



Percy Grainger to the  
Fore!

THE PERCY GRAINGER  
MANUSCRIPTS

Schirmer's Military Band Compendium No. 3

# CHILDREN'S MARCH: "OVER THE HILLS AND FAR AWAY"

(For my playmate beyond the hills)  
composed for

MILITARY BAND  
(Piano and Military Band)

by

PERCY ALDRIDGE GRAINGER

composed: fall, 1916 - Feb. 1918

scored: summer & fall, 1918 - Feb. 1919

This composition is also published by G. Schirmer, Inc. for

Two Pianos

(Room-Music Tablets, No. 4)

price \$ 00.00

and for

Piano Solo (a short excerpt)

price \$ 00.00

<https://www.esm.rochester.edu/Sibley/>

Important entries and voices that should be played so as to stand out prominently are indicated by the name of the instruments being entered, etc.

If there are not enough players to play all the percussion parts then play the snare-drum(etc)part and the bass-drum(etc)part and leave out the kettle-drum(etc)part.

The piano part can be left out at will. But in that case the conductor should tell all his players to play, thru-out, all cues marked "Piano" in their band parts.

In Symphony Orchestra performances, if there is no euphonium, no alto clarinet, and no saxophones, all players should be careful to play, thru-out, all cues marked "alto clar.", "sop. sax.", "alto sax.", "ten. sax.", "bar. sax.", "bass sax.", "baritone (or bar.)", in their band parts.

## CONDUCTOR'S SCORE

FAIRLY FAST. M.M. ♩ = about 126

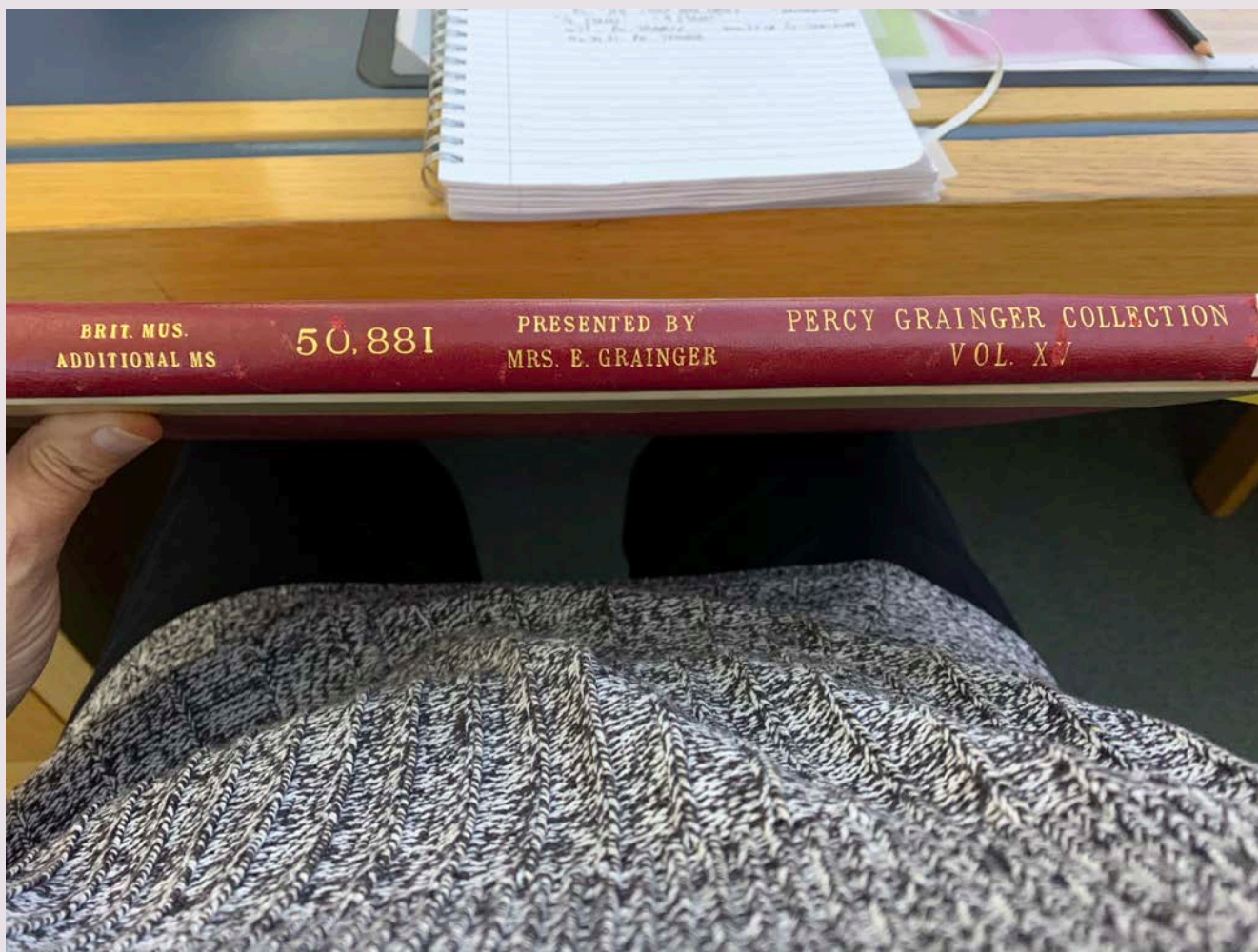
ALTO & TEN. SAXS, BASS OBOE (or Engl. horn), 1<sup>st</sup> BASSOON.

mf *mf*  
*mp*  
*mp*

28980C  
G. Schirmer, Inc. New York  
No. 6, 14 Union

Copyright, 1919, by Percy Grainger.

International Copyright secured.  
Published by G. Schirmer, Inc., N. York.



BRIT. MUS.  
ADDITIONAL MS

50,881

PRESENTED BY  
MRS. E. GRAINGER

PERCY GRAINGER COLLECTION  
VOL. XV

SHEPHERD'S HEY

SCORE

Floor 1  
An title see cover sheet.  
**SHEPHERD'S HEV**

Horn in F 4

for title see cover sheet.  
**SHEPHERD'S HEV**

Vol. 15925 ~~Flute~~ 2

1. A. 8 = between 96 x 116

mf  
39  
40  
45  
Louden  
(cresc.)

55  
p (or m/p)  
clar Please print the the red notes much smaller  
60

65  
70

75  
80

U.S. Band  
No. #240 Grainger

B "Shepherd's Hey" B

for military band

COMPRESSED SCORE

Return to  
Percy Grainger  
680 Madison Ave  
N. York City

2117

cc 2117

British Folk-music Settings

(Covingly and reverently dedicated to the memory of Edward Crayke)

"SHEPHERD'S HEY"

(By kind permission of Novello & Co. Ltd.)  
Traditional English Morris Dance tune collected by Cecil J. Sharp

and set for military band by Percy Aldridge Grainger.

Arrangement of "Shepherd's Hey" for settings of "Shepherd's Hey" for symphony orchestra, in 13 British Folk-music Settings, No. 16 (Schott & Co. London)

For Percy Aldridge Grainger's setting of "Shepherd's Hey" for piano solo, see "British Folk-music Settings, No. 4" (Schott & Co. London, O. Schottman, Inc. - New York)

In agricultural districts in various parts of England, teams of "Moor Men" decked out with jingling bells and other noisy, can still be seen dancing to "Shepherd's Hey" and other traditional dance tunes played on the fiddle or on the "pipe and tabor" (a sort of drum and bag).

FAST. Min. & And. 96

COMPRESSED SCORE

Musical notation for the first system, including piano accompaniment and a melodic line. Includes handwritten notes: "Alto Sax solo", "Bassoon solo", and circled numbers 3 and 10.

Musical notation for the second system, including piano accompaniment and a melodic line. Includes handwritten notes: "Oboe solo", "Clarinet I solo", "Bassoon", and "Bass solo pp".

Musical notation for the third system, including piano accompaniment and a melodic line. Includes handwritten notes: "Clarinet II", "Bassoon", and circled numbers 15 and 28.

Copyright, 1913, by Percy Grainger  
International copyright secured.

**PRESTO.**

Clar. 1 20 1 Tr

4 5 5 10 5 15 2

25 30 Triangle 35 *tr*

4 Trombe. 3 *mp* 1 *f* *mp*

Cymbal, soft Drumstick *f* 3

Triangle. 3 45 Cymbals, ordinary. 50 Triangle. 1 55

*f* *f* *pp* 1 2 3 4

60 Cymbals (soft drumstick)

65 Tutti Side-drum 70 *tr* *mp* *f* *ff*

Cymbals. *ff* *f*

75 80 Side-drum. *tr* *accelerando* 85

5 1 Cymbals. *f* *ff* Cymbals. 2 3 4 5

Cymbals. *f* Triangle. *ff* 90

95 Triangle. Side-drum. *tr* *ff* Prestissimo. 100 *f* *mp* *ff* Side-drum

*ff* *molto cresc.* *cresc.* Tutti. Cymbal. soft drum-stick *f* *tr* Big

Triangle. *tr* *cresc.* *ff* *molto cresc.* *ff* Cymbal ordin

*Quicken slightly:  
(boe & accel?)*



*don't print this*

*Brough-Sketches ~~by the composer~~ (early?) 1908*

*Form worked out Slettestrand, Jutland, late summer, '09  
sketch-scored & scored 31<sup>st</sup> Kings R<sup>d</sup>. London  
early fall, '09. Ended (there) 17.11.09.*

1<sup>st</sup> PERFORMANCE

WINTER GARDENS.  
*Bournemouth*

Saturday Afternoon, at 3.

*May 3, 1913.*

SPECIAL ENGAGEMENT OF

**Mr. PERCY GRAINGER.**

- 1 Overture "Der Freischutz" Weber
- 2 Piano Concerto in B flat minor Tchaikowsky
- 3 Prize Song (Die Meistersinger) Wagner  
**Mr. JOSEPH CHEETHAM.**
- 4 Chant sans Paroles Tchaikowsky
- 5 Piano Soli ... ..  
Romance in F sharp Schumann  
"Islamey" (Oriental Fantasia) Balakirew  
**Mr. PERCY GRAINGER.**
- 6 Prelude in C sharp minor Rachmaninoff
- 7 Song "Eleanore" Coleridge Taylor  
**Mr. JOSEPH CHEETHAM.**

WINTER GARDENS.

8 (a) Irish Tune from County Derry  
set by P. A. Grainger  
for string Orchestra and Horns

The tune was collected by Miss J. Ross, of New Town, Limavady, and printed in the Petrie Collection of Irish Tunes, Dublin, 1855.

Conducted by the Composer.

(b) Shepherds' Hey ... ..  
English Morris Dance Tune  
Set for full Orchestra or four Variants  
by P. A. Grainger  
Collected by Cecil J. Sharp.  
Conducted by the Composer.

CONDUCTOR—MR. DAN GODFREY, HON. R.A.M.

THE TEA LOUNGE entirely renovated and comfortably appointed in up-to-date style, is now open under the Winter Gardens Management. DAINTY "AFTER CONCERT" TEAS a Speciality. ADMISSION FREE at 4.30.

Monday, May 5th, at 3-29th "POP." TCHAIKOWSKY Programme. Coronation March; Overture, "1812"; Extracts from Suite No. 1; Andante Cantabile for Strings (by request); Suite, "Mozartiana"; Ballet Music, "The Sleeping Beauty." Admission, 1s.

*Don't engrave this page, please*

Handwritten musical score on aged paper, featuring three staves. The top staff is labeled "small flute" and contains a melodic line with a slur over the final two measures. The middle staff begins with a time signature of 8/8 and contains a more complex melodic line with a slur over the final two measures. The bottom staff contains a bass line. The notation is handwritten and includes various musical symbols such as notes, stems, beams, and slurs. A yellow sticky note is visible in the background.

small flute

8/8

9

*Piano*

*Strings*

*arco*  
*arco*  
*arco unis*  
*arco*  
*unis*  
*desante*  
*arco*  
*f desante*

*Triangle*

AL  
Manuscript Music  
No 14

2 JAN 20

BRITISH LIBRARY

P.A.G. - SHEPHERD'S HEY

(50882)

CYM. ROLL - "SOFT DRUMSTICKS"

"MIDNIGHT ROOM TWELVE-SOME"

31<sup>a</sup> Kings R<sup>a</sup>.  
Sloane Square.  
London. S.W.

HILL-SONG N<sup>o</sup> II

*For wind band*

*Percy Grainger*

Present form thought out & worked up anew,  
at 5 Harrington Rd, London, 3-(12) 4. '07.

Sketch-scored & scored, Sniiklør, Jutland, E. S. '07 - 20. 8. '07  
Bars 61-70, however, sketch-scored at 5 Harrington Rd, 9. 4. '07.

Bars 1-11, 132-140, <sup>(115-142)</sup> from Frankfort, 16. 3. 1901, (& about

that date) scored Waddesdon, Bucks, summer, '02.

Bars 14-24, 39-51, 53-56, 71-86, from \*Waddesdon, summer, '02.

All other bars from 5 Harrington Rd? London, 3, 4, 5, 6. 4. '07  
& then about

\* Some of the material of these bars scored  
at Waddesdon was possibly started  
in London, 1901-1902

(first) heard on band (Perry Hall, Perry St, Tottenham  
Court Rd) & corrected 4. 5. 11. London

found him in the hospital ward of the workhouse, with a great gash in his head—he having fallen down stairs, a very proud of his wound, and insisted that he was far too weak to sing. "All right, Mr. Deane," I said to you needn't sing yourself; but I would like you to hear some records made by other singers in these parts. I had not heard half a record through before he said, impulsively: "I'll sing for you, young mahn." So the phonograph was propped up on his bed, and in between the second and third verse he spoke these words into the record: "It's pleasin' mub." Which shows how very much folksinging is part of the folksinger's natural life.

The last number of my set ("The Lost Lady Found") is a real dance-song—come down to us from the days when voices, rather than instruments, held village dancers together. Miss Lucy E. Broadwood, who collected the tune, writes of its origin as follows, in her "English Traditional songs and Carols" (Boosey & Co.):

"Mrs. Hill, an old family nurse, and a native of Stamford (Lincolnshire), learned her delightful song when a child, from an old cook who danced as she sang it, beating time on the stone kitchen-floor with her iron pattens. The cook was thus unconsciously carrying out the original intention of the "ballad," which is the English equivalent of the Italian "baletta" (from *ballare*, "to dance"), signifying a song to dance-measure, accompanied by dancing."

PERCY ALDRIDGE GRAINGER, August, 1939.

#### SOURCES OF THE FOLKSONGS USED IN "LINCOLNSHIRE POSY."

Printed notations of some of the folk-tunes used may be consulted as follows:

"The Duke of Marlborough" (freely altered into a counter-melody in the "Dublin Bay" setting) and "The Lost Lady Found" in *English Traditional Songs and Carols* by Lucy E. Broadwood (Boosey & Co., 1908).

"Rufford Park Poachers" (notation of a phonograph record of the singing of Mr. Joseph Taylor on Aug. 4, 1906) in *Journal of the Folk-Song Society*, No. 12 (May, 1908). On July 11, 1908, Mr. Joseph Taylor recorded this song for the London Gramophone Co. The following shows his (combined) divergencies, from his earlier singing (recorded in the above-mentioned Folk-Song Society Journal), on that occasion:

The musical notation consists of three staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one flat. It contains several measures of music with dynamic markings such as *mp*, *mf*, *f*, *pp*, and *mp*. There are also performance instructions like *rit.* and *tr.* (trill). The second and third staves continue the melody with similar dynamic markings and performance instructions.

Practically all of Mr. Taylor's variants appear in my setting.

"Lord Melbourne" in *Journal of the Folk-Song Society*, No. 12 (May, 1908).

My notation of the folksongs underlying the "Dublin Bay", "Harkstow Grange" and "The Brisk Young Sailor" settings are not yet published; but they are almost identical with the tunes as they appear in the settings.

PERCY ALDRIDGE GRAINGER, August, 1939.

Dear Frederick  
 The recording of this work by you & your ensemble is the greatest surprise of my career as a composer, for the record in every respect sounds better than any performance I have heard of it. That is because you realise "creative" powers in doing it. You increase the high lights & bridge over the weak spots. I am unspeakably thankful for it, dear Frederick. Percy

Dedicated to the folksingers who sang so sweetly to me.

14:17

# PERCY ALDRIDGE GRAINGER

BRITISH FOLK-MUSIC SETTINGS

## 4. "LINCOLNSHIRE POSY"

based on English Folksongs gathered in Lincolnshire

FOR MILITARY BAND

This version of "Dublin Bay" for Military Band (scored Jan. or Feb. 1937) is an off-shoot from the root-form which was tone-wrought for Wind 5-some (June-July 1931) on sketches for chorus dating from March 19, 1906.

### ~~L1580N~~ "DUBLIN BAY" (Sailor's Song)

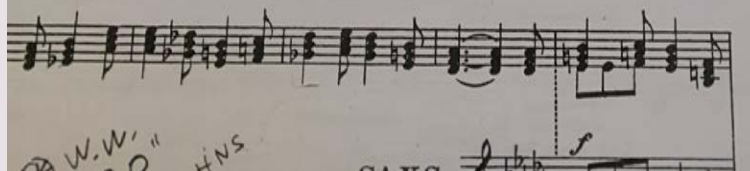
by Percy Aldridge Grainger (1905) from the singing of (of Hibbaldstowe, Lincolnshire, England) and set for

by  
PERCY ALDRIDGE GRAINGER  
COMPRESSED FULL SCORE

*score used for E.S.W.E.  
Mercury Record session  
2 March 1958 - E.T.  
Roch.  
Fine - Cosant-Lawrence*

W.W'

plenty of lilt (which means: Beats 1 and 4 much heavier than beats 3 and 6).



W.W' " HNS



2

2.11.87 -  
From the desk of  
Elizabeth Ludwig-Fennell

Tpt. 1-3



Tp I p 3

see 2nd + 3rd proof  
copy - 45-46 -



Proof 2 - 46  
say when the Flugelhorn  
Solo ends -



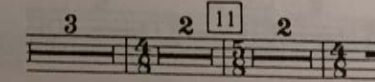
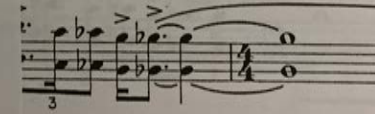
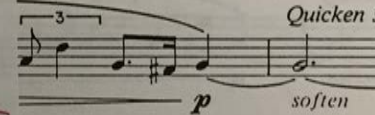
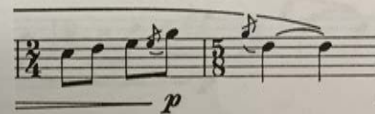
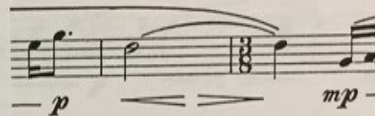
(\* at 45 w/footnote



Proof 3 - 46  
added (End Flugelhorn solo)  
which is in the score -

Versic

My big question -



John F. Kennedy Center for the Performing Arts

ROGER L. STEVENS, *Chairman*  
MARTA ISTOMIN, *Artistic Director*

CONCERT HALL

The program for September 3 begins on page 25A.

National Symphony Orchestra

MSTISLAV ROSTROPOVICH, *Music Director*

FIFTY-SECOND SEASON, 1982-1983

Friday Evening, September 2, 1983, at 8:30

FREDERICK FENNELL, *Conductor*

- GABRIELI Aria della battaglia  
GRAINGER Hill-Song No. 2  
HARTLEY Concerto for 23 Winds  
Andante—Allegro non troppo  
Vivace  
Lento  
Allegro molto

*Intermission*

- BEETHOVEN March in F major, W.o.o. 18  
HINDEMITH Paraphrase of the Beethoven March  
(from the "Sinfonia serena")  
RODRIGO Adagio for Wind Orchestra  
WEILL Kleine Dreigroschenmusik (Suite  
from "The Three-Penny Opera")  
Overture  
Ballad of Mack the Knife  
"Instead-of" Song  
Ballad of the Good Life  
Polly's Song  
Tango-Ballad  
Cannon Song  
Three-Penny Finale

Patrons are requested to turn off signal watches during concerts.

Steinway Piano

CBS Masterworks, Deutsche Grammophon and London Records

Manuscript copy/original  
Composed score

GRAINGER

BRITISH FOLK-MUSIC SETTINGS

Nº 34

LINCOLNSHIRE  
POSY

Frederick family



GRAINGER MUSEUM  
UNIVERSITY OF MELBOURNE

MG3/52-1-3:1 to 6

3rd movement of  
"Lincolnshire Posy"

### 3. RUFFORD PARK POACHERS

(POACHING SONG)

English folksong, noted down by Percy Aldridge Grainger  
1908 from the singing of Joseph Taylor (of Sairy Nelly, Lincolnshire, England)  
and set for Military Band

by  
PERCY ALDRIDGE GRAINGER [set 10 - March, 1937]

This is the root-form of this  
setting, from which the  
version for 2 pianos & band  
(see "British Folk Music Settings"  
No. 35-3) is an off-shoot.

FROM  
PERCY GRAINGER  
17 GOSWELL PLACE  
WHITE PLAINS, N.Y.

#### COMPRESSED FULL SCORE

**N.B.** If you have a soprano saxophonist who can play the solo from bar  
47 to 46 **LOUDLY**, pianissimo, *feelingly & vibrantly*, use  
Version A. If not, this solo may be played on a Flugelhorn  
(or Trumpet, or Cornet), in which case use Version B. The Band-  
master should be careful to let the band know which version  
is to be played.

Playing time  
4.05 mins

**FLOWING Piccolo**  
Parabomb 132

**VERSION A**  
Solo clarinet  
If the musician solo  
is to be  
in Flute I  
or Flute II  
or Cornet

**VERSION B**  
Solo Bassoon  
If the musician solo  
is to be  
in Bassoon I  
or Bassoon II

**VERSION A**

**VERSION B**

The musical score is written on multiple staves. It includes a piccolo part at the top, followed by a clarinet part (Version A) and a bassoon part (Version B). The score is in 4/8 time and features various musical notations such as notes, rests, and dynamics. There are also some handwritten annotations and markings throughout the score.



Phonographed 288. John Bowlin' sung by M<sup>r</sup> George Gouldthorpe,  
 noted by Eric Grainger DISCS 15 B, 37 B (78 RPM) at Brigg, Lines, 28. 7. 06.

John Bowlin' was a foreman at a farm at Horkstow; a  
 John Steeleys Span was waggone under him. They fell out,  
 & J. S. Span made these verses:

(sung in A) SLOW

① In Horkstow gränge there lived an old miser, you all do know him as I've heard  
 sâ-è; it's him & his man they was namit John Bowlin, thê-è fell ôt win market  
 (say) (named) (they) (out one) dâ-è.  
 (Chorus) Pity them wôt see im suffer, pity poor old Steeleys Span, John Bowlin's deeds they wil  
 be remembered, Bowlin's deeds at Horkstow gränge. Wit a blackthorn wîl stick old  
 Struck him, oftens had thre-ätened him before; John Bowlin' turned in a passion, he knocked old Steeleys into t' floor. Chorus as before.

③ It happened to be on a market dâ-è

Old Steeleys swore with all his vengeance  
 he would swear his life away.

Chorus as before

\* On another occasion  
 M<sup>r</sup> G. Gouldthorpe sang  
 "that" here.

\*\* another time:  
 "rowand"

FRONT  
FERRY GRAINGER  
7 CROSWELL PLACE  
WHITE PLAINS, N. Y.  
U. S. A.

Sept 16, 1937

Dear Mr Goldman

It will suit me very well to see you in N. York after the 27<sup>th</sup> if you will set a date & hour. I shall be with Mr Bigelow (Malden on Hudson) from Oct 8 to Oct 14 & I could see you there (any day starting Oct 8) if that were more convenient for you.

Have you thought of the bagpipe as one of the wind-instruments to be mentioned? I suppose the bagpipe was the most widespread of wind instruments for many centuries, affecting classical music in such forms as "musettes" & (probably) responsible for almost all the drones we get in classical music from the organists in Bach (etc) to the modern drones in Grieg, Tchaikovsky, etc. In its Chinese form (CHENG) the bagpipe started all the white man's free reed "instruments":

Accordions, concertinas, harmoniums, reed (American) organs - a Chinese Cheng having been sent to a Danish professor in St Petersburg over 100 years ago. The bagpipe still plays typical wind music (in contrast to the tradition

Percy Aldridge Grainger's remarks about his H I L L - S O N G No.1.  
for 22 single instruments (composed 1901-1902)

I consider Hill-Song No.1 by far the best of all my compositions. But the difficulties of conducting its highly irregular rhythms are almost prohibitive. At the time of composing Hill-Song No.1 (1901-1902, aged 19-20) wildness and fierceness were the qualities in life and nature that I prized most & wished to express in music. These elements were paramount in my favorite literature -- the Icelandic sagas. I was in love with the double-ree (oboe, English horn, etc.) as the wildest & fiercest of musical tone-types. In 1900 I had heard a very harsh-toned rustic oboe (piffere) in Italy, some extremely nasal Egyptian double-reeds at the Paris Exhibition & bagpipes in the Scottish Highlands. I wished to weave these snarling, nasal sounds (which I had heard only in single-line melody) into a polyphonic texture as complex as Bach's, as democratic as Australia (by "democratic", in a musical sense, I mean a practice of music in which each voice that makes up the harmonic web enjoys equal importance & independence -- as contrasted with "undemocratic" music consisting of a dominating melody supported by subservient harmony.). In this way I wished to give musical vent to feelings aroused by the soul-shaking hill-scapes I had recently seen on a three days tramp in Western Argyleshire. I was not in favor of program-music. I had no wish to portray tonally any actual scenes or even to record musically any impressions of nature. What I wanted to convey, in my Hill-Song, was the nature of the hills themselves -- as if the hills themselves were telling of themselves through my music, rather than that I, an onlooker, were recording my "impressions" of the hills. (In this respect my purpose, in Hill-Song No.1, differed radically from Delius's in his "Song of the High Hills". I asked him whether he, in that noblest of nature-music, had aimed at letting the hills speak of themselves, as it were, or whether, instead, his aim had been to record in music the impressions received by a man in viewing the face of nature. He said that the latter had been his intention. When Delius and I first met, in 1907, we felt a very close compositional affinity. Our chordal writing seemed to both of us almost identical in type. And this was not unnatural; for although, up to then, we had seen nothing of each other's work, our melodic & harmonic inheritances came from much the same sources: Bach, Wagner, Grieg & folk-music. It was Delius who arranged for the first public performance of my larger compositions. His favorites among my works were my first & second Hill-Songs, which I played to him in 1907. He had always been devoted to the mountains of Norway. So it was no surprise to me to see that pinnacle of his muse, "The Song of the High Hills", emerge around 1911).

The musical idiom of Hill-Song No.1 derives much of its character from certain compositional experiments I had undertaken in 1898, 1899 & 1900 & from certain nationalistic attitudes that were natural to me as an Australian. As chief among these may be mentioned:

**WIDE-TONED SCALES.** From my Australian standpoint I naturally wanted to make my music as island-like (British, Irish, Icelandic, Scandinavian) as possible, & as unlike the music of the European Continent as I could. Since I thought that close intervals (diatonic or chromatic) were characteristic of the European continent, while "gapped scales" (3-tone, 4-tone, 5-tone, 6-tone etc) were typical of Britain & the other North Sea islands, I strove to make my melodic intervals as wide as possible. Wishing to avoid half-tones (chromatic as much as I could I embarked around 1898 on a study of the whole-tone melody & harmony. In Hill-Song No.1 whole-tone studies may be seen in the

PG on "WHY I BECAME A MEAT-SHUNNER", Oct 13, 1946

To Mr O.J. Mitchell, News Editor, "The American Vegetarian",  
1235 Huntley Drive, Los Angeles 26, Calif.

Oct 13, 1946

Dear Mr Mitchell,

Thanks so much for your kind letter of Aug 28 & for sending me <sup>the</sup> issues of your splendid light-shedding paper "The American Vegetarian", which I am delighted to have from you.

You ask me to tell you how I became a meat-shunner. Please use the following in any way for the advance of vegetarianism. I will ask my manager to send you the photo-gloss.

Heartily Yours, for meatless living,

Percy Grainger

HOW I BECAME A MEAT-SHUNNER  
by Percy Grainger

I am afraid I must confess that I have always been a "disciple of violence". When I was about 9 or 10 I doted on the descriptions of battle in Homer's "Iliad" & by the time I was 11 or 12 I had fallen violently in love with the Icelandic Sagas--particularly "The Story of Grettir the Strong". Most of the art that since then has moved me most & inspired me most as a composer has been more or less of a "fighting" character, or appealing in one way or another to my love of violence--Scott's, "The Minstrelsy of the Scottish Border", King's poem, Mark Twain's "Life on the Mississippi", the heroic lays of the Faeroe Islands, Sir George Gray's "Polynesian Mythology", Johannes V. Jensen's "Stories from Himmerland", etc. But in spite of my tendency (back then I must admit) to condone savagery as between man & man (or, at least, artistic representations of such savagery), cruelty by men towards animals has never appealed to me. For I argued: Man knows what to expect from his fellow man--nothing very good, in most cases. Man need not be deceived on this point. But the innocent animals are certainly deceived by meat-eating men. First man is kind to the animals he plans to eat--giving them food & shelter, winning their confidence. Then, suddenly, he kills them. Even to me (who do not recoil from the brutalities of the Icelandic sagas) this seems too low. I cannot be a party (if I can help it) to such schemes.

So, all my life, I have been sickened by everything connected with meat, fish & poultry-eating. As a child I saw apparently nice, kind people writing the meek of fowls, & I thought it foul, & I wondered if I could ever exert any influence to help bring such unworthiness to an end.

In my teens, when I began to associate with composers, several of them (sensitive souls--for insensitive natures cannot be composers) started urging me to become a meat-shunner. The first of these was Herman Sandby, the noblest of all composers in Denmark. The next was Cyril Scott, who with his intense originality & fearless outspokenness in music has done more to change the face of music (both in "writing" & in "classical music") than any other single composer of our era. The reasons they advanced--in urging me to become a meat-shunner--were connected with the promotion of health. But I was not especially interested in being healthy. "Why should I? I asked myself--I'm healthier than other men!" I felt all right as I was. And I didn't have a very good opinion of my own nature or character & didn't see why I should be rewarded with any special health-benefits.

But one day I met a stranger--a lady--in Scranton, Pa., & she asked me I considered it sound, what Bernard Shaw had written, that "wars will never cease as long as men kill animals to eat them". "Yes", I replied, "I think he is absolutely right. And I shall not eat meat, fish or fowl (nothing that wags a tail) from this out". And I haven't. That was in 1924, & it has been a great relief to me not to have to eat, any longer, food that looks as revolting as flesh does, & tastes as strong & nasty as it does. Since that time (1924) I don't seem to have had a real cold, whereas as a young boy--when

I was given lots of "beef tea" & other evil-tasting "strengthening concoct" long--I always seemed to have a sore throat or a cold. Also, I must admit, my powers of work & endurance have grown by leaps & bounds. As a young man I was rather lethargic, easily wearied & discouraged. But now, at the age of 64, nothing seems to weary or discourage me, & I can work 16 hours a day, every day, & never want a change or a holiday. But much of that I lay at the door of the advantages of being old. The world is much more cruel to the young than to the old & I can never adequately express my relief at having at last escaped the many rudenesses & insults heaped upon the young. Also, I attribute my present happy condition to the fact of being happily married. I did not marry until I was 46, & as I see it now, I certainly was wasting time up to that moment.

As I have never been much interested in my health, as I said before, it was not that interest that led me to meat-shunning, but simply my loathing of having animals killed on my behalf & my belief that Bernard Shaw was right in thinking that the end of slaughtering animals for food would ensure the end of slaughtering men (& nowadays women) in war. But you, ask me why I, who all my life have enjoyed warlike & violent-minded literature, should be so much against war. One answer to that is that since war has ceased to be hand-to-hand fighting, its appeal to the savage side of our nature doesn't amount to much. It isn't sporting.

Yours, for ~~meat-shunning~~ & world-peace,

Percy Grainger. (Oct 13, 1946)

P.S. My wife & I loved reading Dr John Maxwell's stunning article on "Tuberculosis is another long trouble" in your Sept issue. He is a great friend of ours & we admire wholeheartedly the wonderful work for vegetarianism he does in Chicago & we relish keenly the glorious-tasting foods that abound in his restaurant.



THE PIERPONT MORGAN LIBRARY 12.X11.83  
29 East Thirty-sixth Street  
New York, N. Y. 10016

JRT:  
paid on  
Carry Fund  
D.

INVOICE

Percy Grainger.  
Harvest Hymn... Autograph manuscript.  
8 p.

\$800.

Purchased from:

Harry T. Friedman  
8602 Fort Hamilton Parkway  
Brooklyn, N. Y. 11209

9 November 1983

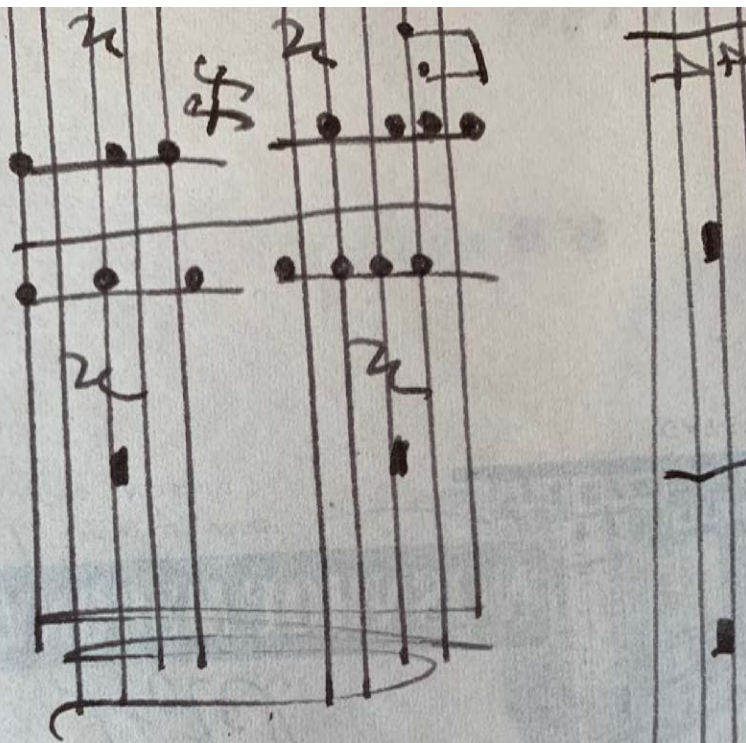
Purchase approved by: J. Rigbie Turner

ok (rt)

OK

Carry  
Harry T. Friedman





Dec. 11, 1949

$\frac{1722}{555}$  Corpus Christi





G. SCHIRMER · MUSIC PUBLISHERS

3 East 43d Street, New York

Sketch for

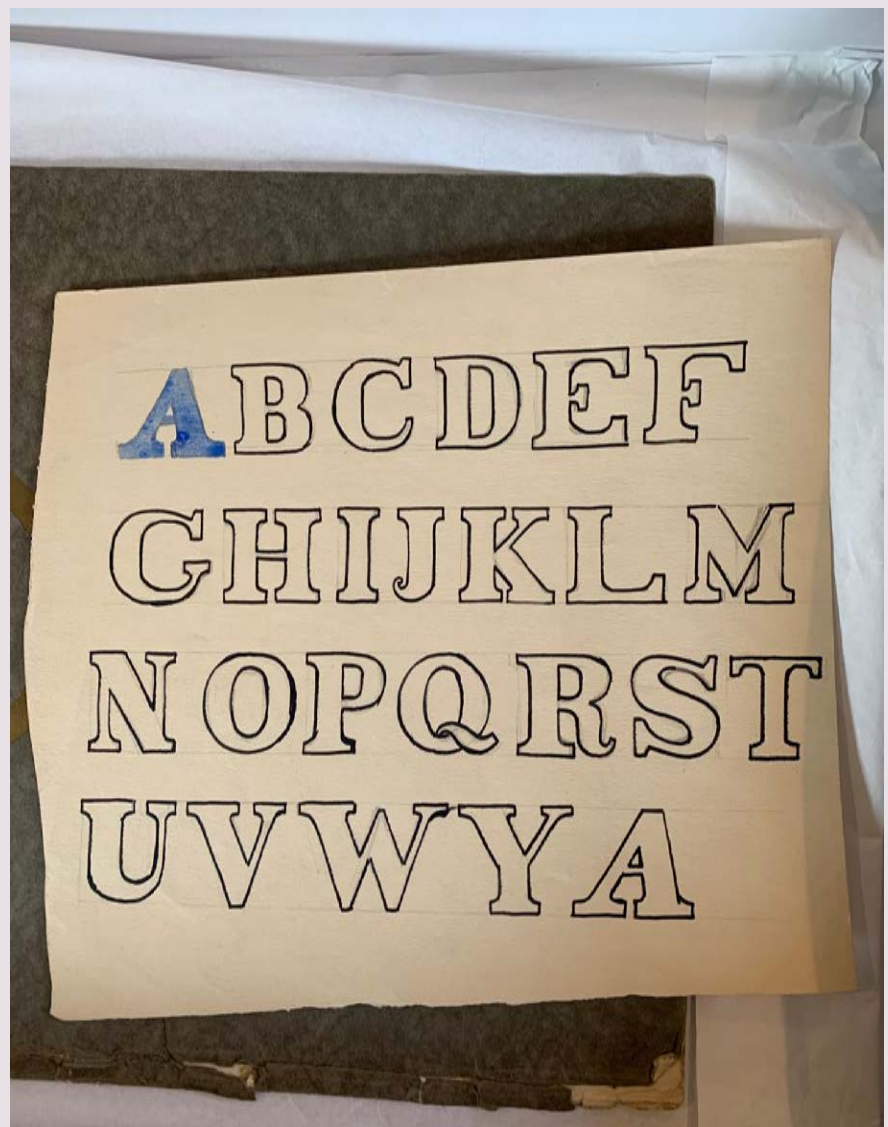
"Country Gardens" piano solo  
(published)

Publishers of

SCHIRMER'S LIBRARY of MUSICAL CLASSICS  
and THE MUSICAL QUARTERLY

"Country Gardens"  
English Madrigal Dance Tune  
collected by Cecil D. Sharp  
and J. Percy Grainger  
Percy Aldridge Grainger

Handwritten musical score for "Country Gardens" piano solo. The score is written on five staves with various annotations and markings. The title "Country Gardens" is written in cursive at the top. Below the title, it says "English Madrigal Dance Tune" and "collected by Cecil D. Sharp and J. Percy Grainger". The name "Percy Aldridge Grainger" is written in the top right corner. The score includes several staves of music with notes, rests, and dynamic markings. There are also some handwritten notes and corrections in the margins, such as "Burling's gift Mother's Bridge" and "Fairly fast (70-80-100) with a descending 7th". The score is written in a cursive style, typical of early 20th-century manuscript notation.



A B C D E F

G H I J K L M

N O P Q R S T

U V W Y A

THE SOUTHERN  
680 MADISON AVENUE

N. York City.

Thursday.

My dear Mr. Sousa

It was a

joy indeed to hear from you.

It is thunderously kind of  
you to so considerably offer  
to let me hear "Shepherd's  
Key" as an encore next Sunday,  
& to so kindly send me the  
enclosed logs, but to my  
great regret I am unfortunately  
engaged all next Sunday  
evening. It is too bad, as

string orchestra) which has always  
seemed to me especially adaptable  
for military bands.

If you do not know this score & would  
care to see it, I would enjoy  
sending you a copy.

If you are planning performances  
of "Shepherd's Key" in other towns  
or have already performed it  
elsewhere, it would be extremely  
kind if your secretary would  
let me have a list of towns  
as I should much like to mention  
the fact of your performances in  
American & European musical  
papers.

I much hope I shall have a chance  
to hear you do "Sk's Key" some  
day, as it would be of the very highest  
interest to me to hear how you  
have adapted it, & to hear your  
conception of it.

Ever admiringly yrs

Percy Grainger

October 6, 1915.

My dear Mr. Grainger:-

Awfully sorry you weren't at the concert last Sunday to hear "Shepherd's Hey". We played it during my last tour from the Atlantic to the Pacific and from the St. Lawrence to the Gulf Stream. I have made a different coda for it. Hope you will forgive me. I did it simply because I felt it suited my combination better than the fortissimo ending you have. I will be delighted to have your score of "Molly On The Shore". I had an arrangement made of it some time ago but have not played it because the arrangement is very poor.

We have played "Handel On The Strand" several times. We will do it here the fifth or sixth concert.

I am enclosing tickets for a loge for Sunday next, extended to you through the courtesy of the Hippodrome management. If you come Sunday, I will play "Shepherd's Hey" as an encore, so you will have an opportunity to hear it, but please do not bring a mallet to hit me over the head if I have done something you disapprove of.

I will have my librarian hunt up some programmes containing "Shepherd's Hey" and send them to you.

Very sincerely yours,

Percy Grainger, Esq.  
The Southern  
680 Madison Avenue  
City

JPS/LGH

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

1201

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

# WESTERN UNION

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

- DL = Day Letter
- NM = Night Message
- NL = Night Letter
- LCO = Deferred Cable
- NLT = Cable Night Letter
- WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 41 East 46th St., New York, N. Y.

NBM127 27= ITHACA NY 12 1230P

1932 MAR 12 PM 1

MRS JOHN PHILLIP SOUSA=  
277 PARK AVE=

MINUTES IN TRANSIT	
FULL-RATE	DAY LETTER

WE FEEL DEEP SYMPATHY WITH YOU ALL IN YOUR LOSS OF YOUR  
GENIUS HUSBAND WHOSE LIFE AND WORK WILL ALWAYS BE A  
PERFECT EXAMPLE TO ALL MUSICIANS=  
ELLA AND PERCY GRAINGER.