass saxophones, bass trombone, basses, and snare drum. The final sustained note of the phrase and the dotted-quarter and eighth-note pick-up into the next phrase in the melodic line are duplicated rhythmically by first and second horns and first and second trombones. This structure also acts as a bridge into the next phrase.



Fig. 53. Measures 61-62

Measures 79-110 consist of a repeat of the theme; however, in this section, A prime, the theme is scored for full instrumentation.

Transition to this section begins in measure 77 and carries through measure 78 into measure 79. A descending line, employing a crescendo, is found in the bass clarinet, bassoons, baritone and bass saxophones, first and second trombones, bass trombone, and basses. This line provides forward motion and a character change to noble and majestic. With the exception of the four horns, which play a half note, the remainder of the band plays the rhythmic figure of a dotted quarter and an eighth note, the melodic anacrusis into the next section. Throughout this transition the percussion executes a sustained roll with a crescendo.



Fig. 54. Measures 77-82

It is interesting to note that the percussion climax comes, not on the first count of the section in measure 79, but rather with the bass drum and cymbal on the downbeat of the third measure of the section (measure 81)--the sustained whole note. This placement draws attention to the importance in performance practice of the sustained whole notes. They must always be full-bodied to their conclusion in order to achieve the stately effect intended.

For the conclusion of this section, the chordal accompaniment is abandoned and the last descending motive is sounded in unison in measures 107-109 by piccolo, flutes, oboe, Eb clarinet, Bb clarinets, soprano saxophone, first and second cornets, first and second trumpets, first and second trombones, bass trombone, and euphonium. The final measure (110) contains a fully orchestrated F major triad.



Fig. 55. Measures 107-110

#### B Part (measures 111-159)

A bridge into the B part is provided in measure 111 by a fully scored Bb minor triad (the key to this part). Set in a six/eight meter, "Claudy Banks" is the folk song which provides the basis for this part. This part has two sections, each having eighth notes rhythmically predominant. The first section, measures 112-135, is more thinly scored than the second, measures 136-159.

The first section is composed of three periods. In each, the first phrase is new material, while the second phrase remains constant in each sounding as found in the following example.



Fig. 56. Measures 132-135

Throughout the section the melodic lines are played by Bb clarinets, alto clarinet, and alto and tenor saxophone, while the harmonic support is drawn from baritone and bass saxophones, first and second horns, first trombone, euphonium, and basses. The first period is marked by eighth notes sounding in the chalumeau and clarion registers of the clarinets.

Fig. 57. Measures 111-115

The second period departs from the eighth notes and instead uses a quarter note followed by an eighth-note figure to outline a Db major triad.



Fig. 58. Measures 120-123

The first phrase of this period contains the dynamic level of forte, the highest level used thus far in this section. The first two measures emphasize longer note values and syncopation. The instrumentation of the melodic figure in these two measures is supplemented by first cornet and first and second trumpets and in the third measure by the euphonium. In the second phrase, the instrumentation lacks the first trombone and the volume has been lowered to mezzo forte.

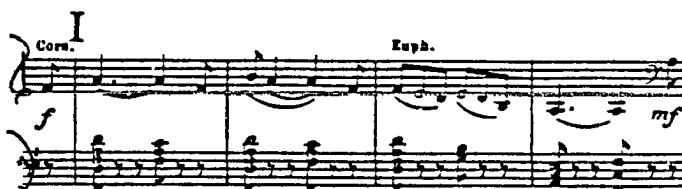


Fig. 59. Measures 128-131

The second section, A prime, is essentially a repetition of the first section but with a wider dynamic range. Although the full instrumentation is engaged, this statement contains the lowest dynamic level yet used. The melody is played at the piano level by all the woodwinds, except the two lowest saxophones, plus the euphonium. The

remainder of the ensemble, with support from the snare drum, plays harmony on downbeat chords at the pianissimo level.

It is interesting to note that Holst refused to write a high A for the bassoons, euphonium, and alto and bass clarinets when it occurred in the melody of measure 137 and at appropriate places later. Perhaps this omission resulted from a concern for the range of the instruments.

The Da Capo provides for the final section in the total ABA form, with the conclusion of the movement being in measure 110.

## II. "Song without Words 'I'll love my Love'"

This setting of the folk song collected by Gardiner is in the dorian mode and employs the oboe, Bb clarinet, and cornet as solo instruments. The movement is a one-part structure in that the melody is presented once and then repeated in a fuller orchestrated fashion.

The structure of the movement is as follows:

Introduction, measures 1-2

A Part, measures 3-18

Period 1, measures 3-10

Phrase 1, measures 3-6

Phrase 2, measures 7-10

Period 2, measures 11-18

Phrase 1, measures 11-14

Phrase 2, measures 15-18

A', measures 19-37

Period 1, measures 19-26

Phrase 1, measures 19-22

Phrase 2, measures 23-26

Period 2, measures 27-37

Phrase 1, measures 27-30

Phrase 2, measures 31-37

Codetta, measures 34-35

A Part (measures 3-18)

The two-measure introduction outlines the F minor triad in a pianissimo and sparsely-scored fashion for piccolo; flutes; Eb clarinet; first and second Bb clarinet; alto and bass clarinet; bassoons; alto, tenor, baritone, and bass saxophones; first and second horns; and basses. The melody of this section is played by a solo oboe and a solo Bb clarinet. The score seems to indicate that either the oboe or the clarinet may play the solo or both together.

The melody is structured in four phrases of equal length. The first centers on F, although ascending in the middle to an Eb. The second begins on F, ascends an octave and then falls to a C, providing an appropriate half cadence in the melody, although supported harmonically by an F minor triad. The third phrase continues from this C upward again to an F and falls predominantly stepwise to an Eb an octave lower. The last phrase, beginning on F, is a constant stepwise climb to the F an octave higher before descending by way of the primary structural tones to the final F.

Andante.

Fl.  
Cl.  
Sax.  
Horn.  
Bass.  
Bass.  
Solo Ob. or Cl.  
ad lib.

Fig. 60. Measures 1-17

Wood Wind. Fl. & Pic.  
Solo Clarinet. Tr.  
a tempo.

Fig. 61. Measure 18

For the last phrase, the flute and piccolo join the melody in a doubling fashion with the exception of two counts, which consist of harmony. During this last phrase, the harmonic support has been altered to consist of sustained half notes played by the Bb clarinets; alto clarinet; alto, baritone, and bass saxophones; and basses.

Throughout the preceding phrases the harmonic support continues in the fashion of the first two measures and primarily with the

same instrumentation. The first period (measures 3-10) employs conservative harmony centering around the F minor triad. The harmonic vocabulary of the second period (measures 11-18) expands to include, at the end of the first phrase, a half-cadence C minor triad with a suspension resolving to the root. The second phrase is marked by a stepwise downward bass movement with a cadential formula of D diminished triad, Eb major triad to an F minor triad. This movement is illustrated in Graph II-A in Appendix III.

A' Part (measures 19-37)

While measure 18 is the cadential measure from the previous part, it also serves as a bridge into this section by means of arpeggiated figures in first and second clarinet, alto and bass clarinets, bassoons, alto saxophone, and euphonium.



Fig. 62. Measures 31-32

The instrumentation for the first two phrases of the melody is piccolo, flute, oboe, Eb clarinet, and solo cornet, while arpeggiation continues by the same instruments in the fashion of measure 18. Sustained chordal accompaniment is provided by tenor, baritone, and bass saxophones; first and second trombones; bass trombone; and

basses, to which are later added second clarinet, soprano saxophone, second clarinet, first and second trumpets, and first and second horns. The tenor saxophone joins the melody group in the third phrase while the euphonium plays half of the third phrase. The last phrase is broken at mid-point by a fermata at the highest point of the line, after which the phrase is brought to its conclusion by solo cornet.

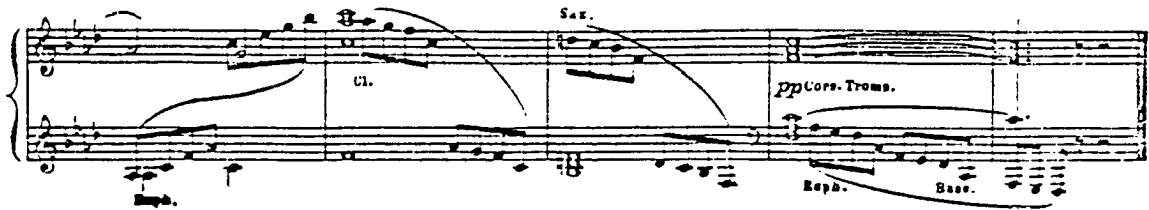


Fig. 63. Measures 33-37

The distinctive ending of this movement is provided by descending arpeggios from solo Bb clarinet to alto clarinet and alto saxophone to baritone saxophone and euphonium to finally the bass saxophone and basses.

### III. "Song of the Blacksmith"

As was the case with the previous folk tunes, the "Song of the Blacksmith" was collected by Dr. G. B. Gardiner. This heavily aggressive melody stands in sharp contrast to the serenity of movement two. The distinctive feature of this movement is the feeling of

disjunct rhythm that comes from the accompanying rhythmic support, being primarily heavy upbeat chords after downbeat rests.

The structure of the movement is as follows:

Introduction, measures 1-6

Statement 1, measures 7-14

Statement 2, measures 15-23

Extension, measures 21-23

Statement 3, measures 24-31

Coda, measures 32-33

Introduction (measures 1-6)

The fortissimo and staccato introduction is scored for the full brass section plus baritone and bass saxophones and snare drum. The meters shift between four/four and three/four while the harmony centers around the G minor seventh chord.



Fig. 64. Measures 1-2

Measure 6 contains a diminuendo to prepare for the entrance of the first statement.

Statement 1 (measures 7-14)

The melody is marked forte and begins with an anacrusis. It is played by oboe; Eb clarinet; Bb clarinets; alto clarinet; soprano, alto, and tenor saxophones; and horns.

The image shows a musical score for two systems of instruments. The first system is labeled 'Hrn. & Sax.' and the second system is labeled 'Corns. & Cls. A'. Both systems consist of two staves (treble and bass clef). The music is written in a 2/4 time signature. The first system starts with a 'dim.' marking and a 'p' marking. The second system starts with a '7' marking. The score includes various musical notations such as notes, rests, and dynamic markings.

Fig. 65. Measures 5-12

The melody is structured in two periods, the first being measures 7-10 with the second being measures 11-14. Each has two phrases. The first phrase of the second period is the new material, while the second phrase is a repetition of the first phrase, first period.

In addition to being heavy and aggressive, the melody contains a lilting effect by the use of dotted sixteenth notes followed by thirty-second notes in measure 10. The harmonic accompaniment is the same as in the introduction except that it is minus the second cornet and first and second trumpets.

The second phrase is marked at a lesser volume, mezzo forte, with the melody being played by first Bb clarinet, soprano saxophone,

and solo second cornet. Sustained syncopated chords are provided by oboe, Eb clarinet, second and third clarinets, alto and bass clarinets, bassoons, alto and tenor saxophones, and horns. This group plays these chords for the first two measures and then joins the melodic forces for the next two measures. The remaining harmonic support is in the style of the introduction and the first phrase.

Statement 2 (measures 15-23)

This statement stands in contrast to the fuller-scored first statement. The first period is scored for solo first cornet, marked mezzo forte, with the harmonic accompaniment by baritone and bass saxophones, second cornet, first and second trombones, and bass trombone. In the second period, the solo cornet is joined on the melody by oboe and first Bb clarinet. A second group, playing the melody at the same pitch level as the first, enters two counts later in canon fashion. This group consists of first and second trombone and euphonium. In this period, a major distinctive feature of the suite is found--the anvil. The concept of the anvil seems to be reflected in the half-note chords featuring melodic intervals of a perfect fourth and a perfect fifth played by second and third clarinets; alto and bass clarinets; bassoons; alto, tenor, baritone, and bass saxophones; second cornet; horns; bass trombone; and basses.

Measures 21-23 function as a codetta and build intensity for the entrance of the third statement through the use of a crescendo and increased instrumentation. The half-note chords and the anvil are increased in frequency to quarter notes along with the addition of a

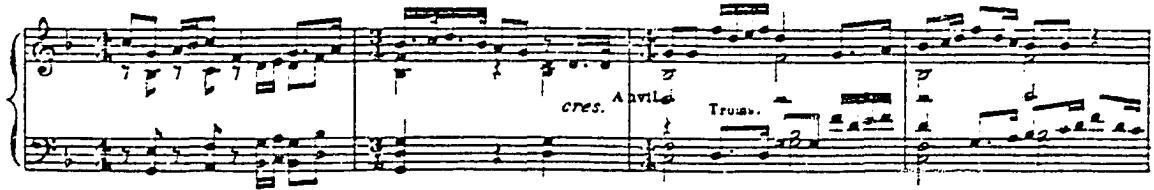


Fig. 66. Measures 17-20

cymbal roll. In measure 22, a rhythmic compression occurs when the frequency is increased to eighth notes and finally to the climatic two sixteenths followed by an eighth.



Fig. 67. Measures 21-24

Statement 3 (measures 24-31)

Being full-bodied and very aggressive, this statement is the strongest of the three. It also contains the full instrumentation with the highest dynamic level yet used, fortissimo (FFF). The melody of the first period (measure 24-27) begins with more rhythmic stress on the anacrusis through elongation than previous statements. The

melodic instruments are piccolo; flute; oboe; Eb clarinet; Bb clarinets; alto clarinet; soprano, alto, and tenor saxophones; second cornet; and the horns. The remainder of the band plus percussion and anvil play the rhythmic feature as before.

In the first phrase of the second period (measures 28-29) the melody line thins out, leaving piccolo, flute, oboe, Eb clarinet, first and second cornets, first and second trumpets, and euphonium. The remainder of the band plays the anvil-like chords first introduced in statement one. (The trombones play shorter note values than other members of the harmonic support group.) The full melody group is restored for the last phrase.

The last two measures of the phrase (measures 30-31) function as a coda. The movement concludes with the upbeat rhythm that characterized the entire movement, centering on the G minor seventh chord, and a final fortissimo (FFF) fermata on a D major triad.



Fig. 68. Measures 29-33

#### IV. "Fantasia on the 'Dargason'"

The finale to the St. Paul's Suite for string orchestra is almost identical to this movement. The movement is based on two

themes. The first is an eight-bar melody sounded constantly throughout on the same pitch level, centering around F major. Although at the end of each eight measures the melody moves toward a conclusion, instead it continues to the next statement.

The second theme is the "Green Sleeves" melody, which is heard twice in the movement. It is ingeniously constructed in a polymetric setting against the first theme. That portion of the movement helps to make this suite one of the highlights of all band literature.

The structure of the movement is as follows:

A Part, measures 1-56

seven statements of the first theme

B Part, measures 57-88

four statements of the first theme in six/eight meter and

one statement of the second theme in three/four meter

A', measures 89-144

seven statements of the first theme

B', measures 145-176

four statements of the first theme and one statement of the second theme

Closing Section, measures 177-200

three statements of the first theme

Coda, measures 201-211

A Part (measures 1-56)

The theme is introduced at a piano volume in solo alto clarinet and solo alto and tenor saxophone. It is a lilting theme with

clearly marked articulation, which is quite important to the correct style of performance.

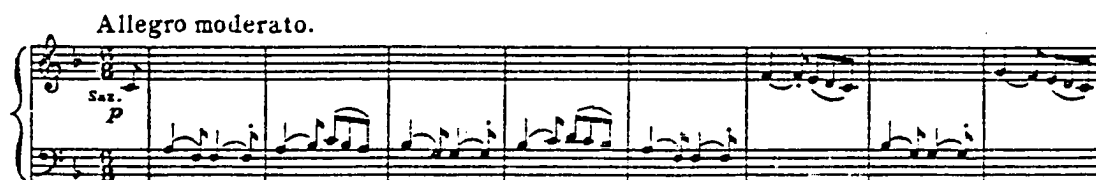


Fig. 69. Measures 1-8

The second statement is played by two clarinets against a pedal C oscillating with a B natural. The C, however, is predominant.

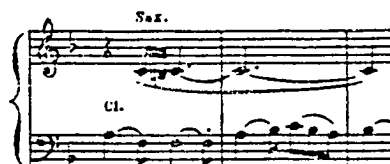


Fig. 70. Measures 9-10

The third statement, measures 17-24, is played by all the first Bb clarinets at the piano level while harmonic support is provided by oboe, second and third clarinets, alto and bass clarinets, bassoons, saxophones, first and second horns, euphonium, and basses. The rhythmic activity of this group, which centers around F, is supported by the triangle.

Fig. 71. Measures 17-18

The first crescendo of the movement is begun in this statement, aiming toward the first climax. The melody of this statement is played by second and third clarinets, alto and bass clarinets, bassoons, and alto and tenor saxophones with harmony provided by half-note chords in first and second horns and quarter-note chords in first Bb clarinet, baritone and bass saxophones, and basses. Continuity arises from the harmonic progression that the half-note and quarter-note chords outline. The progression is F major for the first two measures, G minor for the next two, A minor for the next two, and C major the last two.

Fig. 72. Measures 25-26

In the fifth statement the melody group remains intact with the addition of first Bb clarinet; and in the fifth measure, first and second horns and euphonium are added. The harmonic instrumentation is oboe, Eb clarinet, bass clarinet, bassoons, baritone and bass saxophones, second cornet, first and second horns, bass trombone, and basses. The harmony is in two-measure sequences with each two measures containing a descending quarter-note pattern outlining the following progression: G major for two measures, G minor for the next two, F major for the next two, and C major for the last two. A triangle roll is scored throughout the statement.



Fig. 73. Measures 33-34

The sixth statement is one of only two statements in which the melody line has been harmonized in a rhythmically similar manner. The melody is played by piccolo, flute, Eb clarinet, first Bb clarinet, soprano saxophone, first cornet, and first trumpet, while the harmonized line is second and third clarinets, second cornet, and second trumpet. An arpeggiated figure outlining F major is played by alto and bass clarinet, bassoons, alto and tenor saxophones, first and second horns, and

euphonium. Downbeat chords are provided by baritone and bass saxophones, first and second trombones, bass trombone, and basses.

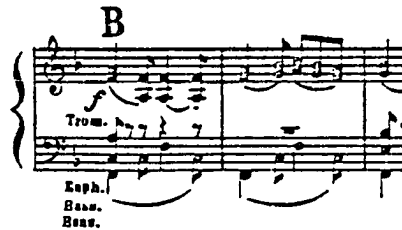


Fig. 74. Measures 41-42

At this point the dynamic level has reached forte and the tambourine has been introduced. This last statement of the A part contains a lessening of the intensity by means of a diminuendo. The melody is played by piccolo, flute, first Bb clarinet, Eb clarinet, and oboe. The thinning instrumentation of the harmony (D minor to G minor) is scored in hocket fashion among first and second clarinets; alto and bass clarinets; bassoons; alto, tenor, and baritone saxophones; trombones; euphonium; and basses. More sustained chords are found in first and second cornets and first and second horns with support from a triangle roll. The volume of this statement has been lowered to piano in preparation for the introduction to the next section.

#### B Part (measures 57-88)

This section employs two simultaneous meters, the "Green Sleeves" theme in three/four and the first theme in six/eight.



Fig. 75. Measures 49-50

Coordination between the two meters is achieved by the forward motion being one to the bar. The first theme is played through the entire part by second and third clarinet and soprano saxophone. The part contains four statements of the first theme. The instrumentation of the ensuing statements is as follows: For the second statement the oboe joins the melody group, and in the third statement the oboe drops out while the piccolo, flute, and Eb clarinet join in. The instrumentation of the fourth statement returns to that of the first statement.

The second theme starts in the second measure of the section. The melody of the first phrase (measures 58-66) is played by the euphonium, which is joined in the second phrase (measures 67-74) by first clarinet. The first phrase (measures 75-82) of the second period brings the addition of the solo cornet to the melody, while the concluding phrase features the euphonium alone as did the first phrase. The sustained chords in the alto and bass clarinet, bassoons, saxophones, first and second horns, and basses support the harmony of D minor, G minor, and F major. The volume high-point of mezzo piano is found in the second theme. While this section does not reach a

climax in volume, it is the culmination of the movement thus far. The repetition of this section will be in a fuller-scored fashion.

The musical score for measures 57-64 is presented in a grand staff format. It includes parts for Clarinet (Cl.), Bassoon (Bass.), Saxophone (Sax.), and Bass. The piano part is marked 'p' (piano) and 'mp' (mezzo-piano). The saxophone part is marked 'mp' and 'f' (forte). The bass part is marked 'p'. The tempo is marked 'C' (Crescendo) and the instruction '(One beat in a bar but keep the same pace as before)'. The title 'Green Sleeves. Solo Euph.' is written above the piano part.

Fig. 76. Measures 57-64

A' (measures 89-144)

Having returned to two beats to the bar, this section contains seven statements of the theme as did the A section. Again, the contrast among the statements is in the area of instrumentation and the variation in the accompaniment scoring. The statement one (measures 89-96) melody is found in the alto and bass clarinet, bassoons, and alto and tenor saxophones, with sustaining chords in the baritone and bass saxophones, first and second horns, euphonium, and basses. The statement two (measures 96-104) melody is played by soprano saxophone, first cornet, and first trumpet at the forte volume. The feature of this statement is the progression of punctuating quarter-note chords by second cornet, second trumpet, and trombone, with the baritone and bass saxophones joining in during the last four measures.



Fig. 77. Measures 97-98

The fuller-scored third statement is the second of only two statements where there is a harmonization of the melody in a rhythmically similar line. The melody is played by piccolo, flute, oboe, Eb clarinet, first Bb clarinet, soprano saxophone, first cornet, and first trumpet, with the harmony line being played by second and third clarinets, second cornet, and second trumpet. The remainder of the ensemble sounds a broken-chord figure for the accompaniment. Further support is given by the tambourine. Statement four (measures 113-120) contains the first climax on the journey to the large B' section. Here the melody is played by bass clarinet; bassoons; tenor, baritone, and bass saxophones; horns; trombones; euphonium; and basses. For the first four measures the harmony is supplied by cornets and trumpets in quarter notes, and a sustained trill on a pedal C is played by the upper woodwinds. In the second four measures, all of the harmonic forces play descending duplets (in unison) which turn into the last measure of the theme, at which point the melodic instrumentation is silent. This line is marked with accents on each note and receives further support from the tambourine and triangle.



Fig. 78. Measures 117-120

Statement five (measures 121-128) contains a very effective subito piano after the increase of intensity in the previous statement. The melody is found in the Bb clarinets, alto clarinet, and alto and tenor saxophones. Throughout the statement there is a sustained pedal C by the baritone and bass saxophones, bass trombone, and basses. Weight is given to this pedal by a continuous bass drum roll. The line that has much to do with the forward motion and the building of excitement is the chromatically ascending quarter-note line in the bass clarinet, bassoons, and euphonium.



Fig. 79. Measures 121-122

The sixth statement (measures 129-136) is a continuation of the progress to B'. Melody is found in the piccolo, flute, oboe, Eb clarinet, Bb clarinets, soprano saxophone, and first cornet. Again, harmony is provided by a chromatically ascending quarter-note line in the alto and bass clarinet; bassoons; alto, tenor, baritone, and bass saxophones; second cornet; horns; trombones; euphonium; and basses.



Fig. 80. Measures 129-130

The final statement in this section is the most forceful of the first theme statements. The melody is played by soprano saxophone and first and second cornets. The forcefulness of the statement is found in the harmony, which is composed of dotted half-note chords in piccolo, flutes, oboe, Eb clarinet, Bb clarinets, alto and tenor saxophones, trumpets, horns, and first and second trombones with cymbals. The chords are answered on the next beat by dotted quarter-note chords in bass clarinet, bassoons, baritone and bass saxophones, bass trombone, euphonium, and basses with bass drum.

The image shows a musical score for measures 137-144. It consists of five staves. The top staff is for Wood & Hse. (Woodwind and Strings) with a dynamic marking of *ff*. The second staff is for Cur. (Curl) with a dynamic marking of *ff*. The third staff is for Trum. (Trumpet) with a dynamic marking of *ff*. The fourth staff is for B.D. (Bass Drum) with a dynamic marking of *ff*. The fifth staff is for Cym. (Cymbal) with a dynamic marking of *ff*. The score includes various musical notations such as notes, rests, and dynamic markings.

Fig. 81. Measures 137-144.

B' (measures 145-176)

Using fuller instrumental and dynamic forces, the B' section is a repetition of the B section but appears in a moving and stirring setting. Again, the first theme is played four times, moving in the same tempo but with one beat to the bar, and is marked fortissimo (FFF) for the first three statements. It is played by piccolo, flute, oboe, Eb clarinet, and Bb clarinets. The second theme starts in the second measure and is also marked fortissimo (FFF) until the last phrase. It is played by soprano saxophone, cornets, trumpets, third and fourth horns, and euphonium. The remainder of the band provides chordal support in dotted half notes at the last statement of the first theme and the last phrase of the second theme, there are a thinner instrumentation and a diminuendo. This section is the climax of the suite.

The musical score for measures 145-152 is presented in three staves. The top staff is for piano, marked with a forte dynamic (*fff*) and includes the instruction "w.w." (woodwinds) and "G (One beat in a bar)". The middle staff is for clarinet and saxophone, marked with a forte dynamic (*fff*) and includes the instruction "Cor. & Saxph.". The bottom staff is for bass saxophone, also marked with a forte dynamic (*fff*). The score shows complex rhythmic patterns with many beamed notes and rests, indicating a fast and intricate passage.

Fig. 82. Measures 145-152

### Closing Section (measures 177-200)

The closing section has three statements of the same theme, returns to two beats to the bar, and serves as a lessening of the impact of B'. The first statement (measures 177-184) has the melody played by second and third clarinets, alto clarinet, and alto and tenor saxophone. Harmony supporting D minor, G minor, and the C dominant seventh chord is found in the baritone and bass saxophones, first and second cornets, first and second horns, trombones, and basses, with further color from the triangle. Statements two (measures 185-192) and three (measures 193-200) are a continuation of the long diminuendo from the B prime section. The instrumentation continues to thin.

### Coda (measures 201-211)

The final eleven measures use a polymetric structure. There is a duet between solo piccolo in six/eight and solo bass and solo contrabass clarinet (which has been a double for bass saxophone during the entire suite) in two/four. The duet material is the first theme

divided in a hocket fashion and is characterized by descending duplet rhythm in the lower voices and an ascending triplet run (measures 207-210) in the piccolo.

The musical score for measures 201-211 is presented in three staves. The top staff is for the Piccolo (Pico.), the middle for the Cor. (cornet), and the bottom for the 1st Solo Bass. The Piccolo part features a descending duplet rhythm in measures 201-206, followed by an ascending triplet run in measures 207-210, and a final triplet in measure 211. The Cor. part consists of sustained notes, with a dynamic marking of *ff* in measure 211. The 1st Solo Bass part also features a descending duplet rhythm in measures 201-206, followed by a triplet in measure 211, and a dynamic marking of *ppp* in measure 201. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fig. 83. Measures 201-211

Although the themes center around F major, the chordal support seems to center around D minor with some F major. However, the movement proceeds toward the definite conclusion of F major through the fully-scored F major triad in the last measure.

#### The Overview

The first movement is an introduction to the suite and establishes and enforces the F major tonality. The melody outlines that tonality in repetitive statements while the harmony is conventional to the key. A second section in Bb minor provides harmonic contrast while the third section (the Da Capo repeat) further establishes the F major key.

The lyrical setting of movement two provides contrast to the martial mood of the first movement, although structurally it functions simply as an extension. Holst's utilizing a mood change to the dorian mode while still enforcing F as the tonic is a productive technique in the organization of this suite.

The "Song of the Blacksmith" departs from the style of the other movements through the use of disjunct rhythm. In similarity, the harmony is not as stable and conventional as in the other movements. The three statements of the melody center on D, G, and D again over harmony built around the G minor seventh chord. The coda features that chord moving to a D major triad under the fermata. That progression is iv to a tonic with a Picardy third. The entire movement seems to have the function of a subdominant.

The final movement, structurally important, firmly establishes the F major tonality through a constant sounding of the "Dargason" theme or through the use of an F pedal or dominant (C) pedal. The climax of the suite is the B prime section, which employs the fully scored double theme in a polymetric setting. The remainder of the movement is, in overview, a coda leading to the final F chord.

## CHAPTER IV

### VAUGHAN WILLIAMS: FOLK SONG SUITE

#### Biographical Background

Ralph Vaughan Williams was born on October 12, 1872, in Down Ampney, Gloucestershire, England, and died on August 26, 1958, in London, England.

His father died shortly after Ralph's birth, and his mother reared him among her relatives in a prosperous, middle-class background. During the period of the late 1800's, when Vaughan Williams grew up, society was just beginning to offer acceptance of a young person of middle-class background entering the field of music.<sup>1</sup>

Vaughan Williams's decision to become a composer was strengthened by a visit to Munich, Germany, and his first exposure to a Wagner music drama. The music of Wagner moved him as it had Holst. Each, after witnessing performances of Tristan und Isolde on separate occasions, was so stirred that they were unable to sleep for the remainder of the evening.<sup>2</sup>

Vaughan Williams is remembered as one of the greatest folk song collectors. Like Grainger, he believed in going among the people in search of songs. He canvassed Essex, Sussex, Yorkshire, and

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<sup>1</sup>James Day, Vaughan Williams (London: J. M. Dent and Sons, Ltd., 1961), p. 7.

<sup>2</sup>Ibid., p. 9.

Wiltshire.<sup>3</sup> Finally, following one of his lectures in 1903, Charles Pottipher, a shepherd of Ingrave, near Brentwood in Essex, was introduced to him. Vaughan Williams asked the old man to sing for him, but the shepherd refused. The next day Vaughan Williams visited Mr. Pottipher in his own home, and the shepherd was persuaded to sing "Bushes and Briars."<sup>4</sup> Thus Vaughan Williams began collecting folk songs, an activity that lasted most of his life. (His last song was collected three years before his death.)

Vaughan Williams's two best-known wind band compositions are the Folk Song Suite and Toccata Marziale. His Folk Song Suite was written in 1923 and was first performed at Kneller Hall on July 4 of that same year by the Band of the Royal Military School of Music, conducted by Lieutenant Hector Adkins. The following year, Gordon Jacob transcribed the composition for full orchestra and brass band. According to James Day, "the recognized method of presenting folk song material in original compositions at the beginning of the twentieth century was the orchestral rhapsody, in which folksongs are woven together in a continuous musical design. . . ."5 On the other hand, Frank Howes spoke of "the loose method of stringing folk-tunes together in easy sequence without attempt at development."<sup>6</sup>

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<sup>3</sup>Ibid., p. 19.

<sup>4</sup>Tony Wales, "Ralph Vaughan Williams and English Folk Music," English Dance and Song, XXIV (No. 3, 1972), 87.

<sup>5</sup>Day, p. 20.

<sup>6</sup>Frank Howes, The Music of Ralph Vaughan Williams (London: Oxford University Press, 1954), p. 232.

In the Folk Song Suite, Vaughan Williams employed the method described by Howes.

Toccata Marziale, the second of his best-known wind band compositions, was written by commission for a military band composition to be performed at the 1924 British Empire Exhibition. It was first performed at that exhibition in Wembley by the Band of the Royal Military School of Music, conducted by Lieutenant Adkins.

Other band works by Vaughan Williams include Sea Songs, Henry the Fifth, and The Golden Vanity. Sea Songs is a march for both military and brass bands. It was probably first played during the same 1924 British Empire Exhibition at which Toccata Marziale was first performed.<sup>7</sup> The work is based on "Princess Royal," "Admiral Benbow," and "Portsmouth." Vaughan Williams himself transcribed this work for full orchestra in 1942. Henry the Fifth is an overture for brass band which was probably composed in 1933-34. Among other melodies, it introduced "The Earl of Oxford's March." The Golden Vanity, which is unpublished, is a march for military band.<sup>8</sup>

Gustav Holst, a younger composer presented in chapter three, and Vaughan Williams had a steadfast friendship. They held critique sessions at least once a week, during which Holst was able to aid Vaughan Williams in his understanding of orchestral problems.

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<sup>7</sup>Michael Kennedy, The Works of Ralph Vaughan Williams (London: Oxford University Press, 1964), p. 494.

<sup>8</sup>Ibid., pp. 541-42.

Vaughan Williams would, on occasion, aid Holst by supplying him with money for a holiday.<sup>9</sup>

On three occasions Vaughan Williams was a visitor to the United States as a conductor and lecturer. His first visit was in 1922 as a conductor, and his second visit was a lecture tour in 1932. His third and final visit to America was in 1954 at the age of eighty-two. During this trip he lectured at the University of Michigan; Indiana University; the University of California, Los Angeles; and Yale University. Vaughan Williams's book, The Making of Music, published in 1955, was a result of lectures given at Cornell University during this last tour. The lectures revealed his philosophy that part of the magic of music is its human fallibility and that whenever music approaches mathematical precision, its communication is lost. Vaughan Williams stated, "An orchestra must not become a perfect machine."<sup>10</sup>

Ralph Vaughan Williams's composing career lasted for sixty-five years. Although he looked upon himself as a man of little originality because he looked through the works of others to see what fragments he could put to use, his career was distinguished throughout with awards and commendations. Upon the death of Sir Edward Elgar, which created a vacancy, his fellow musicians elected him to the Collard Life Fellowship of the Worshipful Company of Musicians. On June 3, 1935, he was awarded the Order of Merit from the Crown. On

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<sup>9</sup>Day, p. 13.

<sup>10</sup>Ralph Vaughan Williams, The Making of Music (Ithaca, New York: Cornell University Press, 1955), pp. 29-30.

December 14, 1951, he received the first honorary musical doctorate of Bristol University from the Chancellor, Winston Churchill.

### Folk Song Suite

The suite is comprised of three movements:

- I. March--"Seventeen come Sunday"
- II. Intermezzo--"My Bonny Boy"
- III. March--"Folk Songs from Somerset"

The instrumentation is as follows:

Piccolo	Solo Bb Cornet
Flute	Bb Cornets I, II
Oboe	Bb Trumpets I, II
Eb Clarinet	F Horns I, II, III, IV
Solo Bb Clarinet	(written in Eb in the score)
Bb Clarinets I, II, III	Trombones I, II
Eb Alto Clarinet	Bass Trombone
Bb Bass Clarinet	Euphonium
Bassoons I, II	Basses
Eb Alto Saxophone	String Bass
Bb Tenor Saxophone	Snare Drum
Eb Baritone Saxophone	Bass Drum
Bb Bass Saxophone or	Cymbals
Contra Bass Clarinet	Triangle
	Timpani

#### I. March--"Seventeen come Sunday"

The form of this movement is arch form with a Da Capo accomplishing the final A section. The form varies within the major divisions and can be seen in the outline of the movement.

The structure of the movement is as follows:

A Section, measures 1-32

Introduction, measures 1-4

Phrase I, measures 5-17

Phrase I repeated, measures 18-30

Transition, measures 31-32

B Section, measures 33-64

Phrase I, measures 33-40

Phrase II, measures 41-48

Phrase III, measures 49-56

Transition, measure 64

C Section, measures 65-96

Phrase I, measures 65-72

Phrase II, measures 73-80

Phrase III, measures 81-88

Phrase IV, measures 89-96 (97)

B' Section, measures 98-128

Phrase I, measures 98-105

Phrase II, measures 106-113

Phrase III, measures 114-121

Phrase IV, measures 122-129

A' Section, Da Capo

Introduction, measures 1-4

Phrase I, measures 5-17

Phrase I repeated, measures 18-30

Coda, measures 129-131

A Section (measures 1-32)

The introduction establishes the tonic pitch, F, through a rhythmic pattern oscillating between F and C. It is played forte by the full instrumentation, including percussion, with a diminuendo in

measures 3 and 4 to prepare for the first theme. The theme of the first phrase, measures 5-17, is a dorian melody centering on F. The distinguishing feature of the melody is the lightness which is indicated by staccato markings and achieved by detached playing. The theme is stated by piccolo, flutes, oboe, Eb clarinet, and Bb clarinets. The melody is played by the alto clarinet in measures 5-8 and again in measures 14-15, during which time the melody is strengthened by Eb alto saxophone, solo cornet, and euphonium.

Contradictions between the full score and the condensed score are numerous. An example of such a contradiction is the marking of pianissimo for the theme in the full score and a marking of piano for this same theme in the condensed score. Further, the condensed score contains rhythmic errors in the melody in measure six.

**NO 1. MARCH - "SEVENTEEN COME SUNDAY."**

Allegro.

Trom. Bass.  
Cym.

Fig. 84. Measures 1-10<sup>11</sup>

<sup>11</sup>All musical examples in this chapter are in concert pitch, taken from the published condensed score of Ralph Vaughan Williams's Folk Song Suite, and are reprinted with permission of Boosey and Hawkes, Inc., copyright owner.

As the end of the theme approaches, the volume increases to mezzo forte with the accompaniment scored for fuller instrumentation: bass clarinet, bassoons, tenor saxophone, third and fourth horns, trombones, and pianissimo bass drum and cymbals. At this point in the melody (measures 15-16), a melodic extension is achieved through the use of a slurred sixteenth-note motive. The conclusion of the theme, the last two measures, is at the pianissimo level. Throughout the theme statement, the snare drum provides integral support for the melody, often duplicating the rhythm.

The harmonic support for the theme is simple and conservative and is built around the F minor triad. Rhythmically, the harmonic line primarily consists of eighth notes in a downbeat pattern with answering upbeats. The harmony provided by bass clarinet, bassoons, third and fourth horns, and first and second trombones in measure 6 is aligned in the rhythm of the melody at that point. In measures 8-12, the harmony of the bass clarinet, first bassoon, and tenor saxophone is transformed into a brief countermelody supported by the chordal part of the horns. In measure 8 and measure 11, the first trumpet doubles a melodic motive while other members of its choir continue to play supportive roles both tonally and rhythmically. These brief countermelodies, duplications of melodic rhythm, and doublings of melodic motives from the harmonic support group create a feeling of continuity and are evidence of careful, skillful scoring.

Phrase two, measures 18-30, is basically a repetition of the melody and harmony of the first phrase with the primary difference

being additions to the melodic instrumentation, additions to the harmonic instrumentation, and increased dynamics. Tutti scoring is used during this statement. The melody is scored at the fortissimo level for piccolo, flutes, Eb clarinet, Bb clarinets, Eb alto clarinet, alto saxophone, first cornet, and first trumpet. In measures 22-24, the alto clarinet and the alto saxophone leave the melodic instrumentation to join the brief harmonic counterline that was first found in measures 9-12. Other instruments playing that counterline are bass clarinet, first bassoon, tenor saxophone, and euphonium, all supported, as in the first phrase, by the chordal line of the horns. The remainder of the ensemble plays the rhythmic pulse of downbeats, upbeats, or fragments of melodic rhythm.

Fl. Pic.  
Cl. Eb (Cor. B $\flat$  lower.)  
Bass. Drum

Fig. 85. Measures 17-20

For the last four measures of the second phrase, the second cornet and the euphonium join the melodic line. The part concludes with the progression Eb dominant seventh to F minor in measure 30. Measures 31 and 32 provide a bridge, or connection, into the B section.

Fig. 86. Measures 31-33

B Section (measures 33-64)

The B section, measures 33-64, contains the more lyrical and flowing second theme. In Ab major, it is characterized by eighth-note prolations and longer legato lines. The first phrase melody is played by solo Bb clarinet and solo cornet with basic harmony outlining Ab major played by clarinets, bass clarinet, first bassoon, bass saxophone, horns, euphonium, and basses. More sustained harmony lines are found in the parts of the alto clarinet, second bassoon, alto saxophone, and first and second trombones.

Fig. 87. Measures 32-36

An ending-figure to the concluding note of the phrase, Ab, in measure 39 is played by flute, oboe, second and third clarinets, and horns, all of which are supported by a snare drum roll.



Fig. 88. Measures 39-40

The melody of the second phrase, measures 41-48, is played by the solo Bb clarinet and solo cornet with the addition of the flute. With the exception of the deletion of the baritone saxophone, the instrumentation in the accompanying forces remains unchanged. Therefore, phrase two is a repeat of phrase one, cadencing on Ab with a cadential extension similar to that in measure 39.

Phrase three, measures 49-56, contains new material in the cantabile melodic line under the longest phrase line yet used. The melody is played by flutes, oboe, Eb clarinet, third Bb clarinet, and the first cornet and harmonized in a rhythmically similar line played by first Bb clarinet, bass clarinet, first bassoon, and alto saxophone. The rhythmic accompaniment consists simply of downbeats and upbeats by baritone and bass saxophones, second cornet, first trumpet, and basses with syncopated chords in first and second horns. The



Fig. 89. Measures 48-52

phrase ending in measure 55 is strengthened and sustained by the addition of third and fourth horns, trombones, and a snare drum roll. A small crescendo and decrescendo help bring the phrase to a conclusion.

The first four measures of the last phrase, measures 57-60, are similar to the first two phrases. In fact, the last four measures, 61-64, are identical to the last half of phrases one and two. The melody is played by piccolo, flute, oboe, Eb clarinet, first Bb clarinet, alto clarinet, alto saxophone, second cornet, and euphonium. This melody is harmonized in a rhythmically similar line in second and third clarinets, bass clarinet, first bassoon, and first cornet. Further harmonic support is provided by second bassoon; tenor, baritone, and bass saxophones; trumpets; horns; trombones; and basses through the outlining of chords.

During the last half of the phrase, measures 61-64, the melodic instrumentation thins to include only the solo Bb clarinet and the solo cornet as it began in measure 33. With the exception of the addition of second cornet and trumpets, the accompanying forces remain the same as in phrase one.

C Section (measures 65-96)

The C section, measures 65-96, is in the key of F minor. Measure 64 serves both as an ending to the previous section and as a bridge into this section.

A major feature of this scoring is the polymetrical setting. The upper woodwinds are in six/eight while the remaining woodwinds, brass, and percussion are in two/four. The full score erroneously indicates that the alto and bass clarinets and bassoons are in the six/eight meter; instead they are in two/four. The six/eight part moves predominantly in eighth-note prolations with a majority of the measures containing a dotted eighth- and sixteenth-note figure on the downbeat of count one, which is set against the longer note values of the two/four melody. This rhythmic pattern provides for a persistent, forward motion that slackens only in the cadential measures of 79-80 and 95-96. Full percussion is employed with the snare drum duplicating and supporting the melodic rhythm.

The musical score for measures 63-68 is presented in a multi-staff format. The top staff is for Flute and Oboe (Fl. & Ob.), with a dynamic marking of *ff*. The second staff is for Bassoon (Bsa.), also with a dynamic marking of *ff*. The third staff is for Percussion and Field Drum (Perc. & Fld. Dr.), with a dynamic marking of *ff*. The fourth staff is for Saxophone 3rd (Sax. 3rd), Trombone (Trom.), Euphonium (Euph.), and Baritone (Bar.), with a dynamic marking of *ff*. The fifth staff is for Cornet and Horn 2nd (Corn. & Horn 2nd), with a dynamic marking of *ff*. The bottom staff is for the piano accompaniment, with a dynamic marking of *ff* and the tempo marking *marcato*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fig. 90. Measures 63-68

During this section the cornets and trumpets play a simplified rhythmic figure consisting primarily of downbeats and upbeats. In measure 79 and again in measure 95, the first cornet plays the melodic phrase ending. The melody of this part, consisting primarily of quarter-note prolations, is carried by alto and bass clarinets, bassoons, saxophones, trombones, euphonium, and basses. The horns perform a sustained harmony line which is not shown on the condensed score.



Fig. 91. Measures 71-72

Forward motion is provided at the end of the first phrase, measures 71-72, and at the end of the third phrase, measures 87-88, by the quarter-note line of first and second cornet, second trumpet, and horns. The same motion occurs, but without the first cornet at the ending of the second phrase, measures 79-80, and the ending of the fourth phrase, measures 95-96. The cadences at the end of the first and third phrases are on Eb major and those at the end of the second and fourth are F minor. This bravura section is marked fortissimo and marcato for all instruments.

Until the fourth phrase, measures 89-96, the construction has been in three voice parts--the woodwinds, the melody, and the harmonic support. The first half of the fourth phrase contains a brief counterline by first and second cornet, second trumpet, first and second horns, and euphonium. Along with certain melodic instruments (bass clarinet, bassoons, and baritone and bass saxophones) that leave the melody to play a more sustained harmony, this counterline helps make this half-phrase more full-bodied than previous scoring.



Fig. 92. Measures 88-92

The last half of the phrase again contains three basic parts--the woodwinds, the melody, and a harmonization of the melody moving in a rhythmically similar line.

The C section is repeated.

B' Section (measures 98-128)

Returning to Ab major, the B' section, measures 97-128, is an exact repetition of the B section, measures 33-64.

A' Section (Da Capo)

This final section of the form is accomplished by a Da Capo. A three-measure coda consisting of two chords is provided. The progression is G half-diminished seventh moving to F major with a majority of the voice leading being the same as the progression Eb dominant seventh to F minor in measure 30. The similarity in the voice-leading provides for some tonal similarity. The concluding chord is F major, utilizing a Picardy third.



Fig. 93. Coda

## II. Intermezzo--"My Bonny Boy"

This movement is structured in an ABA form. The A sections employ a dorian folk tune in slow tempo and legato style. The B section uses a mixolydian melody in a faster scherzo tempo.

The structure of the movement is as follows:

A Section, measures 1-42

Introduction, measures 1-2

Statement 1, measures 3-21

Extension, measure 16

Transition, measures 21-22

Statement 2, measures 23-41  
 Extension, measure 36  
 Transition, measures 41-42  
 B Section, measures 43-77  
 Statement 1, measures 43-58  
 Transition, measure 59  
 Statement 2, measures 60-75  
 Transition, measures 76-77  
 A' Section, measures 78-97

A Section (measures 1-42)

The opening to the movement is a sustained, pianissimo F minor chord played by the clarinets, alto and bass clarinets, bassoons, saxophones, horns, basses, and timpani. The dorian melody, centering on F, begins with an anacrusis into the third measure and is played by solo oboe and solo cornet.

Andantino.

Cor. & Ob. Solo  
 Cl. Hsu.  
 Sax. Hsu.  
 Bass.  
 Bass. Timp.  
 Trom. Timp.

Fig. 94. Measures 1-6

The introduction of the melody is without competition from the harmonic support, with the deletion of the chordal line in measure 3. That support line returns in measures 4 and 5 with a D diminished triad in the second cornet, horns, trombones, and timpani. A more continuous harmonic background begins in measure 7.

The first phrase of the melody, measures 3-6, covers an octave and ends on a G, a step above the initial F. The second phrase, measures 10-13, is a repetition of the first phrase with the exception of a rhythmic alteration of the two eighth notes in measure 11 on the third count. The fourth phrase, measures 14-20, covers the range of an octave, as did the first and third phrases. It is interrupted in measure 16 by a motive having its derivation in the melody from the last count of measure 13 through the last count of measure 14. This interruption is played in duet fashion (departing from the unison of the melody to this point), with flute, first clarinet, and solo first cornet playing one part, and oboe, second clarinet, and second cornet playing the other. The melody, which concludes on F in measure 20, proceeds in this same duet fashion from the last count of measure 17 with solo oboe and solo cornet on one part and solo Bb clarinet and solo second cornet on the other.

Once the continuous harmonic support begins in measure 7, it is achieved primarily through contrapuntal lines. Although chords are formed and function in their character, the important aspect of the harmony lies in its moving, contrapuntal lines. An example of this is the quarter note pattern of the first horn in measure 9.

A musical score for measures 6-9. It consists of four staves. The top staff is for the 2nd Cor. (Second Cor). The second staff is for Hrn. (Horn). The third staff is for Tromb. Bass. (Trombone Bass). The bottom staff is for Timp. (Timpani). The music is in 4/4 time and features a melodic line in the 2nd Cor. and Hrn. parts, with a bass line in the Tromb. Bass. and Timp. parts.

Fig. 95. Measures 6-9

Further, an example may be found in the parts of second clarinet, alto clarinet, alto saxophone, and first horn in measures 11-13.

A musical score for measures 10-13. It consists of three staves. The top staff is for Cl. & Sax. (Clarinet and Saxophone). The middle staff is for Keph. (Kettledrum). The bottom staff is for Keph. (Kettledrum). The music is in 4/4 time and features a melodic line in the Cl. & Sax. part, with a bass line in the Keph. parts.

Fig. 96. Measures 10-13

The concluding progression is C minor to F minor in measures 19-20.

A bridge or connection into the second statement is provided by eighth-note motion in the flutes and Eb clarinet in measure 21. An ostinato figure in the second melodic statement in measures 22-27 oscillates between F and C, by way of a Bb. Derivation for this figure can be found in the introduction of the first movement. It is

played by flutes, oboe, and solo Eb clarinet, which are later joined by Eb clarinet and first Eb clarinet.



Fig. 97. Measures 22-23

The melody in this statement is played by second and third clarinets, bass clarinet, first bassoon, and euphonium.

Conservative harmony, centering around F minor and leading to that chord in measure 40, is played by alto clarinet, second bassoon, saxophones, horns, and basses. The supporting lines are contrapuntally inventive. The upper counterline of measure 29 is drawn from measure 15 of the first melodic statement. Also, in measure 29, the bass line is drawn from measure 16 and foreshadows that same motive in measure 30 in the upper line.

Contrapuntally interesting scoring is found in measure 36 in the melodic and supporting lines. While the melody of measures 32-38 progresses as it did in the first statement, the upper contrapuntal line is rewoven. In this contrapuntal line in measure 34 there is a foreshadowing of the melody of measure 36. The upper line of measures

35-37 is an echo, or a canonic imitation at the octave, of the melodic line.



Fig. 98. Measures 29-30

A musical score for measures 34-40. It features three staves. The top staff contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff has a bass line with similar rhythmic patterns. The bottom staff shows a more complex bass line with many sixteenth notes. Dynamic markings include 'f dim.' and 'ppp'. Performance instructions include 'Cl. Solo.' and 'Timp. roll.'.

Fig. 99. Measures 34-40

For the last three measures of the melody, measures 38-40, the volume reaches forte and then softens to pianissimo (PPP). The last chord of the statement in measure 40 is a Bb ninth-chord which leads to the F tonality of the next section. The transition to the B section, measures 41-42, is provided by eighth-note motion in the solo Bb clarinet.

B Section (measures 43-77)

This faster, scherzo section has a characteristic of lightness achieved through staccato indications. Dynamically it follows the same scheme as the A section. Being soft for most of the first statement, the volume is slightly louder in the second statement because of the addition of instruments to the melody. After building to forte toward the end of the section, the dynamic level falls quickly to very soft.

The sixteen-measure mixolydian theme centering on F is in two phrases, the first cadencing on C in measure 50, and the second on F in measure 58. The melody is played in unison by three solo instruments--piccolo, oboe, and Eb clarinet. The harmonic support is simplistic in structure, consisting primarily of dotted half notes played by Eb clarinets and horns supported by triangle throughout the first statement.

The harmony, containing an F pedal throughout the first statement, centers around F major and concludes on that chord in measure 58. At appropriate places throughout the chordal structure, Eb's are found to support the Eb's of the melody, which help provide the mixolydian quality.

Transition to the second section begins with the conclusion of the first section in measure 58. This transition is accomplished by an eight-note arpeggio on F major. The condensed score contains a misleading notation of this figure and those of the following measures: 60, 62, 64, 68, 70, and 72. The condensed score

Poco Allegro. (scherzando)

*P* Picc. Fl., Ob., Eb Cl.  
Cl.  
*pp* Tri.  
Bass.

Fig. 100. Measures 43-46

illustrates an oscillating eighth-note pattern, while the full score correctly shows a predominantly ascending arpeggio.

Alto Sax.  
Ob., Euph & 2<sup>nd</sup> Lower.  
Cl. Fl.  
Horn. & Sax.  
Timp.

Fig. 101. Measures 58-60

The instrumentation of the arpeggiated and oscillating harmony is second and third clarinets in the first measure, 58, answered in the next measure by flutes, Eb clarinet, and third Bb clarinet. This pattern continues until the transition into the next section.

The melody of the second statement, measures 60-75, is played by oboe, alto clarinet, alto saxophone, first cornet, and euphonium. The harmony is sounded in sustained chords by bass clarinet, bassoons,

tenor saxophone, and horns, while chords on count one of each measure are played by baritone and bass saxophones, second cornet, trombones, and basses.



Fig. 102. Measures 59-61

A cymbal on count two of each measure begins in measure 58 and continues through measure 73 to a conclusion on the downbeat of measure 74. Through a crescendo in measures 72 and 73, the volume increases to a forte in measure 74. A diminuendo then follows through the transition, measures 76 and 77.

Transition to the next section begins in the concluding measure of the statement, 75, and continues by means of descending arpeggios over a sustained Db major triad. The concluding motive of the transition, played by solo Bb clarinet, and second clarinet in measure 77, has its origin in the theme of the A section in measure 4. The condensed score mistakenly labels the flutes as also playing this measure.

Fig. 103. Measures 74-77

A' Section (measures 78-97)

The A section theme returns with an anacrusis into measure 78. The dorian theme is played in octaves by tenor, baritone, and bass saxophones; euphonium; and basses under a sustained F minor triad in the trombones.

Fig. 104. Measures 78-79

In measure 82, beginning with an anacrusis, the theme is harmonized and transferred to clarinets and cornets with the harmonic background

being an incomplete F minor triad in the alto and bass clarinets, bassoons, alto saxophone, first trombone, and timpani. A further harmonically supporting line, which is rhythmically similar to the melody, is provided by the horns in measure 83.

The musical score for measures 81-83 consists of four staves. The top staff is for the 1st and 2nd Clarinets. The second staff is for the 3rd Clarinet and Bass Clarinet/Trombone. The third staff is for the Alto Saxophone. The bottom staff is for the Timpani. The score shows a melodic line in the upper staves and a supporting line in the lower staves, with various dynamics and articulations.

Fig. 105. Measures 81-83

The theme returns to the first group in measure 85 and then to the second group in measure 89. At the extension in measure 91 fuller instrumentation is employed than previously, although volume is at the pianissimo level. Further coloration is provided by the snare drum and cymbals.

The musical score for measure 91 consists of three staves. The top staff is for the Trombone. The middle staff is for the Snare Drum. The bottom staff is for the Bassoon. The score shows a melodic line in the upper staves and a supporting line in the lower staves, with various dynamics and articulations.

Fig. 106. Measure 91

The final motive of the theme, with the anacrusis to measure 93, is scored for bass clarinet; bassoons; tenor, baritone, and bass saxophones; euphonium; and basses. The final chord, measure 96, is an F major triad, utilizing a Picardy third and playing pianissimo by the full instrumentation plus timpani.

The image shows a musical score for measures 92-97. It features a grand staff with five staves. The top staff is for the woodwinds (bass clarinet, bassoons, tenor, baritone, and bass saxophones, euphonium, and basses). The bottom staff is for the strings. The score includes various musical notations such as notes, rests, and dynamics. Key markings include 'Cl. only.' in measure 94, 'Tutti.' in measure 96, and 'pp' (pianissimo) in measures 95 and 96. There are also slurs and accents throughout the piece.

Fig. 107. Measures 92-97

### III. March--"Folk Songs from Somerset"

This concluding march is in ABA form with the third section resulting from a Da Capo. The internal structure of each section is diverse and may be seen in the outline of the movement.

The structure of the movement is as follows:

A Section, measures 1-68

Introduction, measures 1-4

Part I, measures 5-28

Phrase I, measures 5-12

Phrase II, measures 13-20

Phrase II repeated, measures 21-27

- Part II, measures 29-44
  - Phrase I, measures 29-36
  - Phrase II, measures 37-44
- Part I repeated, measures 45-68
  - Phrase I, measures 45-52
  - Phrase II, measures 53-60
  - Phrase II repeated, measures 61-68
- Transition, measures 69-70
- B section, measures 71-113
  - Part I, measures 71-88
    - Introduction, measures 71-72
    - Phrase I, measures 73-80
    - Phrase II, measures 81-88
  - Part II, measures 89-112
    - Phrase I, measures 89-96
    - Phrase II, measures 97-104
    - Phrase III, measures 105-112
- A' Section, Da Capo, measures 1-68

A Section (measures 1-68)

The key of Bb major is established in the four-measure introduction. The predominantly descending eighth-note motive of the first two measures is played in unison by all woodwinds, with the exception of the baritone and the bass saxophones. Staccato eighth-note chords, moving to a Bb major triad in measure 4, are played by that group plus

baritone and bass saxophones, first and second horns, and basses with support from the snare drum.

Allegro.

The musical score for measures 1-4 is presented in a system of five staves. The top staff is for the Cornet (Cor.), the second for Piccolo Eb Clarinet (Picc. Eb Cl.), the third for Oboe Clarinet (Ob. Cl.), the fourth for Baritone Saxophone (Bar. Sax. Bar.), and the fifth for Basses. The tempo is marked 'Allegro.' and the dynamics are 'mf'. The music features ascending eighth-note patterns in the lower staves and a more complex melodic line in the upper staves.

Fig. 108. Measures 1-4

The A section has its own internal ternary form. Part I, containing two periods, is measures 5-29. The first phrase of Part I, measures 5-12, opens with the melody being played by the first cornet. The melody, which is characterized by lightness that is achieved through staccato playing, begins with an anacrusis and predominantly ascending eighth-note motion. The harmony of Bb major is outlined in the parts of third clarinet, baritone and bass saxophones, first and second horns, euphonium, and basses. Ascending eighth notes played in unison in measure 8 by baritone and bass saxophones, euphonium, and string bass provide a connection into the next phrase. The next two measures of the phrase contain the melody played in an ensemble by piccolo, flutes, second oboe, and first clarinet with a rhythmically similar harmony line in first oboe, first and second Eb clarinet,

Fig. 109. Measures 5-8.

second and third Bb clarinet, bass clarinet, bassoons, and first and second horns. There is a reduction in the instrumentation of the melody group for the last two measures as the phrase moves toward the dominant in measure 12. At this point there is no decisive cadence; instead, there is a feeling of continuation. The triangle usage during the last half of the phrase adds coloration.

In a melodic fashion, Phrase II employs the dotted eighth note followed by a sixteenth note rhythmic motive already introduced. The first half of the phrase has the melody played and harmonized predominantly by woodwinds. (The cornets and first trumpet are played here but are marked one dynamic level lower.) In answering fashion, first and second trombones enter in measure 15 to help provide a bridge into the last half of the phrase, where the melody is played by solo cornet with eighth-note punctuating chords by lower reeds and few brass. During this phrase the snare drum and triangle are used alternately while the bass drum and cymbals are reserved for use in the cadential

The musical score consists of three staves. The top staff is labeled 'Picc. 8va' and 'W.W. Cors. Hmo.'. The middle staff is labeled 'W.W.'. The bottom staff is labeled 'S.U.', 'Cur.', and 'Tri.'. The music is written in a 2/4 time signature and features a descending eighth-note melody in the upper staves, with a decrescendo in the lower staves.

Fig. 110. Measures 13-16

measures. Predominantly descending eighth notes bring the melody to a conclusion on the tonic Bb in measure 20.

Measure 20 serves as a bridge into the next phrase through unison ascending eighth notes to the Bb chord of the next measure. The fuller instrumentation and louder dynamic level used here constitute the only differences between this phrase and the second. The condensed score is misleading in measure 13. It shows the cornet entering on the last sixteenth of count one when, in fact, the cornet plays from the beginning of the measure. Measure 28 serves as a connecting measure into Part II. This is accomplished by descending eighth notes with a decrescendo in the lower woodwinds, euphonium, and basses.

Part II of this opening section is measures 29-44. The bravura melody is divided into two phrases and, again, the dotted eighth note followed by a sixteenth note is the primary rhythmic motive. The melody is scored marcato and fortissimo to produce an aggressive sound.

The G minor melody is played by alto clarinet, alto saxophone, first and second trombones, and euphonium with the remainder of the ensemble playing punctuating eighth-note chords marked mezzo forte. In measures 32, 34, 36, and 38, Vaughan Williams provides for contrast and continuity simultaneously through the scoring of legato eighth-note connecting motives.

The image shows a musical score for measures 28-32. It consists of three staves. The top staff is labeled 'Trom. Euph. Bar. Sax.' and contains a melody with a dynamic marking of *ff*. The middle staff is labeled 'mf W.W. Horn. & Basses.' and contains a series of chords. The bottom staff is labeled 'Trump. & Basses.' and contains a series of chords. The score is written in G minor and 4/4 time.

Fig. 111. Measures 28-32

The first phrase melody comes to a momentary delay on the dominant, D, in measure 36 but does not have the force of a decisive cadence. With the crescendo in measure 40 leading into it, the last half of the phrase concludes on the tonic, G minor, in measure 44 where a diminuendo is employed to prepare for the return of Part I at the piano level.

The return of Part I, measures 45-68, is identical to the first part in all aspects, even to the misleading notation of the condensed score, this time found in measure 53. Alteration is made in



Fig. 112. Measures 41-44

this part, however, in the concluding two measures to accommodate the final tonic chord on count two of measure 68.

The transition in measures 69-70 provides an abrupt change in key, G minor, serving as the dominant to the B section in C minor. This two-measure bridge is in six/eight meter and consists of an eighth-note figure starting on G and descending stepwise a perfect fourth, then back stepwise to the G while the upper woodwinds trill a G.

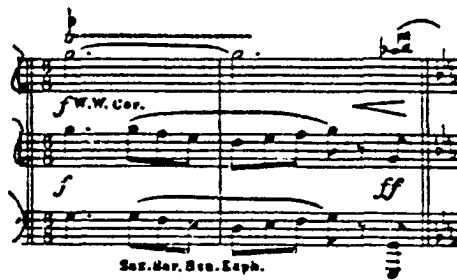


Fig. 113. Measures 69-70

B Section (measures 71-113)

This section is comprised of two parts with contrasting keys and meters. Part I, measures 71-88, is set in six/eight in C minor. An introduction to the melody is provided through repetitions of C minor downbeat chords. The melody of this part, played in its entirety in unison by piccolo, flutes, oboe, Eb clarinet, and Bb clarinets, is a combination of legato and staccato articulation.

The musical score for measures 71-78 is presented in a Trio format. It features three staves: a top staff for the melody (labeled 'Trio.'), a middle staff for Brass and Snare Drum (labeled 'Brass, S.D.'), and a bottom staff for the conductor (labeled 'Conductor.'). The music is in 6/8 time and C minor. The melody line includes slurs and dynamic markings such as 'w.w.', 'P.S.D.', 'stacc. sempre.', 'f Brass.', and 'p'. The bass line consists of staccato chords. A drum part is indicated by 'sempre con 8va'.

Fig. 114. Measures 71-78

At the end of the first phrase, measure 80, the melody pauses on the dominant, G, then moves forward to its conclusion to the tonic, C, in measure 88. The harmony is provided by the persistent, pianissimo, staccato downbeat chords outlining the basic harmony. The use of the snare drum, also on the downbeats, provides for crisp punctuation. At measures 75-76 and again at 79-80, to aid forward motion Vaughan Williams uses quick crescendos for the harmony voices leading to eighth notes on count one of the following measures. In the second phrase, measures 81-88, an interestingly simplistic counterline of

legato dotted quarter notes is played by the trumpets. After four measures it is transferred to first cornet. When played to the fore, this line supplies the timbre of the scoring with a distinctive color. Instead, it is often neglected and relegated to the background.



Fig. 115. Measures 80-82

Measure 88, containing a C minor cadence, provides forward motion to Part II by means of an anacrusis on count two for the next section, but more importantly, by means of a crescendo aided by a snare drum roll.

Set in Eb major and two/four meter, this majestic section is structured in three phrases. The melody, which is a highlight of the entire suite, is scored to be played fortissimo, marcato, and accented in unison and at octaves by alto and bass clarinets, bassoons, saxophones, second trumpet, trombones, euphonium, and basses. With the exception of the flutes that do not play until the third phrase, the remainder of the ensemble plays a chordal, fanfare-like accompaniment.

The image shows a musical score for measures 88-92. It consists of five staves. The top staff is for the conductor, marked 'Curs.'. The second staff is for the strings, marked 'ff Tutti. except Fl. & Picc.'. The third staff is for woodwinds, marked 'ff W.W. & Man.' and 'simile.'. The bottom two staves are for percussion, marked 'Intrcats.', 'Bass. Drum.', and 'Trom. 8va', with 'simile.' written below them. The score includes various musical notations such as notes, rests, and dynamic markings.

Fig. 116. Measures 88-92

The pulse is made more solid by the bass drum and cymbals to which the triangle is added at the conclusion of the phrases. Phrase I concludes in measure 95 with the melody pausing on scale step two, F.

Phrase II moves into Phrase III by means of descending quarter notes in the melody in measures 102-104 and by ascending eighth notes in measures 103-104 in the accompaniment.

The melody of the concluding third phrase is played by piccolo, flutes, oboe, Eb clarinet, first Bb clarinet, tenor saxophone, first cornet, first trumpet, third and fourth horns, and first and second trombones. Heavy eighth-note figures are scored for the remainder of the ensemble. The concluding four measures of the theme, measures 109-112, are harmonized and scored for the full instrumentation. The chord on count two of the first ending (this B Section is repeated) is G minor, which prepares for the return to C minor. Conversely, the chord on count two of the second ending is the concluding tonic, Eb major, which prepares for the return to the beginning of the movement.

The image shows a musical score for measures 105-113. It includes a piano part with a grand staff (treble and bass clefs) and a 'ff marcato' dynamic marking. Below the piano part are staves for Bassoon (Bass. Bam.), Trombone (Trom.), and various Violin (Vcll.) and Viola (Vclla) parts. The score features complex rhythmic patterns, including triplets and sixteenth notes. There are also markings for 'Cere.' and 'Fl. & Pic. Cere.' above the woodwind parts. The piece concludes with a 'D.C.' (Da Capo) instruction.

Fig. 117. Measures 105-113

A' Section, Da Capo

The final section of the ABA form is achieved by means of a Da Capo. The conclusion of the movement is found in measure 68.

While most mistakes and misleading notations seem to be found in condensed scores, this full score contains two errors in this movement. Beginning in measure 61, the full score indicates the two bassoon staves are for four bassoons. This is not to be believed; there are still only two bassoons playing. Secondly, in measure 67 the *rallentando* for the repeat is omitted.

The Overview

The form of the first and third movements, the marches, is similar in that each has a final A section realized by means of a Da Capo. Also, the second movement is in ABA form; however, here the second A section is a rescoring of the first A section.

Vaughan Williams has made much use of modally conceived melodies. They contrast major and minor melodies and often are scored

immediately adjacent with little or no transition. The first movement employs a dorian melody on F at the beginning with contrast provided by a lyrical Ab major melody and a marcato F minor melody. Movement two utilizes two modal melodies. The opening theme is dorian on F with the contrasting scherzo being mixolydian also on F. The dorian theme returns in an effective scoring to constitute the second A section. The last movement uses only major and minor themes. The principal melody is in Eb major with contrasting themes in G minor and C minor. The focal point of the suite is the marcato Eb major melody, which provides for a return to the opening Eb major section.

The harmony of the suite is simplistic and conservative in its support of the melodies. Both movements one and two center around F minor. The first movement receives coloration from an Ab major harmony supporting the lyrical secondary melody. In the second movement, F minor supports the opening dorian melody and an F pedal, as the bass note in the chordal progression, supports the secondary mixolydian melody. Coloration is provided by a Db major chord, which supports the transition from the mixolydian theme to the last section. Both movements one and two have a Picardy third in the last F chord. The primary harmony of the third movement is Eb major with intervening harmony of G minor, C minor, and Eb major to support melodies in those keys.

When referring to the graph of the complete composition at the end of Appendix IV, substantiation can be found for considering movements one and two as dominant preparations for the Eb major tonality of the structural third movement.

## CHAPTER V

### SUMMARY AND CONCLUSIONS

#### Form

The six movements of the Grainger suite, being based on six individual folk songs, are unrelated thematically. The basic form of each movement is theme and accompaniment variations. While the statements of the theme are principally unaltered, variations are found in the harmonic accompaniment and texture. The melody remains consistent throughout the statements with the exception of minor alterations which represent inflections and variances of the folk singers as they progress from verse to verse.

In overview, "Rufford Park Poachers" can be considered an ABA structure in that its theme statements are divided into three distinct sections. The first contains two statements of the opening theme. As the character of the movement changes at the beginning of the third statement, the B section is formed principally as a result of the mood change. Grainger has provided the greatest amount of alteration of any theme of the suite here in this section; however, its derivation is clear. After two statements of this transformed theme, the style of the beginning returns.

"Lord Melbourne" is based on two themes having their origin in Grainger's composition for brass instruments, The Duke of Marlborough Fanfare. This movement is an interesting deviation from the formula

of continual thematic repetitions; it is rhapsodic in style. This style is illustrated in that the two themes are used at will by Grainger, not in a set pattern, and in that fermatas occasionally interrupt the flow of the themes in an unpredictable fashion. Otherwise, the movement proceeds in statement fashion. There are occasional codettas or extensions.

The Holst suite is structured in four movements which are reflective of symphony form--fast, slow, dance, and fast. Similar to the Grainger work, the movements are thematically unrelated. Contrary to Grainger, Holst makes use of more than one theme in both the first and last movements. Even though there is internal structure in each movement, the themes are stated and not developed, as they are not in the Grainger suite. However, Holst often leaves the accompaniment of the theme unchanged.

The first movement of the Holst suite, in ABA form with a Da Capo, uses three themes in the construction. "Morris Dance" and "Gosport Town" comprise the A section, while "Claudy Banks" is the basis for the B section.

The second movement is based on the sixteen-measure melody "I'll love my Love," which is played twice. The second setting contains harmony similar to the first but with alterations in the scoring. The form of the third movement consists of three thematic statements with an extended harmonic and rhythmic introduction.

The fourth movement is the most interesting and varied as far as form is concerned. Holst begins the movement with seven statements

of the "Dargason" theme with varying accompaniment and scoring. The "Green Sleeves" theme is introduced in a polymetric setting with four "Dargason" statements. This format is repeated and the movement closes with three "Dargason" statements and a coda.

The Vaughan Williams suite is structured in the three movement plan--fast, slow, and fast. Similar to the compositions of Grainger and Holst, the themes are not developed. More folk songs provide themes for the movements than the titles indicate.<sup>1</sup>

The first march is in ABA form with a Da Capo. The principal theme is "Seventeen come Sunday" with the secondary, lyrical theme being "Pretty Caroline." While these two folk tunes comprise the A section, the B section is based on an original F minor dance tune which is played twice and followed by a repeat of "Pretty Caroline."

The slow second movement is also in ABA form. The A section consists of two statements of "My Bonny Boy." The B section is a scherzo with two statements of "Green Bushes," after which another statement of "My Bonny Boy" provides the final A section.

The third movement march is constructed in an ABA form with a Da Capo (as was the first movement). The first A section is longer than the corresponding section in the first movement. Two folk songs are used here as a basis--"Blow Away the Morning Dew" and "High Germany." The repeated section is based on "The Tree So High" and "John Barleycorn."

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<sup>1</sup>Frank Howes, The Music of Ralph Vaughan Williams (London: Oxford University Press, 1954), p. 232.

Neither Grainger, Holst, nor Vaughan Williams melodically developed the melodies that they selected for themes. While both Holst and Vaughan Williams utilized elementary forms as structural elements, Grainger chose an even more elementary form in order to allow for other factors of composition to accomplish development.

### Melody

The Grainger melodies are simplistic in their structure and, as previously stated, are not developed. With one exception, each movement is an elaboration of one melody, all of which are modal except the Bb major theme of "The Brisk Young Sailor." The character and quality of the melodies vary from the unpretentious dance-like structures of the mixolydian "Dublin Bay," the dorian "The Lost Lady found," and the Bb major melody to the striking beauty of the mixolydian "Harkstow Grange," and to the complexity of the settings of the dorian "Rufford Park Poachers" and the dorian "Lord Melbourne." The quality of Lincolnshire Posy is not found in the choice of melodies nor even in the melodies themselves, but rather in their settings for which other compositional elements are responsible.

The melodies of the Holst suite function as extensions of the basic form. They stand in contrast to each other--detached, lyrical, detached--as the form necessitates. The lyrical secondary theme of the first movement, "Swansea Town," is one of the more remembered melodies of the entire suite. While the second movement theme, "Song without Words," is not particularly significant or distinctive in itself, the "Song of the Blacksmith" is very descriptive of its title.

The programmatic effect of the theme is undoubtedly aided by its setting. The impact of the suite is focused in the fourth movement with the introduction of "Green Sleeves" polymetrically set with the "Dargason." Melodically, the importance of this work is the selection of "Swansea Town" and "Green Sleeves" as foundation melodies.

As was the case with Holst, the melodies chosen by Vaughan Williams exemplify the contrasting sections of the form--detached as opposed to lyrical. The themes themselves are not melodically significant with the exception of the fortissimo themes in the first and last movements. Included in that regard is the F minor original theme in the first movement which is polymetrically set in two/four with a woodwind countermelody in six/eight. The scherzo section of the second movement is similar in character to the melody of the last movement of Lincolnshire Posy.

In consideration of the element of melody, it is less important what tunes are collected or selected for inclusion than it is how they are set. While Holst and Vaughan Williams seemed content to state the theme in a straightforward manner without supportive elaboration, Grainger was concerned with reflecting the image and character of the singer and varying the supportive elements.

#### Harmony

The harmony employed by Grainger is extremely varied and developed. In this respect, the harmonic element, which is achieved chordally and contrapuntally, adds depth and quality to the themes.

Conventional, conservative, and functional harmony is displayed, with some exceptions, in the first, fourth, and sixth movements. With the most interesting and varied harmony found consistently in the third phrase of the theme, the first movement is a prolongation of the Ab chord supporting the mixolydian melody. The fourth statement of the theme contains the first use in this suite of harmony which is the result of a bass line moving in a stepwise progression producing gliding intervals and, therefore, gliding harmony--a Grainger effect. This effect can be seen in graph I-A in Appendix II. The chordal and arpeggiated harmony of the fourth movement is functional to the key of Bb major. An interesting variance in this harmony is saved for the last two chords, which can be analyzed in the light of bitonality. With respect to the entire movement being grounded in Bb, the function of these last two chords is to make one aware of the tritone progression downward from E to Bb. The harmony of the last movement is supportive of the dance theme in dorian. The fifth statement of the theme contains an accompaniment consisting of a harmonic ostinato in canon. This provides for a smooth, continual basis for the theme.

Harmony that is primarily the result of contrapuntal lines is found in movements three and five. In addition to chordal treatment in movement five, both movements also contain substantial gliding harmony.

While movement two, the beautiful "Harkstow Grange," begins with conventional chordal structure in the first statement, Grainger

quickly expands the harmonic vocabulary. The concluding statement contains an elaborate harmonic plan which includes chords structured to produce a momentary bitonality. Grainger achieves this bitonality either by structuring chords in opposition to tones of the melody or by utilizing chords with added fourths and sixths.

The harmony of the compositions of both Holst and Vaughan Williams is chordal and traditionally functional. While at times the harmony is assigned contrapuntal lines, the design is repetitive with the themes.

In regard to harmony, the extent to which this element enhances the total setting is important. While the harmony of Holst's and Vaughan Williams's compositions is conservatively functional, that of Grainger's compositions is extended and developed.

#### Rhythm

A basic principle of the music of Grainger is the subservience of rhythm to melody. By what seems at first contradictory, this subservience is accomplished by specific (sometimes complicated) rhythmic notation. With this insurance that the melody is notated and, hopefully, played in an exacting manner, the melody can then be free from rhythmic and pitch restrictions. In other words, the composer may notate the precise inflections of the singer, something not tried by Holst and Vaughan Williams. Uncommon meters and sections of free time were devices Grainger used to accomplish this principle.

While both Holst and Vaughan Williams employed basically conservative rhythm, their music is not without appropriate and effective

rhythmical distinctions. In the "Song of the Blacksmith," Holst utilizes strong, forceful chords which, because of their placement on varying upbeats and downbeats and the shifting meters, defy metrical definition until the theme statement enters and clarifies the rhythmic pulse. The polymetric setting in the last movement provides this suite with, perhaps, its most distinguishable feature. Vaughan Williams also employs a polymetric setting in the first movement of his suite.

#### Instrumentation

With few exceptions the instrumentation used by the three composers is similar. Importance rests, not in the choice of instruments, but in the scoring. Grainger utilizes an English horn and a double bassoon, neither of which is found in the Holst or Vaughan Williams work. All three wrote for Eb clarinet; Vaughan Williams scored a divisi part in the last movement. While all three used the full instrumentation of the clarinet family, only Grainger employed the full saxophone family--soprano, alto, tenor, baritone, and bass. Holst used the soprano saxophone also, but only one alto; and the bass is doubled with the contrabass clarinet. Vaughan Williams used the smallest saxophone section--one alto, tenor, baritone, and like Holst, doubled the bass with the contrabass clarinet.

Little difference can be found in the instrumentation of the brass family, the primary difference being in the scoring. While Holst and Vaughan Williams made a clear distinction between cornets and trumpets and scored accordingly, Grainger considered the two

instruments as one section and scored accordingly. The middle and lower brass instrumentation is basic and conventional. While Holst and Vaughan Williams used basic percussion instruments, with the exception of the anvil in the Holst third movement, Grainger expanded the section to include mallet percussion.

A number of instruments received prominent, solo scoring. The piccolo is a duet member in all three suites. Grainger used it in two movements, Vaughan Williams used it in the scherzo of the second movement, and Holst placed it opposite the tuba for the conclusion to his work. Favorite duet and trio combinations of the three composers involved oboe, Eb clarinet, and Bb clarinet, to which Grainger added the alto and bass clarinets and bassoon. One of the more traditional solo instruments, the trumpet, was used by Vaughan Williams in duets with Bb clarinet and oboe as well as in a solo. A primary solo for the trumpet by Grainger is half a theme statement in movement two. The principal thrust of Holst in solo instruments is his highlighting the euphonium. Twice Holst scored this instrument in a prominent solo role. The Grainger trumpet solo and the Holst euphonium solos afforded players the opportunity to display skill of tonal quality in melodies characteristically representative of the instruments.

While Holst and Vaughan Williams scored primarily in families (woodwinds and brass), Grainger tended to score with concern for the individual instrument while maintaining some family scoring. A consistent formula used by Holst and Vaughan Williams is the placing of most of the activity in upper woodwinds and cornets with support

handled by low woodwinds and the remaining brass. When they are employing aggressive, fortissimo themes, the reverse is true and the low brass (at times with support from the low woodwinds) assumes the dominant role. An exception to this reversal is the closing section of the Holst second movement, which uses the low woodwinds, euphonium, and basses playing a low register, restrained theme.

Grainger had a keen insight into the possibilities for wind instrument scoring and attempted to expand these possibilities. Like Stravinsky, he had an ability to gauge effectively the resultant timbre when combining certain instruments. This ability is displayed at the beginning and ending of movement three when the piccolo and Eb clarinet are used in combination first with solo Bb clarinet and bass clarinet and then with oboe and bassoon. Further, the blend of four horns with baritones and saxophones in the middle section of movement three yields a well-balanced, sonorous statement of that theme.

In Grainger's scoring, instrument usage was expanded. He was fond of the upper woodwind timbre and was especially interested in the reedy nasal quality; he preferred the soprano saxophone to the flugelhorn or trumpet for the solo in the third movement. He felt that the saxophones were a neglected family in wind scoring; therefore, he scored for full saxophones and was especially cognizant of their lower register and that of the other reeds. He found it practical to alter the timbre of the brass through the occasional use of mutes. In movement three, a further display of variant timbre is provided by trombones and muted trumpets, which are assigned glissando-like endings or

"tags" to the phrases. The triple-tonguing technique required of the trumpets throughout the first statement of the middle section of this same movement is very effective.

In comparison to Holst and Vaughan Williams, Grainger's scoring for French horns is most advanced. Holst wrote primarily for horns in pairs, a trait of British military band music.<sup>2</sup> Both Holst and Vaughan Williams scored horns primarily in harmonic supporting roles while occasionally reinforcing melody lines with the addition of the two lower horns. This technique is, essentially, that two-part horn concept. Realizing the rich sonority and agility inherent in the instrument, Grainger broke this mold by scoring noble melodies and delicate counterpoint for a full section.

Further, Grainger developed the scoring of the cornets and trumpets. Making a distinction in cornets and trumpets, Holst and Vaughan Williams most often assigned supporting roles to the trumpets while the cornets received the primary lines. In Grainger's music, the two names are interchangeable. He scored for three trumpets (or cornets) with an equal amount of attention to each part.

Even though Vaughan Williams may have relied on his good friend, Holst, for information on scoring, he himself had a talent for the technique. Toward the conclusion of a melody line, Vaughan Williams often added instruments that had previously played the harmonic background. The result was a very effective thickening of the melody at appropriate times.

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<sup>2</sup>Frederick Fennell, "Gustav Holst's Second Suite in F for Military Band," The Instrumentalist, XXXIII (November, 1977), 50.

The importance of instrumentation and scoring as developed by Holst and Vaughan Williams must not be minimized. They provided a foundation and a model that served subsequent composers well. Even so, the importance of Grainger's scoring is far-reaching and consequential, utilizing techniques which were quite novel for wind instruments in the early twentieth century.

### The Synthesis

While Lincolnshire Posy was published approximately twenty years after the other two suites, the composition was begun approximately fifteen years before the others. The advanced development exhibited by Grainger in his wind band writing has even more of an impact when one considers this fact.

Comparison among the composers can also be viewed from the perspective of the relationship of the particular suite analyzed in this study with other compositions of that composer. Holst and Vaughan Williams were prolific composers with compositions representing most all genres. Their band suites, while important to the band's repertoire, are not among the forefront of the total compositions. Although Grainger was also a prolific composer, his compositions do not represent as many genres. At the time of composition, he often scored more than one setting of the work. This practice, in addition to his technique of elastic scoring, provided compositions in more categories than he would have had otherwise. (Indeed, Lincolnshire Posy is also set for four-hand piano.) Conversely, his band suite is generally considered to be his finest composition.

The analyses of these three suites indicate that they are of unquestioned quality. Their place in the forefront of modern wind band literature is justified. There is no doubt that they will continue to be performed and enjoyed by musicians and audiences alike.

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## **APPENDICES**

## APPENDIX I

### INTRODUCTION TO THE GRAPHS

The graphs in these appendices are an attempt to represent visually and graphically the structure of the musical compositions. Based on principles of Heinrich Schenker, the major purpose is to show in a clear fashion the motion and direction of the music.

Melodies tend to gravitate around certain structural tones. Structural tones of a melody are ones which primarily provide for both the cohesiveness and the directional flow of that melody. The melodies or themes of each movement have been written out and "x's" have been placed over the structural tones. For clarity, these structural tones then have been written out at the end of the example.

A pattern of descending, stepwise structural tones at the conclusion of a melody is a fundamental Schenker principle.<sup>1</sup> Having a basis in modality, folk melodies, such as those which are the foundation for a large portion of the three suites treated in this study, often do not conform to that Schenker principle. Therefore, the structural tones in these appendices have been selected because of their function in the melody and not because of conformity to the Schenker descending tone princip.<sup>2</sup>

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<sup>1</sup>Felix, Salzer, Structural Hearing (New York: Dover Publications, Inc., 1962), p. 43.

Graphs of the structure of each movement of the compositions are displayed in three levels, from the fullest--A, through a clearer one--B, and finally to the simplest--C.

APPENDIX II

GRAPHS OF GRAINGER'S LINCOLNSHIRE POSY



Fig. 118. First Movement Theme

The image displays three systems of musical notation for guitar. Each system consists of a treble clef staff, a bass clef staff, and a guitar chord diagram staff. The key signature is two flats (B-flat and E-flat).

- System 1:** Treble clef staff contains a melodic line with notes and accidentals. Bass clef staff contains a bass line with notes and accidentals. Chord diagrams below include: I (open), VII (x2 2 3 4 5), I (open), III (x2 3 4 5), VII (x2 2 3 4 5), I (open), V (x2 3 4 5), and I (open). Measure numbers 18-25, 21, 29, 30, 33, and 34-37 are indicated.
- System 2:** Treble clef staff contains a melodic line. Bass clef staff contains a bass line. Chord diagrams below include: I (open), V (x2 3 4 5), and I (open). Measure numbers 38-41, 42-45, and 46-49 are indicated.
- System 3:** Treble clef staff contains a melodic line with a long slur. Bass clef staff contains a bass line. Chord diagrams below include: I (open), V (x2 3 4 5), and I (open). Measure numbers 50-57, 58-61, and 62-72 are indicated.

Fig. 119. Graph I A

Fig. 120. Graph I B

Fig. 121. Graph I C



Fig. 122. Second Movement Theme

The image displays two systems of musical notation, each consisting of a vocal line and a piano accompaniment line. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The first system covers measures 1 through 9, and the second system covers measures 10 through 17. Below each system, a series of arrows indicates the harmonic progression using Roman numerals.

**System 1 (Measures 1-9):**

- Measure 1: IV
- Measure 2: I
- Measure 3: IV
- Measure 4: I
- Measure 5: VI
- Measure 6: I
- Measure 7: I
- Measure 8: I
- Measure 9: I

**System 2 (Measures 10-17):**

- Measure 10: IV
- Measure 11: I
- Measure 12: IV
- Measure 13: I
- Measure 14: IV<sub>7</sub>
- Measure 15: I
- Measure 16: V/I
- Measure 17:  $\flat$ VI

Fig. 123. Graph II A

The image displays two systems of musical notation, each consisting of a treble and bass staff. The first system covers measures 19 through 29. The treble staff contains a melodic line with various note values and rests. The bass staff contains a bass line with chords and some melodic fragments. Below the bass staff, a series of chord symbols is connected by arrows:  $bVI_7^+$  →  $VI_7^{ii}$  →  $V$  →  $I$ . The second system covers measures 30 through 37. It follows a similar notation style. Below the bass staff, the chord progression is:  $IV$  →  $IV_2$  →  $V_{/i}$  →  $V_{/II}$  →  $V$  →  $I$  →  $V_{/I}$  →  $bVI$ . The notation includes various accidentals (flats, double flats) and articulation marks.

Fig. 123. Graph II A (continued)

The image displays two systems of handwritten musical notation. Each system consists of a treble and bass staff with notes and rests, and a chord diagram below. The first system is marked with a key signature of two flats (B-flat and E-flat) and a common time signature. The notes in the treble staff are numbered 2, 4, 6, 9, 10, 12, 14, and 17. The chord diagram below it shows the following sequence: IV, I, IV, I, vi, I, IV, I, IV, I, IV7, and V/I. The second system continues the piece, with notes numbered 19, 25, 29, 30, 32, 34, and 37. Its chord diagram shows: bVI7+, VI7 ii, V, I, IV, IV2, VI, I, and V/I. Both systems conclude with a bVI chord.

Fig. 124. Graph II B

Fig. 125. Graph II C

Fig. 126. Third Movement Theme

1-18 2 part canon

19 20 21 23 24 27 29 32 36 31 39 40 42 43 44 47 48 49 50

51 52 53 57

Fig. 127. Graph III A

The image displays a handwritten musical score for Graph III A (continued), consisting of four systems of staves. The notation includes treble and bass clefs, a key signature of two flats, and various musical symbols such as notes, rests, and accidentals. Measure numbers 58 through 103 are indicated below the notes. A large arrow points from the end of the third system to the beginning of the fourth system, which is labeled with Roman numerals 'V I'. The final system, starting at measure 95, is annotated with the handwritten text 'Theme in 2 part canon' and features a double bar line. The score is written in black ink on white paper.

Fig. 127. Graph III A (continued)



Fig. 128. Graph III B

The first system of Fig. 129 consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with notes and rests, including a dotted line connecting two notes. The lower staff is in bass clef and contains a bass line with notes and rests. The second system also consists of two staves. The upper staff is in treble clef and contains a melodic line with notes and rests. The lower staff is in bass clef and contains a bass line with notes and rests. The notation includes various musical symbols such as notes, rests, and accidentals.

Fig. 129. Graph III C

The first system of Fig. 130 consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It contains a melodic line with notes and rests, including a dotted line connecting two notes. The lower staff is in bass clef and contains a bass line with notes and rests. The second system also consists of two staves. The upper staff is in treble clef and contains a melodic line with notes and rests. The lower staff is in bass clef and contains a bass line with notes and rests. The notation includes various musical symbols such as notes, rests, and accidentals.

Fig. 130. Fourth Movement Theme

The image displays three systems of musical notation for Graph IV A. The first system consists of three staves: a treble clef staff with a key signature of one flat and a 3/4 time signature, a bass clef staff, and a chord diagram staff. The treble staff contains a melodic line with notes numbered 1 through 8. The bass staff contains a bass line. The chord diagram staff shows chords labeled I, I, IV<sub>6</sub>, V, IV<sub>6</sub>, I, I, and V<sub>9</sub>. The second system is a table with four columns representing measure groups: 9-16, 17-24, 25-33, and 34-39. Each column has a treble clef staff above and a bass clef staff below, both containing a slash (/). The third system consists of three staves: a treble clef staff with notes circled and numbered 41 through 48, a bass clef staff, and a chord diagram staff. The treble staff notes are circled and numbered 41, 42, 43, 44, 45, 46, 47, and 48. The bass staff contains a bass line. The chord diagram staff shows chords labeled V<sub>2</sub>, V<sub>5</sub>, V<sub>7</sub>, and I. The chord V<sub>5</sub> has a 5/3 structure indicated below it.

Fig. 131. Graph IV A

Handwritten musical score for Fig. 132, Graph IV B. The score is in Bb major, 3/4 time. It consists of two systems of staves. The first system has a treble clef and contains four measures with notes and rests, and a chord diagram below. The second system has a bass clef and contains four measures with notes and rests, and a chord diagram below. The chord diagrams are labeled I, V, V6, I, and V9. There are also some circled numbers and symbols in the notation.

Fig. 132. Graph IV B

Handwritten musical score for Fig. 133, Graph IV C. The score is in Bb major, 3/4 time. It consists of two systems of staves. The first system has a treble clef and contains four measures with notes and rests, and a chord diagram below. The second system has a bass clef and contains four measures with notes and rests, and a chord diagram below. The chord diagrams are labeled I, V, V9, I, V7, and I. There are also some circled numbers and symbols in the notation.

Fig. 133. Graph IV C

The image displays two systems of handwritten musical notation. Each system consists of a treble clef staff and a bass clef staff. The top system features a complex melodic line in the treble staff with various rhythmic markings, including triplets and accents, and a corresponding bass line. The bottom system shows a similar structure but with more varied time signatures (8, 2 1/2, 4, 1 1/2, 2, 3, 4) and a more intricate bass line. The notation is written in black ink on a white background.

Fig. 134. Fifth Movement Themes

The image displays three systems of musical notation, each consisting of a treble clef staff, a bass clef staff, and a Roman numeral bass line. The first system includes a circled 'C' in the treble staff and a 'd:' in the bass staff. The second system includes a '#' in the treble staff. The third system includes a '2-8' in the treble staff and a 'B' in the bass staff.

**System 1:**  
 Treble staff: Melodic line with a circled 'C' at the beginning.  
 Bass staff: Chords corresponding to the Roman numerals below.  
 Roman numerals:  $I_9$  IV VII ii III II<sub>7</sub> i

**System 2:**  
 Treble staff: Melodic line with a '#' at the beginning.  
 Bass staff: Chords corresponding to the Roman numerals below.  
 Roman numerals:  $I_9$  IV VII ii IV<sub>9</sub> V<sub>7</sub> i

**System 3:**  
 Treble staff: Melodic line with a '2-8' at the beginning.  
 Bass staff: Chords corresponding to the Roman numerals below.  
 Roman numerals: V/C VII IV VI<sub>6</sub>

Fig. 135. Graph V A

The musical score is divided into three systems, each with three staves. The top staff of each system contains a melodic line in treble clef. The middle staff contains chords and figured bass in bass clef, with measure numbers 11, 12, 13, 16, 17, 18, 19, 22, 23, 24, 25, 26, 27, 28, 30, 31, 32, and 34 written above the notes. The bottom staff contains Roman numeral chord symbols: VII, III, V, V7, I, I9, IV7, V7/C, VII, IV, and I.

Fig. 135. Graph V A (continued)

34 37 38 39

40 42 43 (C)

50 51 52 53

56 59

$V_7$  I

VII I ii II<sub>9</sub>  $V_7/VII$  i

VI

VII IV VII<sub>7</sub><sup>+</sup> ii IV<sub>7</sub> V<sub>7</sub> IV

Fig. 135. Graph V A (continued)

The musical score consists of four systems, each with a treble and bass staff. Measure numbers are indicated below the bass staff. Chord diagrams are shown below the bass staff, and some are circled in the treble staff.

- System 1:** Measures 1-8. Chords:  $i_9$ , VII,  $i$ ,  $I_9$ , VII,  $i$ . Measure 5 has a circled chord symbol  $\textcircled{V/c}$ . Measure 8 has a circled chord symbol  $\textcircled{V}$ .
- System 2:** Measures 16-30. Chords:  $v_7$ ,  $v$ , VII,  $v_7$ ,  $I$ ,  $I_9$ ,  $v_7/c$ ,  $v_7$ ,  $I$ . Measure 27 has a circled chord symbol  $\textcircled{V/c}$ .
- System 3:** Measures 37-53. Chords:  $v_7$ ,  $I$ , VII,  $I$ ,  $v_7/II$ ,  $i$ ,  $v$ ,  $I$ , VI. Measure 43 has a circled chord symbol  $\textcircled{V}$ .
- System 4:** Measures 56-59. Chords: VII,  $v_7$ , IV.

Fig. 136. Graph V B





Fig. 138. Sixth Movement Theme

1-17 18 21 24 25

26 27 28 29 30 32 33

34-49  
1/2 of  
18-33

50 53 54 56 57

58 60 61 62 65

$III_7^+$   $V_7/C$  VII  $IV_6^+$   $III_6^+$   $V_7$   $i$

Fig. 139. Graph VI A

The musical score consists of four systems, each with a vocal line (treble clef) and a piano accompaniment (bass clef).  
System 1: Measures 66-73. The vocal line features a melodic line with some slurs and accents. The piano part provides harmonic support with chords and moving lines.  
System 2: Measures 74-81. Similar to the first system, with a vocal melody and piano accompaniment.  
System 3: Measures 82-89. The vocal line continues with a melodic phrase. The piano part includes some dynamic markings like 'v' (forte).  
System 4: Measures 90-97. The final system, ending with a double bar line. The piano part includes Roman numeral chord symbols: VII, IV, III, and V7.

Fig. 139. Graph VI A (continued)

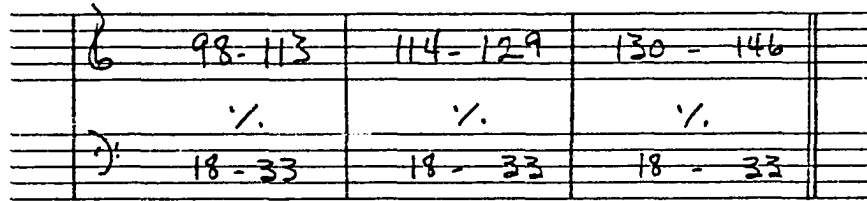


Fig. 139. Graph VI A (continued)

Handwritten musical score for Graph VI B, consisting of three systems of staves. The first system (measures 1-33) includes a treble clef, a bass clef with a 'd:' marking, and a sequence of notes with measure numbers 1-17, 18, 21, 25, 27, 29, 30, and 33. Chord symbols v, III<sup>7+</sup>, IV/C, VII, IV<sub>6</sub>, and i are written below the bass staff. The second system (measures 34-49) includes a treble clef, a bass clef with a '18-33' marking, and notes with measure numbers 50, 53, 56, 57, 58, 60, 61, 62, and 65. The third system (measures 66-81) includes a treble clef and notes with measure numbers 66, 70, 72, 73, 74, 76, 77, 78, and 81.

Fig. 140. Graph VI B

Handwritten musical score for Fig. 140. Graph VI B (continued). The score consists of two systems. The first system has three staves: a treble clef staff with notes and stems, a bass clef staff with notes and stems, and a lower staff with Roman numerals (VII, IV, i, V7) and vertical lines. The second system is a table with three columns and two rows of musical notation.

98-113	114-129	130-146
$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
18-33	18-33	18-33

Fig. 140. Graph VI B (continued)

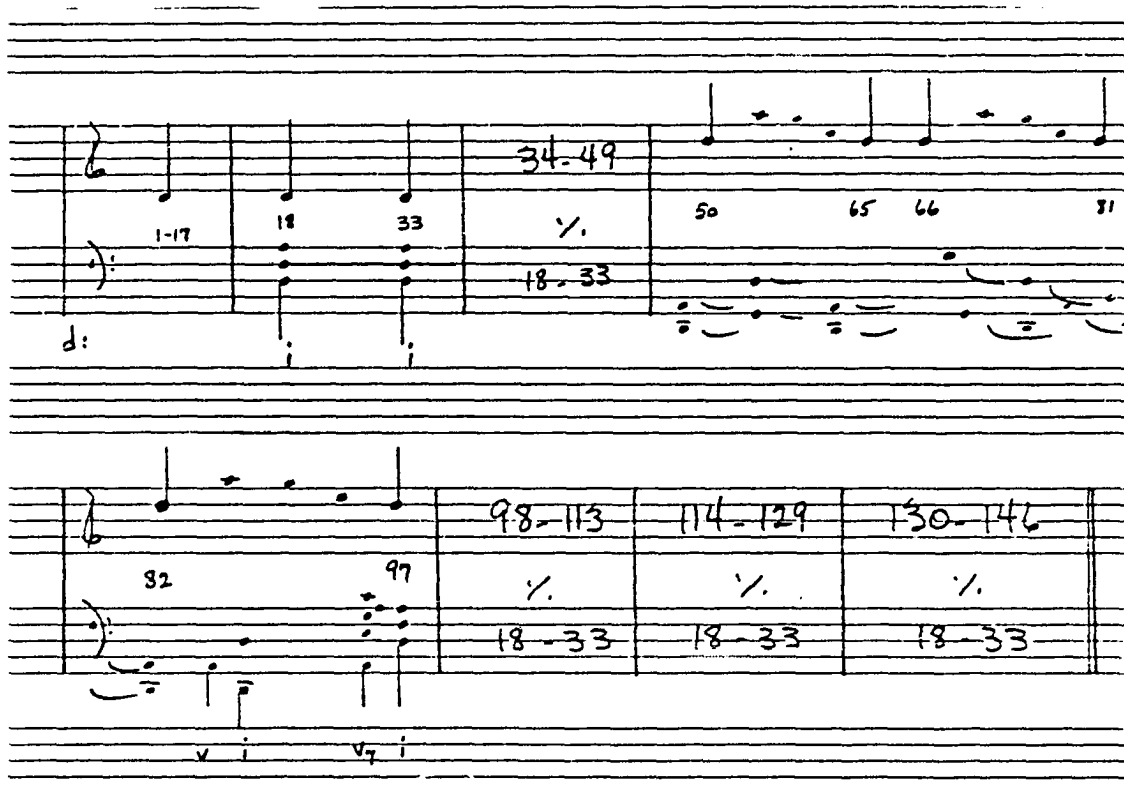


Fig. 141. Graph VI C

Fig. 142. Graph of the Complete Suite

APPENDIX III

GRAPHS OF HOLST'S SECOND SUITE IN F FOR MILITARY BAND

The image displays musical notation for the first movement themes of Holst's Second Suite in F for Military Band. It consists of four staves. The top three staves are in treble clef with a key signature of one flat (F major) and a time signature of 2/2. The first staff begins with a treble clef, a key signature of one flat, and a time signature of 2/2. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Above the notes, there are several 'x' marks, likely indicating specific rhythmic or melodic features. The bottom staff is in bass clef and contains a single melodic line. The notation is presented in a clear, black-and-white format.

Fig. 143. First Movement Themes

The musical score is presented on five staves. The first staff begins with a treble clef and a 2/2 time signature. It contains a melodic line with several phrases marked with an 'x' above them, indicating specific themes or motifs. The second and third staves provide harmonic support with chords and moving lines. The fourth staff continues the melodic theme with more phrases marked 'x'. The fifth staff shows a continuation of the accompaniment with various chordal textures.

Fig. 143. First Movement Themes (continued)

The musical score for Fig. 143, First Movement Themes (continued), is presented on five staves. The first three staves contain a melodic line with various rhythmic patterns and fingerings (1-5). The fourth staff shows a change in rhythm to 1/4 5-8. The fifth staff shows a sequence of notes with slurs and accents.

Fig. 143. First Movement Themes (continued)

The image displays three systems of handwritten musical notation. Each system consists of a treble clef staff and a bass clef staff. The first system includes a 7-measure rest (7=10) and a 3-measure rest (3=6). The second system includes measures 11, 12, 13, 15, 17, and 18. The third system includes measures 19, 20, 21, 22, 23-24, 27, 29, and 30. Roman numeral analysis is provided below the bass staff of each system, with arrows indicating harmonic flow. The analysis includes chords such as I, V<sub>6</sub>, vi, I<sub>3</sub>, IV, and V.

Fig. 144. Graph I A

Handwritten musical score for Graph I A (continued). The score is written on a grand staff with treble and bass clefs. It consists of several systems of music. The first system has measures 31-34, 35-42, 43, 46, and 47. The second system has measures 59, 61, and 62. The third system has measures 75, 77, and 78. The fourth system has measures 79-90, 91, 93, 95-106, 107, and 109. The fifth system has measures 41-58 and 63-74. Roman numerals IV, V, and V<sub>7</sub> are used to denote chords. A "Time" signature is at the bottom right.

Fig. 144. Graph I A (continued)

The musical score is presented in three systems, each with three staves. The top staff contains the melodic line, the middle staff contains the harmonic accompaniment, and the bottom staff contains the figured bass. The key signature is B-flat major (two flats). Measure numbers are indicated above the first staff of each system. Roman numerals are used in the figured bass to denote chord structures.

**System 1 (Measures 111-119):**  
 - Measure 111: Melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Bass accompaniment consists of a triad G2-B2-D3. Figured bass: III.  
 - Measure 112: Melody: quarter notes G4, A4, B4, C5. Bass accompaniment: triad G2-B2-D3. Figured bass: i.  
 - Measure 113: Melody: quarter notes B4, C5, B4, A4. Bass accompaniment: triad G2-B2-D3. Figured bass: i.  
 - Measure 114: Melody: quarter notes G4, A4, B4, C5. Bass accompaniment: triad G2-B2-D3. Figured bass: i.  
 - Measure 115: Melody: quarter notes B4, C5, B4, A4. Bass accompaniment: triad G2-B2-D3. Figured bass: i.  
 - Measure 116: Melody: quarter notes G4, A4, B4, C5. Bass accompaniment: triad G2-B2-D3. Figured bass: i.  
 - Measure 117: Melody: quarter notes B4, C5, B4, A4. Bass accompaniment: triad G2-B2-D3. Figured bass: i.  
 - Measure 118: Melody: quarter notes G4, A4, B4, C5. Bass accompaniment: triad G2-B2-D3. Figured bass: i.  
 - Measure 119: Melody: quarter notes B4, C5, B4, A4. Bass accompaniment: triad G2-B2-D3. Figured bass: i.

**System 2 (Measures 120-127):**  
 - Measure 120: Melody: quarter notes G4, A4, B4, C5. Bass accompaniment: triad G2-B2-D3. Figured bass: III.  
 - Measure 121: Melody: quarter notes B4, C5, B4, A4. Bass accompaniment: triad G2-B2-D3. Figured bass: i.  
 - Measure 122: Melody: quarter notes G4, A4, B4, C5. Bass accompaniment: triad G2-B2-D3. Figured bass: i.  
 - Measure 123: Melody: quarter notes B4, C5, B4, A4. Bass accompaniment: triad G2-B2-D3. Figured bass: VII.  
 - Measure 124: Melody: quarter notes G4, A4, B4, C5. Bass accompaniment: triad G2-B2-D3. Figured bass: i.  
 - Measure 125: Melody: quarter notes B4, C5, B4, A4. Bass accompaniment: triad G2-B2-D3. Figured bass: i.  
 - Measure 126: Melody: quarter notes G4, A4, B4, C5. Bass accompaniment: triad G2-B2-D3. Figured bass: i.  
 - Measure 127: Melody: quarter notes B4, C5, B4, A4. Bass accompaniment: triad G2-B2-D3. Figured bass: IV.

**System 3 (Measures 128-135):**  
 - Measure 128: Melody: quarter notes G4, A4, B4, C5. Bass accompaniment: triad G2-B2-D3. Figured bass: III.  
 - Measure 129: Melody: quarter notes B4, C5, B4, A4. Bass accompaniment: triad G2-B2-D3. Figured bass: i.  
 - Measure 130: Melody: quarter notes G4, A4, B4, C5. Bass accompaniment: triad G2-B2-D3. Figured bass: i.  
 - Measure 131: Melody: quarter notes B4, C5, B4, A4. Bass accompaniment: triad G2-B2-D3. Figured bass: VII.  
 - Measure 132: Melody: quarter notes G4, A4, B4, C5. Bass accompaniment: triad G2-B2-D3. Figured bass: i.  
 - Measure 133: Melody: quarter notes B4, C5, B4, A4. Bass accompaniment: triad G2-B2-D3. Figured bass: i.  
 - Measure 134: Melody: quarter notes G4, A4, B4, C5. Bass accompaniment: triad G2-B2-D3. Figured bass: i.  
 - Measure 135: Melody: quarter notes B4, C5, B4, A4. Bass accompaniment: triad G2-B2-D3. Figured bass: IV.

Fig. 144. Graph I A (continued)

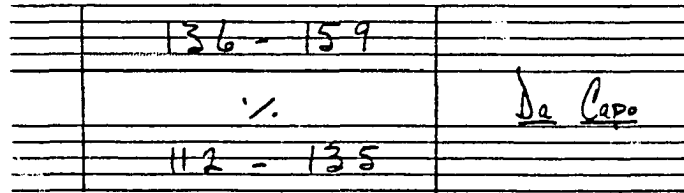


Fig. 144. Graph I A (continued)

The image displays a handwritten musical score for 'Fig. 145. Graph I B'. It consists of two systems of music, each with a treble and bass staff. The first system is in 2/2 time and features a key signature of one flat (B-flat). The treble staff contains a melodic line with notes and rests, and the bass staff contains a bass line with notes and rests. Chord diagrams are indicated by Roman numerals: I, V, and V. Measure numbers 1, 17, 18, 26, 41, and 42 are written below the first system. The second system continues the piece, with measure numbers 43-46, 57, 61, 75, 77, 79-90, and 47-58. Chord diagrams IV, V, I, and I are shown below the second system. The third system concludes the piece, with measure numbers 91, 93, 95-106, 107, 109, and 111. Chord diagrams IV, ii, V7, and I are shown below the third system. The word 'fine' is written at the end of the score.

Fig. 145. Graph I B

Handwritten musical notation for Fig. 145. The notation includes a treble clef staff with a melodic line, a bass clef staff with a bass line, and a guitar chord diagram staff. Handwritten annotations include '132', '133', '135', '136-159', '112-135', and 'Da Capo'.

Fig. 145. Graph I B (continued)

Handwritten musical notation for Fig. 146. The notation includes two systems of three staves each. The top system includes a treble clef staff with a melodic line, a bass clef staff with a bass line, and a guitar chord diagram staff. Handwritten annotations include '41', '42', '107', '109', '136-159', '112-135', and 'Da Capo'. The bottom system includes a treble clef staff with a melodic line, a bass clef staff with a bass line, and a guitar chord diagram staff. Handwritten annotations include '132', '135', '136-159', '112-135', and 'Da Capo'.

Fig. 146. Graph I C

The image displays a musical score for the 'Second Movement Theme' (Fig. 147). The score is written on four staves. The first three staves contain a melodic line in 4/4 time, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The melody is characterized by a series of eighth and sixteenth notes, often grouped with slurs. Several notes are marked with an 'x' above them, indicating specific points of interest or analysis. The fourth staff shows a bass line consisting of a sequence of eighth notes, with some notes marked with an 'x' above them. The overall style is that of a classical or early 20th-century musical manuscript.

Fig. 147. Second Movement Theme

The image displays a musical score for three systems, each consisting of a piano staff, a bass staff, and a figured bass line. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The first system begins with a forte (f) dynamic marking. The piano staff contains a melodic line with various ornaments and slurs. The bass staff provides harmonic support with chords and single notes. The figured bass line includes Roman numerals:  $i$ ,  $i_6$ ,  $v_7$ ,  $i$ ,  $i_6$ ,  $IV$ , and  $i$ . The second system continues the melodic and harmonic development, with figured bass including  $v$ ,  $v$ ,  $IV$ ,  $vi_6$ ,  $VII$ , and  $i$ . The third system concludes the passage, with figured bass including  $v_7$ . Measure numbers 3, 5, 6, 7, 9, 10, 11, 14, 15, 18, 19, 20, 21, and 22 are indicated throughout the score.

Fig. 148. Graph II A

The musical score is divided into two systems. The first system contains measures 23 through 30. The second system contains measures 31 through 36. The notation includes a treble clef and a bass clef for the upper and lower staves, respectively. The grand staff below each system shows chordal accompaniment with Roman numerals IV and V. The music features a melodic line in the treble and a bass line in the bass, with various rhythmic values and accidentals.

Fig. 148. Graph II A (continued)

Fig. 149. Graph II B

Fig. 150. Graph II C

Fig. 150. Graph II C

The image displays a musical score for a piece titled "Third Movement Theme". The score is written on four staves. The first three staves contain the main melodic line, while the fourth staff shows a bass line. The music is in 4/4 time and features a key signature of one flat (B-flat). The melody is characterized by eighth-note patterns and includes several accents marked with an 'x' above the notes. The score concludes with a double bar line and a repeat sign.

Fig. 151. Third Movement Theme

The musical score consists of four systems, each with a treble and bass staff. The key signature is one flat (B-flat) and the time signature is 4/4. The first system includes a table of intervals and a chord progression.

3-4	5-6
1/2	1/2
1-2	1-2

Chord progression for the first system:  $d: iv_7 VII v iv_6 VIII iv_7 iv_7 v iv_6$

The second system contains measures 7, 9, and 10. Chords below the staff are  $IV_9$ ,  $IV_7$ , and  $\frac{6}{5}$ .

The third system contains measures 11, 12, 13, and 14. Chords below the staff are  $v$ ,  $iv$ , and  $VI$ .

The fourth system contains measures 15, 17, and 18. Chords below the staff are  $b II_{\frac{6}{5}}$ ,  $b II_6$ ,  $iv$ , and  $6$ .

Fig. 152. Graph III A

The musical score is divided into three systems, each with a treble clef staff, a bass clef staff, and a chord diagram staff below. Measure numbers are placed below the treble clef staff.

- System 1 (Measures 19-24):**
  - Measure 19: Treble clef has a half note G4, bass clef has a half note G2.
  - Measure 22: Treble clef has a half note G4, bass clef has a half note G2.
  - Measure 23: Treble clef has a half note G4, bass clef has a half note G2.
  - Measure 24: Treble clef has a half note G4, bass clef has a half note G2.
  - Chord diagrams below:  $I_4$  (measures 22-23),  $V$  (measure 23), and  $I$  (measure 24).
- System 2 (Measures 26-30):**
  - Measure 26: Treble clef has a half note G4, bass clef has a half note G2.
  - Measure 28: Treble clef has a half note G4, bass clef has a half note G2.
  - Measure 30: Treble clef has a half note G4, bass clef has a half note G2.
  - Chord diagrams below:  $IV_7$  (measures 26-27),  $IV$  (measure 28), and  $IV_9$  (measures 29-30).
- System 3 (Measures 31-33):**
  - Measure 31: Treble clef has a half note G4, bass clef has a half note G2.
  - Measure 32: Treble clef has a half note G4, bass clef has a half note G2.
  - Measure 33: Treble clef has a half note G4, bass clef has a half note G2.
  - Chord diagrams below:  $IV_7$  (measures 31-32) and  $I$  (measure 33).

Fig. 152. Graph III A (continued)

The image displays three systems of musical notation, each consisting of a treble clef staff, a bass clef staff, and a figured bass staff. The first system is in 4/4 time and features a key signature of one flat. The treble staff contains a melodic line with notes numbered 1 through 14, with circled notes at 1, 6, 7, 10, 13, and 14. The bass staff shows a bass line with notes corresponding to the treble staff. The figured bass staff below shows a progression from  $IV_6^3$  to  $IV_6^3$ . The second system continues the melodic line with notes 15 through 27, with circled notes at 15, 17, 18, 19, 23, 24, 26, and 27. The bass staff and figured bass staff below show a progression from  $IV$  to  $IV$ . The third system contains notes 30 through 33, with circled notes at 30, 31, 32, and 33. The bass staff and figured bass staff below show a progression from  $IV_6^5$  to  $I$ .

Fig. 153. Graph III B

10 14 15 18 24 27 30 31 32 33

d:

$IV_{b5}$   $IV_7$   $IV_{b5}$  I

Fig. 154. Graph III C

Fig. 155. Fourth Movement Themes

Fig. 155. Fourth Movement Themes (continued)

Handwritten musical score for Graph IV A, showing measures 1-8, 9-16, 17-24, 25-32, 33-40, 41-48, and 49-56. The score includes a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It features a melodic line with various rhythmic patterns and a bass line with chord symbols and a modulation section at the bottom.

Measures 1-8: Treble clef, 6/8 time, key signature of one flat. Melody starts with a quarter note G4, followed by eighth notes. Bass line has a 7: chord symbol.

Measures 9-16: Treble clef, 6/8 time, key signature of one flat. Melody continues with eighth notes. Bass line has a 7: chord symbol and a Roman numeral V with an arrow pointing right.

Measures 17-24: Treble clef, 6/8 time, key signature of one flat. Melody continues with eighth notes. Bass line has chord symbols: I, I<sub>9</sub>, vii<sub>3</sub><sup>4</sup>, I, I<sub>9</sub>, vii<sub>3</sub><sup>4</sup>.

Measures 25-32: Treble clef, 6/8 time, key signature of one flat. Melody continues with eighth notes. Bass line has Roman numerals: I, ii, iii, V.

Measures 33-40: Treble clef, 6/8 time, key signature of one flat. Melody continues with eighth notes. Bass line has Roman numerals: I, ii, I, I.

Measures 41-48: Treble clef, 6/8 time, key signature of one flat. Melody continues with eighth notes. Bass line has Roman numerals: I, V, I, I.

Measures 49-56: Treble clef, 6/8 time, key signature of one flat. Melody continues with eighth notes. Bass line has Roman numerals: I, I, I, I. A modulation section is indicated at the bottom with notes d, e<sup>b</sup>, d, e<sup>b</sup>.

Fig. 156. Graph IV A

The image displays a musical score for a piece titled "Graph IV A (continued)". The score is arranged in a system of ten staves, organized into five pairs. Each pair consists of a vocal line (top staff of the pair) and a piano accompaniment line (bottom staff of the pair). The vocal line is written in a treble clef with a key signature of one flat (B-flat). The piano accompaniment is written in a bass clef with a key signature of one flat. The score is divided into measures, with measure numbers 57, 64, 65, 72, 73, 80, 81, and 88 clearly marked. The piano accompaniment features complex chordal textures, including triads and dyads, often with slurs. Roman numerals (iv, i, VII) are placed below the piano staff to indicate the harmonic structure. The overall style is that of a 20th-century musical score, possibly for a chamber ensemble or a solo voice with piano.

Fig. 156. Graph IV A (continued)

89-96 modulation

89-96

97-104

105-112

113-120

121-128

129-136

137-144 modulation

145-176

145-176

57-88

Chord analysis: i, iv, vii<sup>o</sup>, bvi<sup>o</sup>, I, IV ii<sub>2</sub>, V<sub>9</sub>, I, ii, IV<sub>6</sub>, V, I, vii<sup>o</sup><sub>4</sub>, I, vii<sup>o</sup><sub>4</sub>, V, I, III<sup>+</sup>, bII, III<sup>+</sup>, i, bII, ii<sup>o</sup>.

Fig. 156. Graph IV A (continued)



1-56

64 72 73 81 88

Same as

Graph A

d:

iv i iv VII iv i iv

96-144 145-176

Same as 1/2

Graph A 57-88

189 192 200 207 211

4:

V<sub>7</sub> V<sub>7</sub> V<sub>7</sub> I

Fig. 157. Graph IV B

1-56

88 96-144 145-176 200 207 211

Same as

Graph A

d:

iv 4: V<sub>7</sub> I V<sub>7</sub> I

Fig. 158. Graph IV C

The image displays a musical score for a piece titled "Graph of the Complete Suite". The score is organized into four measures, each labeled with a Roman numeral (I, II, III, IV) above the staff. The notation includes treble and bass clefs, notes, rests, and dynamic markings. Below the staff, there are two lines of handwritten annotations. The first line contains the letters 'f', 'f', 'g iv/I', and 'f'. The second line contains the letter 'I', a horizontal line, the letter 'ii', and the letter 'I'.

Fig. 159. Graph of the Complete Suite

APPENDIX IV

GRAPHS OF VAUGHAN WILLIAMS'S FOLK SONG SUITE

Musical notation for the first movement themes. The notation is in treble clef, key signature of two flats (B-flat and E-flat), and 2/4 time signature. The melody line consists of several measures of music with various notes and rests. There are several 'x' marks above the melody line, indicating specific notes. The bass line consists of a few notes, some of which are circled.

Musical notation for the first movement themes. The notation is in treble clef, key signature of two flats (B-flat and E-flat), and 2/4 time signature. The melody line consists of several measures of music with various notes and rests. There are several 'x' marks above the melody line, indicating specific notes. The bass line consists of a few notes, some of which are circled.

Fig. 160. First Movement Themes  
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The musical notation consists of five staves. The first staff is in 2/4 time with a key signature of one flat (B-flat). It features a melodic line with several notes marked with an 'x' above them. The second and third staves continue the melodic development with various rhythmic patterns and accents. The fourth staff shows a short phrase with two notes marked with 'x'. The fifth staff contains a few notes with a double bar line and a fermata-like symbol above them.

Fig. 160. First Movement Themes (continued)

The image displays a musical score for 'Graph I A' in three systems. Each system consists of a treble staff and a bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score includes handwritten annotations for measure ranges and Roman numeral harmonization.

**System 1:**  
 Treble staff: Measures 1-4, 5, 10.  
 Bass staff: Chord diagrams for measures 1-4, 5, and 10.  
 Roman numerals: *i*, *i*, *i*.

**System 2:**  
 Treble staff: Measures 16, 17, 18-30, 31-32, 33, 38.  
 Bass staff: Chord diagrams for measures 16, 17, 31-32, 33, and 38.  
 Roman numerals: *i*, *iv*, *VII*, *i*, *Ab:*, *I*, *IV*, *v<sub>7</sub>/II*, *V<sub>7</sub>*.

**System 3:**  
 Treble staff: Measures 41-48, 57-64.  
 Bass staff: Chord diagrams for measures 41-48, 54, 55, and 57-64.  
 Roman numerals: *I<sub>6</sub>*, *vi*, *iii*, *VI*, *vi*.

Fig. 161. Graph I A

Handwritten musical score for Graph I A (continued). The score is organized into three systems of staves. The first system contains measures 65 through 79, featuring complex chord structures and Roman numerals such as III, VII, and IV. The second system contains measures 81 through 95, continuing the harmonic progression. The third system contains measures 97 through 128, marked with 'D.C.' (Da Capo) and 'Coda', indicating a key signature change to one flat and a time signature of 4/4. The bottom staff concludes with a final chord symbol II<sub>7</sub> and a Roman numeral I.

Fig. 161. Graph I A (continued)

The image shows a handwritten musical score for "Graph I B". It consists of three systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is 2/4. The first system covers measures 1-48, with dynamics *f* and *Ab*. The second system covers measures 49-128, with dynamics *f* and *f*. The third system is a Coda for measures 1-30, ending with a double bar line and a repeat sign. Roman numeral chord symbols are written below the bass staff of each system. Measure numbers are written above the treble staff, and some are also written below the bass staff.

System 1: Treble staff (measures 1-48), Bass staff (measures 1-48). Dynamics: *f*, *Ab*. Chord symbols:  $I$ ,  $v$ ,  $III$ ,  $I_7$ ,  $I$ .

System 2: Treble staff (measures 49-128), Bass staff (measures 49-128). Dynamics: *f*, *f*. Chord symbols:  $I_6$ ,  $vi$ ,  $I$ ,  $vi$ ,  $vii$ ,  $vii$ ,  $iv_7$ .

System 3: Treble staff (measures 1-30), Bass staff (measures 1-30). Dynamics: *f*. Chord symbols:  $II_7$ ,  $I$ .

Fig. 162. Graph I B

Musical score for Fig. 163, Graph I C. The score consists of two staves of music and a bass line. The top staff is in 2/4 time and contains notes with measure numbers 30, 63, 95, 127, 30, and 4. The bottom staff contains notes with measure numbers 30, 63, 95, 127, 30, and 4. The bass line contains chords: f, Ab, f, Ab, f, 7. Below the bass line are the letters: i, I, i, I, i, I. The text "D.C. Coda" is written below the bass line.

Fig. 163. Graph I C

Musical score for Fig. 164, Second Movement Themes. The score consists of four staves of music. The top staff is in 3/4 time and contains notes with 'x' markings. The second staff contains notes with 'x' markings. The third staff contains notes with 'x' markings and a triplet. The bottom staff contains notes.

Fig. 164. Second Movement Themes

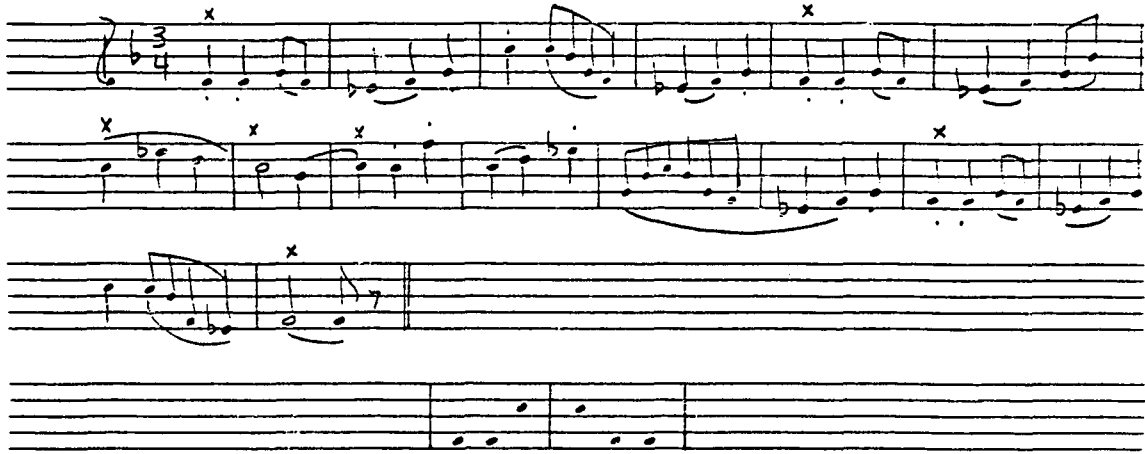


Fig. 164. Second Movement Themes (continued)

Fig. 165. Graph II A

The image displays three systems of handwritten musical notation. Each system consists of a treble staff, a bass staff, and a chord diagram staff below. The first system covers measures 16 to 20, with chord diagrams including  $VI^{\circ}_7$ ,  $IV_9$ ,  $i$ ,  $IV$ ,  $III$ ,  $ii$ ,  $v$ , and  $i$ . The second system covers measures 23 to 33, with chord diagrams including  $III_6$ ,  $(II_7/E^b) VI_7$ , and  $ii$ . The third system covers measures 34 to 42, with chord diagrams including  $III_6$ ,  $vi_7$ ,  $vi_7$ ,  $i_6$ , and  $IV_9$ . The notation includes various note values, rests, and dynamic markings.

Fig. 165. Graph II A (continued)

The image displays a musical score for guitar, labeled 'Graph II A (continued)'. It consists of four systems of music, each with a treble clef staff and a bass clef staff. The music is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and slurs. Below the bass staff, guitar chords are indicated by Roman numerals (I, VI, bVI) and fret numbers (43, 50, 53, 57, 58, 60, 67, 72, 74, 75, 78, 82). The fret numbers are placed above the notes they apply to. The chords are: I (43), I (50), I (53), I (57), I (58), I (60), bVI (67), I (72), bVI (74), bVI (75), I (78), and I (82).

Fig. 165. Graph II A (continued)

The image shows a handwritten musical score for two systems. Each system consists of three staves. The first system contains measures 92 and 93. Measure 92 has a fermata over it. The second system contains measures 94, 95, and 96, followed by a double bar line. The bottom staff of the second system contains figured bass notation: 17, ii<sub>6</sub>/<sub>4</sub>, v<sub>7</sub>, and I.

Fig. 165. Graph II A (continued)

Fig. 166. Graph II B

Fig. 167. Graph II C

The image displays a musical score for the 'Third Movement Themes'. It consists of six staves of music. The first two staves are in 2/4 time, with a key signature of one flat (B-flat). The first staff begins with a treble clef and a 2/4 time signature. The music features a melodic line with several notes marked with an 'x' above them. The second staff continues the melodic line, also with 'x' marks. The third and fourth staves are in 2/4 time, with a key signature of one flat. The third staff begins with a bass clef and a 2/4 time signature. The music features a bass line with several notes marked with an 'x' above them. The fourth staff continues the bass line, also with 'x' marks. The fifth and sixth staves are in 2/4 time, with a key signature of one flat. The fifth staff begins with a bass clef and a 2/4 time signature. The music features a bass line with several notes marked with an 'x' above them. The sixth staff continues the bass line, also with 'x' marks.

Fig. 168. Third Movement Themes

Fig. 168. Third Movement Themes (continued)

The image displays a musical score for a guitar, consisting of two systems of music. Each system includes a treble clef staff, a bass clef staff, and a guitar chord diagram staff. The first system covers measures 1 through 15, with fret numbers 1-4, 5, 9, and 15 indicated. The second system covers measures 19 through 28, with fret numbers 19, 23, 27, and 28 indicated. The guitar chord diagrams are labeled with Roman numerals: I, iii, ii, vi, iii in the first system, and ii, I, V, I, iii, ii, I, V, I in the second system.

Fig. 169. Graph III A

The image displays a handwritten musical score for guitar, consisting of four systems. Each system includes a treble clef staff with a melodic line and a bass clef staff with a bass line. Fret numbers are indicated above notes in the treble staff, and guitar chords are written below the bass staff.

- System 1:** Treble staff has notes with fret numbers 24, 36, 40, and 44. Bass staff has chords  $I$ ,  $IV$ ,  $III$ ,  $I$ ,  $III$ ,  $III$ , and  $IV$ . A  $9:$  marking is present at the start.
- System 2:** Treble staff has notes with fret numbers 45-68, 69-70, and 73. Bass staff has chords  $I$ ,  $I$ ,  $I$ , and  $III$ . A  $fine$  marking with a double bar line and a  $v$  symbol is present. A  $6/8$  time signature is shown above the treble staff.
- System 3:** Treble staff has notes with fret numbers 80, 85, 86, and 98. Bass staff has chords  $IV$ ,  $III$ ,  $IV$ , and  $I$ . A  $6/8$  time signature is shown above the treble staff.
- System 4:** Treble staff has notes with fret numbers 89, 95, 105, 110, 112, and 112. Bass staff has chords  $I$ ,  $II$ ,  $II$ ,  $IV$ ,  $IV$ ,  $I$ ,  $IV$ ,  $I$ , and  $I$ . A  $2/4$  time signature is shown above the treble staff. The system ends with a  $D.C.$  (Da Capo) marking.

Fig. 169. Graph III A (continued)

Handwritten musical score for Fig. 170. Graph III B. The score consists of two systems of staves. The first system has two treble clefs and a bass clef. The top staff has a key signature of one flat and a 2/4 time signature. The second staff has a key signature of one flat and a 2/4 time signature. The bottom staff contains chord symbols: Bb, I, I, g, and Fine. The second system also has two treble clefs and a bass clef. The top staff has a key signature of one flat and a 2/4 time signature. The second staff has a key signature of one flat and a 2/4 time signature. The bottom staff contains chord symbols: C, v, i, v, III, v, i, Eb, I, I, V7, I. The score includes various musical notations such as notes, rests, and dynamic markings.

Fig. 170. Graph III B

Handwritten musical score for Fig. 171. Graph III C. The score consists of two systems of staves. The first system has two treble clefs and a bass clef. The top staff has a key signature of one flat and a 2/4 time signature. The second staff has a key signature of one flat and a 2/4 time signature. The bottom staff contains chord symbols: Bb, g, Bb, C, and Eb. The second system also has two treble clefs and a bass clef. The top staff has a key signature of one flat and a 2/4 time signature. The second staff has a key signature of one flat and a 2/4 time signature. The bottom staff contains chord symbols: C, Eb. The score includes various musical notations such as notes, rests, and dynamic markings.

Fig. 171. Graph III C

The image displays a musical score for a section of a suite, illustrating a V-I cadence. The score is written on five staves. The top staff is a treble clef with a melodic line. The second staff is an alto clef with a bass line. The third staff is a bass clef with a bass line. The fourth and fifth staves are empty. The music is in a key with one flat (B-flat major or D minor). The first measure contains a half note G4 (labeled 'Ab') and a half note F4 (labeled 'Bb'). The second measure contains a half note E4 (labeled 'Ab') and a half note D4 (labeled 'Bb'). The third measure contains a half note C4 (labeled 'G') and a half note B3 (labeled 'C'). The fourth measure contains a half note B3 (labeled 'Eb') and a half note A3 (labeled 'Eb'). The fifth measure contains a half note G3 (labeled 'Eb') and a half note F3 (labeled 'Eb'). A large bracket spans the first four measures, and an arrow points from the fifth measure to the right, indicating the resolution to the tonic.

Fig. 172. Graph of the Complete Suite

## APPENDIX V

### ERRATA FOR THE FULL SCORE AND THE CONDENSED SCORE OF VAUGHAN WILLIAMS'S FOLK SONG SUITE

#### First Movement

1. The opening theme in measure 5 is marked piano in the condensed score and pianissimo in the full score. In the parts it is marked pianissimo.

2. In measure 6 the condensed score should show an eighth note followed by two sixteenth notes for count one instead of two eighth notes.

3. Throughout the section between measures 65-86 the horns have a sustained line which is not shown in the condensed score.

4. In measure 64 of the full score the alto clarinet, bass clarinet, and bassoon lines show the six/eight meter which, instead, should read two/four.

#### Second Movement

1. In measure 58 of the condensed score, an oscillating figure is illustrated for solo Bb clarinet and second and third clarinets. The correct arpeggiated figure is shown in the full score. This correction is necessary for the following additional measures: 60, 62, 64, 68, 70, and 72.

2. Also in measure 58 of the condensed score, the timpani is shown to have notes on the downbeat of each measure while the full

score shows nothing for that instrument. The condensed score is correct.

3. In measure 77 of the condensed score, the flutes are incorrectly shown as playing a quarter-note figure. The flutes do not play at this point; the quarter-note figure is played by solo and second clarinet.

### Third Movement

1. Measure 13 of the condensed score indicates that the cornets enter on the last sixteenth note of count one when, in fact, they have been playing from the beginning of the measure. This correction is also needed for measure 53.

2. Measure 61 in the full score indicates two staves for four bassoons when, in fact, it should be two staves for two bassoons.

3. Measure 67 in the full score should contain a rallentando indication for the Da Capo.