Percy Grainger Music Collection
Part I

Music by Percy Aldridge Grainger

Kay Dreyfus
Foreword

Born Melbourne. 8 July 1882. died New York, 20 February 1961. Percy Grainger’s life was a virtuoso performance, rich in imagination and energy, spanning many lands. Pianist and composer, collector, guardian and arranger of folk music and songs, experimenter in forms and machines for his “free music” — music not limited by time and pitch intervals — Percy Grainger decided at an early age that limits of time must apply neither to music nor man. On 2 May 1909 he wrote that:

Fear of death and loss,
destruction and forgottenness.
spur me to compose, collect,
preserve and embalm.

In October 1955 he recalled how he was impelled, “to collect manuscripts, musical sketches, letters, articles, mementos, portraits, photographs, etc. . . . always with the intention of someday putting this collection on permanent display in Melbourne”. The Grainger Museum University of Melbourne, was officially opened in December 1938. Endowed by Grainger, through to his periodic contributions on site as a bricklayer, it was built to house his collection. He and his wife Ella progressively enlarged the collection. It continues to develop according to his wishes.

The collection is not restricted to Grainger. Whereas Grainger’s bias was “English-speaking and Scandinavian”, the scene is international and comprises a vast range of material relating to music, its composers and performers: “The sources”, said Grainger in 1938, “from which composers draw their inspiration”.

In July 1974 Dr. Kay Dreyfus commenced an intensive programme of sorting, listing and indexing this rich resource. With generous financial support from the Music Board, Australia Council, and the University of Melbourne, Dr. Dreyfus and her colleagues have worked on behalf of the Grainger Museum Board under the general direction of the University Archives Department.

Percy Grainger Music Collection Part I, Music by Percy Aldridge Grainger is the first publication to come from this work. Its structure embodies differing elements which are united in a tracery of the genealogy of particular compositions. It introduces a series of catalogues of the holdings of the Grainger Museum, to be published by the Grainger Museum Board. Percy Grainger Music Collection Part II, Music of Other Composers is at an advanced stage of preparation. It will be followed by volumes presenting photographs and art works; musical instruments; correspondence and other personal papers; recordings and concert programmes; furniture, china and clothing; special collections; the book library.

We have pleasure in congratulating and thanking Dr. Dreyfus on behalf of
the Grainger Museum Board and the University. It remains to thank the Music Board, Australia Council, for continued support in advancing the loan to fund this publication.

George Loughlin,  
Ormond Professor of Music,  
Chairman,  
Grainger Museum Board,  
University of Melbourne.

Frank Strahan,  
University Archivist,  
University of Melbourne.

December 1976.
Introductory Note

Making a catalogue of the Grainger Museum collection of music by Percy Aldridge Grainger was like working on a giant jigsaw puzzle. Grainger had the habit of returning again and again to earlier works, revising them or rearranging them for different instrumental combinations. Each reworking of a composition was likely to generate a new score, a body of sketches and related working materials, and often, too, an accompanying set of parts, since revisions were frequently made after a work had been tested in performance. Added to this was Grainger’s practice of preparing material for his own use as performer or conductor. One was confronted by hundreds of items, and many different types of material.

When work began on the Grainger Museum project, no catalogue of Grainger’s compositions had been published. Then came the short list of works in Thomas C. Slattery's biography Percy Grainger. The Inveterate Innovator (Evanston, Illinois, 1974). More recently came Teresa Balough’s A Complete Catalogue of the Works of Percy Grainger (Music Monographs No. 2, The Department of Music, The University of Western Australia, 1975). The latter was an invaluable aid to work in the latter stages of this catalogue.

In addition to the puzzles arising out of Grainger’s work methods, one faced another difficulty resulting from the fact that not all the manuscripts, nor even all related items of a particular title or arrangement, are in the one place. At least ten libraries in addition to the Grainger Museum have holdings of Grainger manuscripts. More material is known to be in private hands. Since work began on the Grainger Museum collection, the Elder Library of the University of Adelaide has allowed a substantial part of its Grainger collection to be transferred to the Grainger Museum. This material is listed in Group 15 below. Since many items in the Adelaide collection are intimately related to items already in the Grainger Museum, this group illustrates quite vividly the nature of the problem referred to here. The task of rationalising the world holdings of Grainger material remains to be done. The brief for the present catalogue was to rationalise the holdings of the Grainger Museum.

In attempting to complete the jigsaw-picture of the material in the Grainger Museum one was helped greatly by Grainger’s practice of meticulously dating his manuscripts. For the most part he entered not only the date of composition, or of the particular arrangement, but the date of the fair-copy (if that is what an item is) as well. There are exceptions, of course, and one sometimes finds what appears to be the same item—judging by title and date alone—being attributed to two libraries. But for the most part I am convinced that if one were able to put all related items side by side and compare their dates—or compare manuscript paper, handwriting and other evidence if the dating is ambiguous—a clear picture of Grainger's compositional output, and of the evolution of particular works, would emerge.
Quite often each page of a manuscript is annotated separately with the day and place of its completion. These annotations disappear when the score is engraved. A study of these annotated manuscripts gives insight into the fragmented nature of Grainger’s compositional activities. Much of his creative work was done perforce on the road: in trains, in hotel rooms, backstage—in the cracks between concert engagements. There is no doubt that Grainger enjoyed working on his music. He frequently copied his own parts. He bound his own scores. In the earlier years, when his compositions were often Birthday or Yule-tide gifts to his mother, he spent some time on the decoration of the title pages and covers of his scores. And indeed, he designed the covers for the published editions of his music. The amount of time he must have spent on what one might call “clerical work” in connection with his music is staggering, especially when one sets against it the demands of his life as a performer.

One idiosyncrasy that might be mentioned here is Grainger’s practice of substituting “englished” words for the more commonly used musical terms and descriptions. This applied not only to expression and tempo markings, but to instruments and genres as well. Hence a “trio” becomes a “3-some”, a “quartet” a “4-some”, “viola” becomes “middle-fiddle” and “violoncello” becomes “bass fiddle”. More confusingly, an “orchestra” sometimes becomes a “band”.

Kay Dreyfus
February, 1976.

EXPLANATION OF THE CATALOGUING SYSTEM

For the clarity of listing it permits this catalogue follows Dr. T. C. Slattery’s division of Grainger’s works into “Original compositions and folksong settings” and “Arrangements of other composers’ music”. The material is grouped according to type: published music, manuscript, photostat copies of manuscripts and so on. The letter prefix “MG” has been given to all music in the Percy Grainger Music Collection, to distinguish the music from the other categories of material in the Grainger collection. The letter prefix and the number of the Group appear before a diagonal stroke. Numbers after the stroke indicate titles, arrangements, editions and items. The colon is used to separate off the numbering of individual parts in a set, or groups of sketches or miscellaneous items.
Contents

Foreword by Frank Strahan and George Loughlin 3

Author's introductory note 5

List of illustrations 9

GROUP 1 Published music: Original compositions and folksong settings 11

GROUP 1 Selective listing of sets of parts 49

GROUP 2 Published music: Arrangements, transcriptions, paraphrases and editions of other composers' music 79

GROUP 2 Selective listing of sets of parts 91

GROUP 3 Manuscripts: Original compositions and folksong settings 93

GROUP 4 Manuscripts: Arrangements, transcriptions, paraphrases and editions of other composers' music 175

GROUP 5 Photostat copies of manuscripts: Original compositions and folksong settings 189

GROUP 6 Photostat copies of manuscripts: Arrangements, transcriptions, paraphrases and editions of other composers' music 223

GROUP 7 Dieline transparencies: Original compositions and folksong settings 229

GROUP 8 Dieline transparencies: Arrangements, transcriptions, paraphrases and editions of other composers' music 247

GROUP 9 Dieline print-offs: Original compositions and folksong settings 253
Contents

GROUP 10  Dieline print-offs: Arrangements, transcriptions, paraphrases and editions of other composers’ music  267
GROUP 11  Stokowski orchestrations  273
GROUP 12  Adelaide stencilled music  279
GROUP 13  Folksong collections  287
GROUP 14  Music for roller desk  297
GROUP 15  Adelaide Grainger Collection transferred to the Grainger Museum, December 1975  303
List of Illustrations

Photograph of Rose Grainger and birthday dedication letter accompanying gift of *Mock Morris* from her son, 1 July, 1910 10

Verbal sketch for setting of *The Song of Solomon* from Grainger’s “Book of Intentions”, (1904?) 80

Programme for First Grainger Concert of Nordic Music, 6 April, 1935 174

Page of the compressed score of *Lincolnshire Posy*, for military band, July, 1939 221

Grainger’s cover design for *Marching Song of Democracy*, circa 1916 246

Texts and tunes of two English folk-songs, from Grainger’s 1905 collecting book 288

Page of the “blind-eye” score of *Hill-Song II*, undated, possibly 1940’s 298

Percy Grainger in the uniform of a U.S. Army bandsman, 1917 304

Endpapers
The Grainger Museum, University of Melbourne
Percy Grainger regularly presented his mother with a composition as a gift on her birthday. Always Merry and Bright! She always kept these compositions, and they were treasured by the family.

[Sketch of a composition]

On 21st April, 1914, I wrote this letter to her:

'Percy Grainger Music Collection Part 1: Music by Percy Aldridge Grainger'
GROUP ONE

GROUP 1: Published music: Original compositions and folksong settings.
GROUP 1: Published music: Original compositions and folksong settings.

### Group 1

This group is arranged alphabetically by title.

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>ANCHOR SONG</td>
</tr>
<tr>
<td>2.</td>
<td>ARRIVAL PLATFORM-HUMLET</td>
</tr>
<tr>
<td>3.</td>
<td>AT TWILIGHT</td>
</tr>
<tr>
<td>4.</td>
<td>AUSTRALIAN UP-COUNTRY SONG</td>
</tr>
<tr>
<td>5.</td>
<td>THE BEACHES OF LUKANNON</td>
</tr>
<tr>
<td>6.</td>
<td>BRIDAL SONG</td>
</tr>
<tr>
<td>7.</td>
<td>THE BRIDE'S TRAGEDY</td>
</tr>
<tr>
<td>8.</td>
<td>BRIGG FAIR</td>
</tr>
<tr>
<td>9.</td>
<td>BRITISH WATERSIDE</td>
</tr>
<tr>
<td>10.</td>
<td>CHILDREN'S MARCH</td>
</tr>
<tr>
<td>11.</td>
<td>COLONIAL SONG</td>
</tr>
<tr>
<td>12.</td>
<td>COUNTRY GARDENS</td>
</tr>
<tr>
<td>13.</td>
<td>DANNY DEEVER</td>
</tr>
<tr>
<td>14.</td>
<td>DAVID OF THE WHITE ROCK</td>
</tr>
<tr>
<td>15.</td>
<td>DEDICATION</td>
</tr>
<tr>
<td>16.</td>
<td>DIED FOR LOVE</td>
</tr>
<tr>
<td>17.</td>
<td>DOLLAR AND A HALF A DAY</td>
</tr>
<tr>
<td>18.</td>
<td>&quot;THE DUKE OF MARLBOROUGH&quot; FANFARE</td>
</tr>
<tr>
<td>19.</td>
<td>EASTERN INTERMEZZO</td>
</tr>
<tr>
<td>20.</td>
<td>ENGLISH DANCE</td>
</tr>
<tr>
<td>21.</td>
<td>ENGLISH WALTZ</td>
</tr>
<tr>
<td>22.</td>
<td>THE FALL OF THE STONE</td>
</tr>
<tr>
<td>23.</td>
<td>FAEROE ISLAND DANCE</td>
</tr>
<tr>
<td>24.</td>
<td>FATHER AND DAUGHTER</td>
</tr>
<tr>
<td>25.</td>
<td>GAY BUT WISTFUL</td>
</tr>
<tr>
<td>26.</td>
<td>GREEN BUSHES</td>
</tr>
<tr>
<td>27.</td>
<td>&quot;THE GUM-SUCKERS&quot; MARCH</td>
</tr>
<tr>
<td>28.</td>
<td>HANDEL IN THE STRAND</td>
</tr>
<tr>
<td>29.</td>
<td>HARVEST HYMN</td>
</tr>
<tr>
<td>30.</td>
<td>HILL-SONG No. 1</td>
</tr>
<tr>
<td>31.</td>
<td>HILL-SONG No. 2</td>
</tr>
<tr>
<td>32.</td>
<td>THE HUNTER IN HIS CAREER</td>
</tr>
<tr>
<td>33.</td>
<td>HUNTING SONG OF THE SEEONEE PACK</td>
</tr>
<tr>
<td>34.</td>
<td>I'M SEVENTEEN COME SUNDAY</td>
</tr>
<tr>
<td>35.</td>
<td>THE IMMOVABLE DO</td>
</tr>
<tr>
<td>36.</td>
<td>IN A NUTSHELL SUITE</td>
</tr>
<tr>
<td>37.</td>
<td>THE INUIT</td>
</tr>
<tr>
<td>38.</td>
<td>IRISH TUNE FROM COUNTY DERRY</td>
</tr>
<tr>
<td>39.</td>
<td>JUNGLE BOOK CYCLE</td>
</tr>
<tr>
<td>40.</td>
<td>JUTISH MEDLEY</td>
</tr>
<tr>
<td>41.</td>
<td>KNIGHT AND SHEPHERD'S DAUGHTER</td>
</tr>
<tr>
<td>42.</td>
<td>THE LADS OF WAMPHRAY</td>
</tr>
<tr>
<td>43.</td>
<td>LET'S DANCE GAY IN GREEN MEADOW</td>
</tr>
<tr>
<td>44.</td>
<td>LINCOLNSHIRE POSY</td>
</tr>
</tbody>
</table>

45. LISBON
46. LORD PETER'S STABLE BOY
47. THE LOST LADY FOUND
48. THE LOVE SONG OF HAR DYAL
49. LOVE VERSES FROM "THE SONG OF SOLOMON"
50. LULLABY FROM "TRIBUTE TO FOSTER"
51. MARCHING SONG OF DEMOCRACY
52. MARCHING TUNE
53. MELODIE DANOSSE
54. THE MEN OF THE SEA
55. THE MERRY KING
56. THE MERRY WEDDING
57. MOCK MORRIS
58. MOLLY ON THE SHORE
59. MORNING SONG IN THE JUNGLE
60. MOWGLI'S SONG AGAINST PEOPLE
61. MY ROBIN IS TO THE GREENWOOD GONE
62. NIGHT SONG IN THE JUNGLE
63. THE NIGHTINGALE AND THE TWO SISTERS
64. ONE MORE DAY, MY JOHN
65. THE ONLY SON
66. PASTORAL
67. THE PEORA HUNT
68. THE POWER OF LOVE
69. THE POWER OF ROME AND THE CHRISTIAN HEART
70. THE PRETTY MAID MILKIN' HER COW
71. RECESSIOAL
72. RED DOG
73. A REIVER'S NECK-VERSE
74. THE RUNNING OF SHINDAND
75. LA SCANDINAVIE
76. SCOTCH STRATHSPEY AND REEL
77. THE SEA WIFE
78. SEVEN LINCOLNSHIRE FOLKSONGS
79. SHALLOW BROWN
80. SHEPHERD'S HEY
81. SIR EGLAMORE
82. SIX DUKE'S WENT AFISHIN'
83. SOLDIER, SOLDIER
84. A SONG OF AUTUMN
85. A SONG OF VERMELAND
86. SPOON RIVER
87. THE SPRIG OF THYME
88. THE SUSSEX MUMMER'S CHRISTMAS CAROL
89. THERE WAS A PIG WENT OUT TO DIG
90. THE THREE RAVENS
91. TIGER, TIGER
92. TO A NORDIC PRINCESS
93. TRIBUTE TO FOSTER
94. THE TWA CORBIES
95. TWENTY-ONE LINCOLNSHIRE FOLK-SONGS
96. TWO MUSICAL RELICS OF MY MOTHER
97. TWO WALSH FIGHTING SONGS
98. WALKING TUNE
99. THE WARRIORS
100. WE HAVE FED OUR SEAS
101. THE WIDOW'S PARTY
102. WILLOW, WILLOW
103. YE BANKS AND BRAES O' BONNIE DOON
104. YOUTHFUL RAPTURE
GROUP 1: Published music: Original compositions and folksong settings.

105. YOUTHFUL SUITE
106. ZANZIBAR BOAT SONG
107. GRAINGER PIANO ALBUM
108. THE YOUNG PIANIST'S GRAINGER
109. THE MUSIC OF PERCY GRAINGER

Explanatory note: As an aid to the identification of items, the printer's plate number is given where this appears on the music. It follows after the publisher and is marked off by a colon. Hence, if an entry reads "Schott & Co., London: 4468", the number 4468 is that which appears at the bottom of each page of music. Edition numbers are also given where applicable. Copyright details are given in square brackets. The abbreviation "P.G." stands, of course, for Percy Grainger. Many of the items have been annotated by Grainger with details of the particular edition and the date of its issue. These details are given as direct quotations. The same information is given for the items in Group 2.
MG1/1. ANCHOR SONG  
(Kipling Settings Nr. 6)  
for baritone solo and male chorus or quartet and piano.  
Vocal score.  
Schott & Co., London: 4069 [c.1922, P.G.]  

MG1/2. ARRIVAL PLATFORM HUMLET  
2-1 for viola solo.  
(Room-Music Tit-Bits Nr. 7)  

2-2 for piano solo.  
Nr. 1 of In a Nutshell Suite, published separately.  
“1st edition.” 2 copies.

See also In a Nutshell Suite, MG1/36.

AS SALLY SAT A-weeping  
See Two Musical Relics of My Mother, MG1/96.

MG1/3. AT TWILIGHT  
for tenor solo and unaccompanied mixed chorus  
(verses and music by Percy Aldridge Grainger).  
Choral and piano score.  
Schott & Co., London: 3150 [c.1913, Schott]  
“1st edition.” 3 copies.

MG1/4. AUSTRALIAN UP-COUNTRY SONG  
4-1 for unaccompanied 5-part mixed chorus.  
4-1-1 Chorus and rehearsal keyboard score.  

4-1-2 Chorus and rehearsal keyboard score.  
G. Schirmer’s Secular Choruses No. 7374 : 34782 [c.1930, P.G.]  
“1st edition, February 1930.”

4-2 arranged for concert band by G. C. Bainum as Australian Up-Country Tune.  
4-2-1 Full score.  
4-2-2 Condensed score.  
4-2-3:1 to 34 Complete set of parts for band.  
See also The Young Pianist’s Grainger, MG1/108.

MG1/5. THE BEACHES OF LUKANNON  
(Kipling Settings Nr. 20)  
for mixed chorus accompanied by 9 or more strings  
(harmonium at will).  
Chorus score.  
(Bound in Jungle Book volume)

See also Jungle Book Cycle, MG1/39.

MG1/6. BRIDAL SONG  
To a Nordic Princess by P. A. Grainger arranged for organ by Lynwood Farnam.
GROUP 1: Published music: Original compositions and folksong settings.

"1st edition, August 1930."

See also To a Nordic Princess, MG1/92.

**MG1/7.**

THE BRIDE'S TRAGEDY
Ballad for chorus and band (text by A. C. Swinburne). Chorus and piano score.
Schott & Co., London [c.1914, Schott]
"1st Schott edition, Summer 1914." 5 copies.

**MG1/8.**

BRIGG FAIR
(British Folk-Music Settings Nr. 7)
for tenor solo and unaccompanied mixed chorus.
8-1 Forsyth Bros. Ltd., London [c.1906, P.G.]
"Forsyth edition." 3 copies.
8-2 Schott & Co., London [c.1911, Schott] 2 copies.

**MG1/9.**

BRITISH WATERSIDE (or The Jolly Sailor)
(British Folk-Music Settings Nr. 26)
for voice and piano.
9-1 Low (original) key.
9-1-1 Schott & Co., London : 3976a [c.1921, P.G.]
"1st English edition, October 1922." 5 copies.
9-2 High key.
9-2-1 Schott & Co., London : 3976b [c.1921, P.G.]
"1st English edition, October 1922." 4 copies.

THE CAMP (Y GADLYS)
See Two Welsh Fighting Songs, MG1/97.

**MG1/10.**

CHILDREN'S MARCH
"Over the Hills and Far Away"
10-1 for piano solo (a short excerpt).
10-1-1 Schott & Co., London : 3662 [c.1918, P.G.]
"1st English edition." 2 copies.
10-1-2 G. Schirmer, New York & Boston : 28270 [c.1918, P.G.]
10-2 for two pianos, four hands.
(Room-Music Tit-Bits Nr. 4)
10-2-2 Publisher's proof copy of Schirmer edition 29397.
10-3 for military band.
10-3-1 Conductor's compressed score, 3 copies.
10-3-2:1 to 39 Band parts, 2 complete sets with supplementary and substitute parts.
10-3-3:1 to 30 Incomplete set of extra parts.
All Schirmer's Military Band Compendium No. 29: 28930 [c.1919, P.G.]
"1st U.S. edition, 1919."
10-4 transcribed for organ by E. S. Barnes.
G. Schirmer Inc., New York : 30928 [c.1927, Schirmer]
"1st edition." 2 copies.

See also *The Young Pianist’s Grainger*, MG1/108 and

CHRISTMAS DAY IN THE MORNING
see *There Was a Pig Went Out to Dig*, MG1/89.

CLOG DANCE
see *Handel in the Strand*, MG1/28.

MG1/11.

COLONIAL SONG
(Sentimentals No. 1)

11-1 for soprano, tenor (or 3 single strings), harp and band.
11-1-1 Compressed full score. 3 copies.
11-1-2:1 to 16 Complete set of parts, with duplicate wind, trombone
and string parts.
Schott & Co., London [c.1913, 1914, Schott]
"1st edition (1914)."

11-1-3:1 to 16 Publisher’s proofs of wind, brass and string parts of
version for theatre band.
Schott (?) edition, with Percy Grainger’s corrections.

11-2 for military band.
11-2-1 Conductor’s compressed score.
11-2-2:1 to 28 Parts for full to symphonic band.
[c.1913, 1914, Schott London; 1921, P.G.; 1962, E.G.].

11-3 with *Molly on the Shore*,
for military band.
11-3-1 Conductor’s compressed score. 2 copies.
11-3-2:1 to 31 Parts for full to symphonic band. 2 sets.
J270:21948-124 [c.1921, P.G.]
"1st U.S. edition, June 1921."

11-4 for 3-some (violin, cello and piano).
11-4-1:1 to 3 Piano score and string parts.
Schott & Co., London : 43 [c.1913, Schott]
"1st English edition, 1913." 2 sets.
11-4-2:1 to 3 Piano score (2 copies) and string parts (1 set).
11-4-3:1 to 3 Working copies of string parts of Schott edition, with
violin part made over for viola.
11-4-4:1 Publisher’s proof copy of piano score of Schott edition,
with Percy Grainger’s corrections.

11-5 for piano solo.
11-5-1 Schott & Co., London : 3887 [c.1913, 1914, 1921]
"1st edition of piano solo version, September 1921." 2 copies.
11-5-2 G. Schirmer Inc., New York : 32197 [c.1913, 1914, 1921
Schott & Co., London. Rights for USA and Canada
assigned 1925 to G. Schirmer Inc.]
11-5-3 Allan & Co. (Australia) : B.142 [c.1913, 1914, 1921]
"1st Australian edition, Summer 1921 or late 1921." 2 copies.

11-6 for 2 voices and piano, or piano alone.
GROUP 1: Published music: Original compositions and folksong settings.

11-7
transcribed for organ by Orvis Ross.
Galaxy Music Corporation, New York: 1683-5 [c.1948]

See also Grainger Piano Album, MG1/107 and The Music of Percy Grainger, MG1/109.

MG1/12.

COUNTRY GARDENS
(British Folk-Music Settings Nr. 22)

12-1
for piano solo (original version).
12-1-1
"1st English edition, 1919 summer." 2 copies.

12-1-2

12-1-3
Allan & Co., Melbourne: B.114 [c.1919, P.G.]
"1st Australian edition, Summer 1921." 4 copies.

12-1-4
(Ländliche Garten)
B. Schott's Söhne, Mainz: B.S.S. 31042 [c.1919, P.G.]
"1st German edition, Fall 1923." 3 copies.

12-1-5
(Landlige Haver)
"1st Scandinavian edition, Fall 1923." 2 copies.

12-1-6
(Piano solo: Original version)
A later Schott edition. 2 copies.

12-1-7
(Piano solo: 1. Original version)
A later Allans edition. 2 copies.

12-2
for piano solo: easy version.
12-2-1
"1st English edition, August 1931." 2 copies.

12-3
for piano solo: especially easy version.
12-3-1
"1st edition, June 1943." 2 copies.

12-4
for one piano, four hands.
12-4-1

12-5
for two pianos, four hands.
12-5-1
"1st edition, summer 1932." 2 copies, 1 part only.

12-5-2
"1st English edition, Fall 1937." 3 sets of 2 parts each.

12-6
for two pianos, eight hands.
12-6-1
"1st edition, December 1937." 2 sets of 2 parts each.

12-6-2
1 set of 2 parts.

12-7
orchestrated by Adolph Schmid
for Schirmer's Galaxy edition No. 269.

12-7:1, 2
Piano-conductor score and Solo and obbligato violin part only.

Score marked for special 1949-1950 Stokowski orchestrations.

12-8 arranged for Domesticum Salon-Orchester by L. Artok.
12-8:1 to 12 Set of parts.
B. Schott's Söhne, Mainz : B.S.S.32863
(Schott's Domesticum series No. 340)
"1st edition, 1931." 2 complete sets.

12-9 instrumented for full band by Tom Clark.
12-9-1 Conductor's score.
12-9-2:1 to 42 Set of band parts.
"1st edition, early 1931."

See also The Young Pianist's Grainger, MG1/108 and The Music of Percy Grainger, MG1/109.

MG1/13. DANNY DEEVER
(Kipling Settings Nr. 12)
for men's double chorus and orchestra or for baritone solo, men's chorus and piano.
Vocal and piano score.
Schott & Co., London : 4174 [c.1924, P.G.]
"1st edition, January 1924 " (2 copies). 5 copies altogether.

MG1/14. DAVID OF THE WHITE ROCK
(Traditional Welsh Song)
for high voice and piano.

MG1/15. DEDICATION
(Kipling Settings Nr. 1)
for man's high voice and piano.
Schott & Co., London [c.1912, Schott]
"1st edition." 5 copies.

MG1/16. DIED FOR LOVE
(British Folk-Music Settings Nr. 10)
for woman's voice and various instrumental accompaniments.
16-1 Score and voice and piano version. 4 copies.
16-2:1 to 3 Instrumental parts. 2 sets.
Schott & Co., London [c.1912, Schott]

MG1/17. DOLLAR AND A HALF A DAY
(Sea-Chanty Settings Nr. 2)
part-song for unaccompanied men's voices (5 single voices, refrain chorus, and accompanying chorus).
17-1 Choral score.
Schott & Co., London : 4156 [c.1923, P.G.]
"1st English edition, Fall 1923." 3 copies.
17-2 A later Schott edition of the choral score.
17-3 G. Schirrmer's 8vo choruses No. 6965 : 30652 [c.1922, P.G.]
"In memory of my beloved mother, 1st U.S. edition, Summer 1922." 4 copies.

DUBLIN BAY (LISBON) (Sailor's Song)
see Lincolnshire Posy, MG1/44 and Lisbon, MG1/45.
GROUP 1: Published music: Original compositions and folksong settings.

**MG1/18**

"THE DUKE OF MARLBOROUGH" FANFARE
(British Folk-Music Settings Nr. 36)
18-1 Compressed full score. 2 copies.
18-2:1 to 23 Band parts. 2 sets.
Schott & Co., London : 5442 [c.1949, Schott]
"1st edition, July 1949."

**MG1/19.**

EASTERN INTERMEZZO
for piano solo.
G. Schirmer Inc., New York : 31138 [c.1922, P.G.]
2 copies.
19-2 for two pianos, four hands.
(Room-Music Tit-Bits Nr. 5)
G. Schirmer Inc., New York : 31139 [c.1922, P.G.]
"1st edition, early 1923." 2 copies.

See also Youthful Suite, MG1/105 and The Music of Percy Grainger, MG1/109.

**MG1/20.**

ENGLISH DANCE
20-1 for orchestra and organ.
20-1-1 Full score. 4 copies.
20-1-2:1 to 33 Orchestral parts. 2 sets.
G. Schirmer Inc., New York : 33378 (score) & 33379
(parts) [c.1924, 1929, P.G.]
"1st edition, March 1929."
20-2 for two pianos, six hands.
20-2-1:1, 2 Schott & Co., London : 4175 [c.1924, P.G.]
"1st edition, January 1924." 3 sets of 2 copies each.
20-2-2:1, 2 Schott & Co., London : 4175 [c.1924, P.G.]
"Revised edition with program note, elastic scoring note etc. added, late 1932." 3 sets of 2 copies each.
20-2-3:1, 2 G. Schirmer Inc., New York : 37598 [c.1924, P.G.]
"1st U.S. edition, late 1937." 2 sets of 2 copies each.

**MG1/21.**

ENGLISH WALTZ
(5th movement of Youthful Suite)
21:1, 2 for two pianos, four hands, published separately.
"1st edition, January 1948." 2 sets of 2 copies each.

See also Youthful Suite, MG1/105.

**MG1/22.**

THE FALL OF THE STONE
(Kipling Settings Nr. 16)
for mixed chorus and 10 or more instruments.
Chorus and rehearsal piano score.
Schott & Co., London : 4211 [c.1924, P.G.]
"1st edition, came November 27, 1924, Detroit." 4 copies.

See also Jungle Book Cycle, MG1/39.

**MG1/23.**

FAEROE ISLAND DANCE
_Let's Dance Gay in Green Meadow_
(Settings of Dance-Folksongs from the Faeroe Islands Nr. 2)
for concert band.
23-1  Full score.
23-2  Condensed score.
23-3:1 to 38  Set of parts.
          All G. Schirmer Inc., New York : 46347
          [c.1967, 1969, Faber Music Ltd.]

MG1/24.

FATHER AND DAUGHTER
(Settings of Dance-Folksongs from the Faeroe Islands
Nr.1)
for 5 men's voices, double mixed chorus, strings,
brass, percussion, and mandoline & guitar band.

24-1  Full score.
       Schott & Co., London : 30 [c.1913, Schott]
       "1st edition." 5 copies.
24-2  Vocal and piano score. 4 copies.
24-3:1 to 15  Instrumental parts.
24-4:1 to 4  Chorus parts. 2 sets. 1 set marked "1st edition."
       All Schott & Co., London [c.1912, Schott]
24-5  Publisher's proof copy of Schott edition of the full score,
       with Percy Grainger's corrections.

MG1/25.

GAY BUT WISTFUL
for piano solo.
Nr. 2 of In a Nutshell Suite, published separately.
G. Schirmer Inc., New York (Boston Music Co., Boston)
       : 26899  [c.1916, P.G.]
       "1st edition." 2 copies.

See also In a Nutshell Suite, MG1/36.

MG1/26.

GREEN BUSHES
Passacaglia on an English Folksong.

26-1  for 22 (or 21 or 20) single instruments or for orchestra or
       for elastic scoring.
       (British Folk-Music Settings Nr. 12)
26-1-1  Full orchestral score. 2 copies.
26-1-2:1 to 19  Instrumental parts.
               B. Schott's Söhne, Mainz : 32648 (score) & 32649
               (parts) [c.1931, P.G.]
               "1st edition, January 1931."
26-2  for two pianos, six hands.
       (British Folk-Music Settings Nr. 25)
26-2-1:1, 2  Schott & Co., London : 3923 [c.1921, P.G.]
       "1st edition, Fall 1923." 3 sets of 2 copies each.
       Revised edition : program note added late 1932.
       3 sets of 2 copies each.
26-2-3:1, 2  G. Schirmer Inc., New York : 37597 [c.1921, P.G.]
       "1st U.S. edition, late 1937." 2 sets of 2 copies each.
26-2-4:1, 2  Publisher's proof copy of Schott edition.

MG1/27.

"THE GUM-SUCKERS" MARCH
for piano solo.
Nr. 4 of In a Nutshell Suite, published separately.
G. Schirmer Inc., New York (Boston Music Co., Boston)
       : 26905  [c.1916, P.G.]
       "1st edition." 2 copies.

See also In a Nutshell Suite, MG1/36 and The Music of
Percy Grainger, MG1/109.
GROUP 1: Published music: Original compositions and folksong settings.

**MG1/28.**

### HANDEL IN THE STRAND

**Clog Dance**

<table>
<thead>
<tr>
<th>28-1</th>
<th>for 3-some or 4-some (2 or 3 strings and piano)</th>
</tr>
</thead>
<tbody>
<tr>
<td>28-1-1:1 to 4</td>
<td>Piano score and string parts.</td>
</tr>
<tr>
<td>28-1-3:1 to 4</td>
<td>Publisher’s proof copies of Schott 1st edition (?) with Percy Grainger’s corrections.</td>
</tr>
<tr>
<td>28-1-4:2 to 4</td>
<td>Published string parts of Schott 1st edition with Percy Grainger’s alterations for the revised edition and carbon copy of program note for revised edition.</td>
</tr>
<tr>
<td>28-1-5:1</td>
<td>Publisher’s proof copy of cello part of 1st Schott edition.</td>
</tr>
</tbody>
</table>

### MG1/29.

### HARVEST HYMN

| 29-1 | for elastic scoring (2 single instruments up to massed orchestra, with or without voices). |
|      | Compressed full score (original version) for orchestral versions, string ensemble, string quartet and piano versions. 2 copies. |
| 29-1-2:1 to 19 | Complete orchestral parts. 2 sets. |
| 29-2 | for violin and piano. |
| 29-2:1, 2 | Allan & Co., Melbourne : 1732 [c.1940, P.G.] |

See also **The Music of Percy Grainger**, MG1/109.

**HARKSTOW GRANGE**

see Lincolnshire Posy, MG1/44.

29-3 for piano solo.
29-3-1 G. Schirmer Inc., New York: 38380 [c.1940, P.G.]
"1st edition, early June 1940." 3 copies.
29-3-2 Allan & Co., Melbourne [c.1940, P.G.]
"1st Australian edition, 1942." 2 copies.
29-4 for one piano, four hands.
29-4-1 G. Schirmer Inc., New York: 38827 [c.1940, P.G.]
"1st edition, early June 1940." 3 copies.
29-4-2 Allan & Co., Melbourne: 1731 [c.1940, P.G.]
"1st Australian edition, 1942." 2 copies.
29-5 for voice and piano duet.
G. Schirmer's 8vo choruses No. 8477: 38828 [c.1940, P.G.]
"1st edition, early June 1940." 2 copies.

See also The Music of Percy Grainger, MG1/109.

HERMUNDUR ILLI
see Two Musical Relics of My Mother, MG1/96.

MG1/30.
HILL-SONG No. 1
30-1 for room-music 22-some (23-some at will).
"1st copy, around beginning of March, 1925." 5 copies.
30-1-2:1 to 25 Instrumental parts. U.E. No. 7443 [c.1922, 1924 P.G.]
3 complete sets, 1 incomplete set.
30-1-3:1, 2 Photostat positives of pp.3 and 61 of the full score, labelled "Extra".
30-2 with Hill-Song No. 2
for two pianos, four hands.
G. Schirmer Inc., New York: 30463 [c.1922, P.G.]
"1st edition, February 1922." 5 copies.

See also The Young Pianist's Grainger, MG1/108.

MG1/31.
HILL-SONG No. 2
31-1 for solo wind ensemble (23 or 24 wind instruments and cymbal), or band, or symphony orchestra.
31-1-1 Full score. 9 copies.
31-1-2:1 to 44 Complete set of band parts. 1 complete set with duplicate parts. 2 sets, single copies only, plus extra brass and 4 string parts (41 to 44).
"1st edition."
31-1-3:1 to 24 Set of parts for symphony orchestra.
Leeds Music Corporation, New York [c.1950, Leeds]
31-2 with Hill-Song No. 1
for two pianos, four hands. See MG1/30-2.

MG1/32.
THE HUNTER IN HIS CAREER
(Settings of songs and tunes from William Chappell’s "Old English Popular Music" Nr.3)
32-1 for double men's chorus and band (orchestra).
32-1-1 Chorus and rehearsal piano score.
The Vincent Music Co. Ltd., London: 1858 [c.1904, P.G.]
GROUP 1: Published music: Original compositions and folksong settings.

"1st edition, 1904." 2 copies plus one photocopy.

32-2
for men's unison chorus and 2 pianos (orchestra ad. lib.).

32-2-1:1
Vocal score for men's chorus and piano I.
Schott & Co., London : 4477 [c.1930, P.G.]

32-2-2:1
Vocal score for men's (or mixed) chorus and piano I.
"1st U.S. edition, April 1932" (2 copies). 3 copies altogether.

32-3
for piano solo.
(Selections of songs and tunes from William Chappell's "Old English Popular Music" Nr.4)

32-3-1

32-3-2
"1st edition, September 1930."

See also The Music of Percy Grainger, MG1/109.

MG1/33. HUNTING SONG OF THE SEEONEE PACK
(Kipling Settings Nr.8)
for unaccompanied men's chorus.
Schott & Co., London : 4071 [c.1922, P.G.]
"1st English edition, October 1922." 4 copies.

See also Jungle Book Cycle, MG1/39.

MG1/34. I'M SEVENTEEN COME SUNDAY
(British Folk-Music Settings Nr.8)
freely set for mixed chorus and brass band (or concert brass).

34-1
Full score.
Schott & Co., London [c.1913, Schott],
3 copies. 1 copy labelled "1st edition."

34-2:1 to 8
Instrumental parts.
Schott & Co., London [c.1913, Schott]

34-3
Chorus and piano score.
34-3-1
Forsyth Brothers, London [c.1906, P.G.]
3 copies.

34-3-2
Schott & Co., London [c.1912, Schott]
"Revised edition." 2 copies.

34-3-3
A later Schott edition.

34-3-4
G. Schirmer Inc., New York : 8vo choruses No. 6098 : 25488 [c.1912, Schott]
2 copies.

34-3-5
Allans Part Songs No. 158 : B1278 [c.MCMXII, Schott]
"1st Australian edition, July 1927." 2 copies.

MG1/35. THE IMMOVABLE DO (OR, THE CYPHERING C)
for full orchestra, string orchestra, or 9 single strings.

35-1
Conductor's score. 2 copies.

35-1-1
Conductor's score for full orchestra. 2 sets.
G. Schirmer Inc., New York : 39763 (score) and 39764 (parts) [c.1940, 1941, 1942, P.G.]
"1st edition, July 1942."

35-2
for military band, or woodwind or clarinet or saxophone choir.

35-2-1
Conductor's score for the above versions. 3 copies.

35-2-2:1 to 41  Band parts, 3 sets.
G. Schirmer Inc., New York : Band Series No. 131:
39219 (score) and 39220 (parts)
"1st edition, April 1941."

35-3  for piano solo.
"1st edition, November 1940." 2 copies.

35-4  for pipe or electric organ, reed organ or harmonium.
G. Schirmer Inc., New York : 39495 [c.1940, 1941, P.G.]
See also The Music of Percy Grainger, MG1/109.

MG1/36.

IN A NUTSHELL SUITE:
(1) Arrival Platform Humlet
(2) Gay but Wistful
(3) Pastoral
(4) "The Gum-Suckers" March

36-1  for orchestra.
36-1-1  Full score.
"1st edition." 2 copies.

36-1-2:1 to 28  Orchestral parts.

36-1-3  Extra copy of Deagan Steel Marimba part—
a "relic of beloved mother".
36-1-4  Photostat positive copies of odd pages of full
score—"Extras (less good)".

36-2  for two pianos, four hands.
Orchestral piano part, with second piano orchestral
reduction to allow its performance by two pianos as
a separate version.

36-3  Two movements from the suite In a Nutshell (Gay but
Wistful; "The Gum-suckers" March) arranged for vari­
ous orchestral combinations by Otto Langey.

36-3:1 to 21  Orchestral parts.
G. Schirmer Inc., New York : Schirmer's Orchestral
Miscellany No. 102 : 27807 [c.1917, P.G.]

36-4  for piano solo.
Movements published separately.
See individual entries.

MG1/37.

THE INUIT
(Kipling Settings Nr. 5)
for unaccompanied mixed chorus.
Schott & Co., London [c.1912, Schott]
3 complete copies.
See also Jungle Book Cycle, MG1/39.

MG1/38.

IRISH TUNE FROM COUNTY DERRY
38-1  for 6-part unaccompanied mixed chorus.
(British Folk-Music Settings Nr.5)
38-1-1  (Irish Tune from County Londonderry)
Schott & Co., London [c.1912, Schott]
"1st Schott edition." 2 copies.
38-1-2  G. Schirmer Inc., New York : Schirmer's Secular
Choruses No. 7232 : 33311 [c.1912, Schott; 1937, P.G.]

26
GROUP 1: Published music: Original compositions and folksong settings.

38-1-3
Allans Part-Songs No. 159 : B.1307 [c.MCMXII]
"1st Australian edition, July 1927." 3 copies.

38-1-4
Publisher's proof copy for the "new edition" of Schott, with Percy Grainger's corrections.

38-1-5

38-1-6
(Old Irish Tune) chorized for 6-part mixed chorus by Percy Grainger.
The Vincent Music Co., London : 1853 [c.1904, P.G.]
"1st printing." 4 copies.

38-2
for piano solo.
(British Folk-Music Settings Nr.6)

38-2-1
(Irish Tune from County Londonderry)
Schott & Co., London [c.1911]
"1st edition." 2 copies.

38-2-2
(Irish Tune from County Londonderry)
A later Schott edition [c.1911]
2 copies. (2nd edition?)

38-2-3
Schott & Co., London [c.1911]
Revised edition (?) showing modern form of the title. 2 copies.

38-2-4
Publisher's proof copies of Schott revised edition with Percy Grainger's corrections.

38-2-5
G. Schirmer Inc., New York : 25383 [c.1911, Schott]

38-2-6
Allan & Co., Melbourne : B.113 [c.1911, Schott]
"1st Australasian edition, summer 1921." 2 copies.

38-3
arranged for brass band by Denis Wright.
(British Folk-Music Settings Nr.6)

38-3:1 to 17
Band parts.
Schott & Co., London : 4483 [c.1937, Schott]
"1st edition." 2 sets.

38-4
for string band (and 1 or 2 horns at will) or 10 single strings.
(British Folk-Music Settings Nr.15)

38-4-1
Full score.
Schott & Co., London [c.1919]
"1st English edition." 3 copies.

38-5
with Shepherd's Hey (BFMS Nr.21)
arranged for military band by Percy Grainger.
(British Folk-Music Settings Nr.20)

38-5-1
Compressed score (conductor).
"1st edition." 2 copies.

38-5-2:1 to 34
Band parts.

38-6
for women's voices (men's voices ad. lib.) with accompaniment of various instrumental combinations, large and small.

38-6-1
(British Folk-Music Settings Nr.6)
Vocal score.
"1st edition, June 1930."
38-6-2 (British Folk-Music Settings Nr.29)
Vocal and harmonium score (also conductor's compressed score)
G. Schirmer Inc., New York : 8vo choruses No. 7407 :
34948 [c.1930, P.G.]
"2nd edition, summer 1931 " on 1 copy,
"Revised edition, (summer?) 1932 " on 2 copies.
5 copies.

38-6-3:1 to 10 Instrumental parts.
G. Schirmer Inc., New York : 35218
Labelled "1st edition, February 16, 1937."

38-7 Piano-conductor part from the Schirmer Orchestral Miscellany Ed. No. 142 (orchestrated by Adolph Schmid, BFMS Nr.15)
Marked for special 1949-1950 Stokowski orchestrations.

38-8 Score of version for strings (horns at will), Schott & Co., London [c.1913, Schott] marked for special 1949-1950 Stokowski orchestrations.

MG1/39. "JUNGLE BOOK" CYCLE
for small (or smallish) mixed chorus and large chamber music (or chamber orchestra).
Kipling Settings Nrs. 16, 3, 17, 5, 20, 19, 14, 8, 4, 21, 15.
Vocal scores bound in that order into a single volume by Percy Grainger and labelled as a cycle (1956-7?).
Vocal scores published separately by Schott & Co., London. 2 copies.

MG1/40. JUTISH MEDLEY
for piano solo.
(Danish Folk-Music Settings Nr.8)


"1st edition, 1928." 4 copies.

40-1-3 Publisher's proof copy of Schirmer edition with Gustave Reese's corrections.

40-2 for elastic scoring (2 instruments up to massed orchestra).
(Danish Folk-Music Settings Nr.9)

40-2-1 Full compressed orchestral score.
"1st edition, October 1930." 2 copies.

40-2-2:1 to 32 Instrumental parts.
"1st edition."

40-2-3 Full compressed orchestral score.

40-2-4:1 to 17 Incomplete set of photostat positive copies of orchestral parts, including duplicate string parts.

40-2-5:1 to 17 Incomplete set of reverse image photostat positive copies of orchestral parts, Schirmer : 40719.
GROUP 1: Published music: Original compositions and folksong settings.

40-3 for two pianos, six hands.  
(Danish Folk-Music Settings Nr.9)

40-3-1:1,2 Schott & Co., London: 4475 [c.1928 & 1930, P.G.]  
Extra piano 1 part.  
See also The Music of Percy Grainger, MG1/109.

MG1/41.  
KNIGHT AND SHEPHERD’S DAUGHTER  
(British Folk-Music Settings Nr.18)  
for piano solo.

41-1 Schott & Co., London: 3686 [c.1918, P.G.]  
"1st English edition, Summer (or fall) 1919." 3 copies.

41-2 G. Schirmer Inc., New York: 28523 [c.1918, P.G.]  
"1st U.S. edition, November 1918." 2 copies.

MG1/42.  
THE LADS OF WAMPHRAY  
(Scots Border Ballad)  
for men's chorus and orchestra.

42-1 Chorus and two-piano score.  
"1st edition, October 1925." 4 copies.

MG1/43.  
LET’S DANCE GAY IN GREEN MEADOW  
(Faeroe Island Dance-Folksong)  
for piano duet (one piano, four hands).  
See also Faeroe Island Dance for band, MG1/23.

MG1/44.  
LINCOLNSHIRE POSY:  
(1) Dublin Bay (Lisbon)  
(2) Harkstow Grange  
(3) Rufford Park Poachers  
(4) The Brisk Young Sailor  
(5) Lord Melbourne  
(6) The Lost Lady Found  
for military band.  
(British Folk-Music Settings Nr.34)

44-1 Compressed full score.  
Schott & Co., London: 5009 [c.1940, P.G.]  
"1st edition, December 1940." 3 copies.

44-1-2:1 to 33 Band parts.  
Schott & Co., London: 5009 [c.1940, P.G.]  
3 complete sets.

44-1-3 Publisher's proof copy of Schott compressed full score: 5009.

44-1-4:1 to 33 Publisher's proof copies of band parts, Schott: 5009.

44-1-5:1 to 11 Extra proof copies of some parts, Schott: 5009.

44-1-6:1 to 4 Proof copies of Program-note and Note to Band Leaders, and related material.

MG1/45.  
LISBON (DUBLIN BAY)  
for wind five-some.  
(British Folk-Music Settings Nr.40)

45-1 Score.

45-2:1 to 5 Set of parts for wind five-some.  

See also Lincolnshire Posy, MG1/44.

LORD MELBOURNE
see Lincolnshire Posy, MG1/44.

MG1/46.

LORD PETER'S STABLE-BOY
for elastic scoring (4 instruments up to full orchestra).
(Danish Folk-Music Settings Nr.1)

46-1
Full orchestral score.
2 copies.

46-2
Piano (2 hands) and compressed score.
3 copies.

46-3:1 to 13
Set of all parts.
"1st edition."

46-4:1 to 7
Photostat positive copies of duplicate string parts, plus pipe organ and trumpet parts.
Schirmer : 34826.

46-5:1 to 4
Reverse image photostat positive copies of 4 string parts.
Schirmer : 34826.

MG1/47.

THE LOST LADY FOUND
(British Folk-Music Settings Nr.33)
for voices and instruments in large and small combinations (unison or 4-part mixed chorus, orchestral or room-music accompaniment).

Vocal and piano score.
Schott & Co., London : 533 [c.1949, Schott]
2 copies.

See also Lincolnshire Posy, MG1/44.

MG1/48.

THE LOVE SONG OF HAR DYAL
(Kipling Settings Nr.11)
for woman's high voice and piano.
Schott & Co., London : 4116 [c.1923, P.G.]
"1st edition, Fall 1923." 5 copies.

MG1/49.

LOVE VERSES FROM "THE SONG OF SOLOMON"
for mezzo soprano solo, tenor solo and mixed chorus, or 4 or more single voices without chorus, accompanied by chamber orchestra, room music combinations or piano duet.

49-1
Chorus score. [c.1931, P.G.]
"1st edition, January 30, 1931."

49-2
Score for voices and piano duet.
G. Schirmer's 8vo choruses No. 7539 : 35498 [c.1931, P.G.]

49-3
Vocal and harmonium score.

MG1/50.

LULLABY from "Tribute to Foster"
for piano solo.

50-1
G. Schirmer Inc., New York : 27231 [c.1917, P.G.]
"December 19, 1917—this edition."
GROUP 1: Published music: Original compositions and folksong settings.

"1st English edition, early 1921." 3 copies.

THE MARCH OF THE MEN OF HARLECH
see Two Welsh Fighting Songs, MG1/97.

MG1/51.

MARCHING SONG OF DEMOCRACY
for mixed chorus, orchestra and organ.
51-1 Compressed full score.
(2 copies labelled as 1st editions.)
51-2 Chorus and piano score.
"1st European edition, November 1925." 2 copies.
51-3 Chorus and piano score.
4 copies.
51-4 Chorus and piano score.
51-5:1 to 35 Orchestral parts.
51-6 Vocal score cover for Schirmer edition.
Percy Grainger's cover design sent to H. Balfour Gardner. "June, 1916."

MG1/52.

MARCHING TUNE
(British Folk-Music Settings Nr.9)
for mixed chorus and brass band.
52-1 Chorus and piano score.
Forsyth Bros., London [c.1906, P.G.]
7 copies.
52-2 Chorus and piano score.
Schott & Co., London [c.1911, Schott]
4 copies.

MG1/53.

MÉLODIE DANOISE
53-1 for cello and piano.
53-1:1,2 Cello and piano parts.
B. Schott’s Söhne, Mainz : B.S.S.27158 [c.1905]
2 copies.
53-2 transcribed for violin and piano by A. Wilhelmj.
53-2:1,2 Violin and piano parts.
B. Schott’s Söhne, Mainz : B.S.S.28131 [c.1907, Schott]

MG1/54.

THE MEN OF THE SEA
(Kipling Settings Nr.10)
for low or medium voice and piano.
Schott & Co., London : 4115 [c.1923, P.G.]
"1st edition, Fall 1923." 6 copies.

MG1/55.

THE MERRY KING
(British Folk-Music Settings Nr.38)
for piano solo.
G. Schirmer Inc., New York : 38775 [c.1939, P.G.]

MG1/56.

THE MERRY WEDDING
Bridal Dance for solo voices, chorus and orchestra.

56-1 Vocal score.
Oliver Ditson Co., Boston : 5-132-712600-34 [c.1916, P.G.]

56-2 Vocal score.
Oliver Ditson Co., Boston. E 432-40184 [c.1916, P.G.]
31 copies.

MG1/57. MOCK MORRIS
57-1 Original version for string 6-some or string band.
(Room-Music Tit-Bits Nr.1)

57-1-1 Full score.
Schott & Co., London [c.1911, Schott]
"1st edition."

57-1-2 Full score.
Schott & Co., London

57-1-3 Full score.
A later Schott edition.

57-1-4 Full score.
G. Schirmer Inc., New York : 25382 [c.1911, Schott]

57-1-5:1 to 7 String parts (including Double Bass part for string orchestra version).
Schott & Co., London [c.1911]

57-1-6:1 to 6 String parts.
G. Schirmer Inc., New York : 25592 [c.1911, Schott]
"1st U.S. edition."

57-1-7:1 to 7 Extra string parts for string orchestra version.
Schott & Co., London [c.1911, Schott]
"(1st edition?)"

57-1-8:1 to 6 Corrected copies of string parts (for a revised edition?).
Schott & Co., London.

57-2 for 6 single strings, or theatre orchestra with added wind, brass and percussion.
(Room-Music Tit-Bits Nr.1)

57-2-1 Piano Conductor score.

57-2-2 Violin Solo Conductor.

57-2-3:1 to 15 Parts for theatre orchestra version.
All Schott & Co., London [c.1911, 1914, Schott]
3 sets.

57-2-4 Combined 1st and 2nd cello part.
Schott edition.

57-3 arranged for Schott's Domesticum Salon-Orchestr by L. Artok.

57-3:1 to 12 Instrumental parts.
B. Schott's Söhne, Mainz : B.S.S.32859 (Domesticum Nr.336) [c.1911, 1914, Schott & Co., London; Schott's, Mainz]

57-4 adapted and arranged for Schirmer's Orchestral Miscellany by Otto Langey.

57-4:1 to 20 Orchestral parts.

57-5 arranged for brass band by Denis Wright.
(Room-Music Tit-Bits Nr.1)
GROUP 1: Published music: Original compositions and folksong settings.

57-5:1 to 17 Band parts.
Schott & Co., London : 4484 [c.1937, Schott]
"1st edition." 2 sets.

57-6 for violin and piano.
(Room-Music Tit-Bits Nr.1)

57-6-1:1,2 Violin and piano parts. (also Violin Solo Conductor and Piano Conductor parts of theatre orchestra version).
Schott & Co., London [c.1911, 1914, Schott]

57-6-2:1 Piano part of piano and violin version.
From Otto Langey’s arrangement for Schirmer’s Orchestral Miscellany No. 54. Plate No. 25442 [c.1911, 1914, Schott; 1915, Schirmer]

57-7 for piano solo: concert version.
(Room-Music Tit-Bits Nr.1)

57-7-1 Schott & Co., London : 3128 [c.1912]
"1st edition." 3 copies.

57-7-2 Schott & Co., London : 3128 [c.1912]
"(2nd?) edition." 2 copies.

57-8 for piano solo: popular version.
(Room-Music Tit-Bits Nr.1)
Schott & Co., London : 45 [c.1911, 1912, 1913]
"1st edition." 2 copies.

See also Grainger Piano Album, MG1/107 and The Young Pianist’s Grainger, MG1/108.

MG1/58.

MOLLY ON THE SHORE

58-1 for string 4-some or string band.
(British Folk-Music Settings Nr.1)

58-1-1 Score.
Schott & Co., London [c.1911, Schott]
2 copies.

58-1-2 Score.
Schott & Co., London [c.1911, Schott]
Revised edition. 2 copies.

58-1-3:1 to 4 String parts.
Schott & Co., London [c.1911, Schott]

58-1-4 Publisher’s proof copy of 1st edition of Schott printing of the score, with Percy Grainger’s corrections.

58-1-5 Publisher’s proof copy of revised edition of Schott printing of the score, with Percy Grainger’s corrections.

58-1-6:1 to 4 Publisher’s proof copies of each of the four string parts with Percy Grainger’s corrections.

58-2 for full orchestra or theatre orchestra.
(British Folk-Music Settings Nr.1)

58-2-1 Compressed full score.
Schott & Co., London
(1st edition?)

58-2-2:1 to 17 Instrumental parts.
Schott & Co., London [c.1911, 1914, Schott]

58-2-3 A later Schott edition of the compressed full score.


58-2-5:1 to 11 Publisher’s proof copies of supplementary wind, brass and percussion parts for the above versions, Schott edition, with Percy Grainger’s corrections.
58-3 arranged for Schott's Domesticum Salon-Orchester by L. Artok.

58-3:1 to 12 Instrumental parts.
B. Schott's Söhne, Mainz : B.S.S.32862 (Domesticum Nr.339) [c.1911, 1931, Schott & Co., London]
"1st edition, 1931." 2 complete sets.

58-4 arranged for Schirmer's Orchestral Miscellany by Otto Langey.

58-4:1 to 20 Instrumental parts.
"1st edition, 1921." 2 sets.

58-5 arranged for full or symphonic band by Percy Grainger.
(British Folk-Music Settings Nr.23)

58-5-1 Conductor's score.

58-5-2:1 to 31 Parts for full band with extra duplicate parts for symphonic band.

with Colonial Song for military band, MG1/11-3.

58-6 for violin and piano.
(British Folk-Music Settings Nr.1)

58-6-1:1,2 Violin and piano parts (also Violin Solo Conductor and Piano Conductor parts of version for theatre orchestra).
Schott & Co., London [c.1911, 1914, Schott]
"(1st edition?)" 3 copies.

58-6-2:1,2 Violin and piano parts.
"(1st?) U.S. edition."

58-6-3:1,2 Violin and piano parts of a later Schirmer edition.

58-7 transcribed for violin and piano by Fritz Kreisler.

58-7-1:1,2 Violin and piano parts.
B. Schott's Söhne, Mainz : B.S.S.31240 [c.1911, 1914, Schott & Co.; 1924 Carl Fischer]
"1st European edition, Spring 1925." 3 copies.

58-7-2:1,2 Violin and piano parts.
Carl Fischer Inc., New York : 23336-14 [c.1911, 1914, Schott & Co.; MCMXXIV, Carl Fischer]
"1st U.S. edition (fall?) 1924." 2 copies.

58-8 for piano solo.
(British Folk-Music Settings Nr.19)

58-8-1 Schott & Co., London : 3687 [c.1911, 1914, Schott; 1918, P.G.]
"1st English edition, Spring 1919." 2 copies.

58-8-2 G. Schirmer Inc., New York : 28524 [c.1911, 1914, Schott; 1918, P.G.]
"1st U.S. edition, November 1918." 2 copies.

58-9:1,2 freely arranged for two pianos, four hands, by Eyvind H. Bull. Parts for two pianos.

See also The Young Pianist's Grainger, MG1/108 and The Music of Percy Grainger, MG1/109.

MG1/59.

MORNING SONG IN THE JUNGLE
(Kipling Settings Nr.3) for unaccompanied mixed chorus.
GROUP 1: Published music: Original compositions and folksong settings.

59-1 to 3
Schott & Co., London [c.1912, Schott & Co.]
Three different editions numbered separately.
See also Jungle Book Cycle, MG1/39.

MG1/60.
MOWGLI'S SONG AGAINST PEOPLE
(Kipling Settings Nr.15)
for mixed chorus and 10 or more instruments.
Chorus and piano score.
Schott & Co., London : 4210 [c.1924, P.G.]
"1st edition, came November 27, 1924, Detroit." 4 copies.
See also Jungle Book Cycle, MG1/39.

MG1/61.
MY ROBIN IS TO THE GREENWOOD GONE
(Setting of songs and tunes from William Chappell's "Old English Popular Music" Nr.2, a room-music ramble on the first 4 bars of the tune.
61-1
for flute, English horn and six strings.
61-1-1
Score.
Schott & Co., London [c.1912, Schott]
"1st edition, 1912." 3 copies.
61-1-2:1 to 8
Instrumental parts.
Schott & Co., London.
61-1-3
A later Schott edition of the score.
61-2
for fiddle, bass-fiddle and piano.
61-2:1 to 3
Schott & Co., London [c. 1912, Schott]
2 complete sets of piano and string parts, 1 piano score.
61-3
for piano solo.
Schott & Co., London [c. 1912]
3 copies.

MG1/62.
NIGHT-SONG IN THE JUNGLE
(Kipling Settings Nr.17)
for men's 4-part chorus or 4 men's single voices, unac­companied.
See also Jungle Book Cycle, MG1/39.

MG1/63.
THE NIGHTINGALE AND THE TWO SISTERS
(Danish Folk-Music Settings Nr.10)
63-1
for elastic scoring (3 single instruments up to full orchestra or military band).
63-1-1
Full orchestral score.
"1st edition, April 1931."
63-1-2:1 to 23
Instrumental parts for symphony orchestra.
63-1-3
Full orchestral score.
A later edition? 2 copies.
63-1-4:1 to 7
Photostat positive copies of duplicate string and horn parts of the Schirmer edition.
63-1-5:1 to 8
Reverse image photostat positive copies of string parts.
Schirmer : 35315.
NORSE DIRGE  
see Youthful Suite, MG1/105.

NORTHERN MARCH  
see Youthful Suite, MG1/105.

OLD IRISH TUNE  
Early form of title of Irish Tune from County Derry, see MG1/38.

MG1/64. ONE MORE DAY, MY JOHN  
(Sea Chanty Settings Nr. 1)  
for piano solo.  
64-1 Schott & Co., London: 3791 [c.1916, P.G.]  
"1st English edition, early 1921." 3 copies.  
64-2 (Seemann, noch einen Tag)  
See also The Young Pianist's Grainger, MG1/108.

MG1/65. THE ONLY SON  
(Kipling Settings Nr. 21)  
for soprano solo, tenor solo and chamber ensemble (8 to 23 instruments) with or without mixed chorus. Chorus score with 2-stave reduction of room-music accompaniment.  
See also Jungle Book Cycle, MG1/39.

MG1/66. PASTORAL  
66-1 for piano solo.  
Nr. 3 of In a Nutshell Suite, published separately.  
See also In a Nutshell Suite, MG1/36.

MG1/67. THE PEORA HUNT  
(Kipling Settings Nr. 14)  
for unaccompanied mixed chorus, with ad.lib. instrumental accompaniments.  
Chorus and piano score.  
See also Jungle Book Cycle, MG1/39.

MG1/68. THE POWER OF LOVE  
68-1 for elastic scoring (4 single instruments up to full orchestra).  
(Danish Folk-Music Settings Nr. 2)  
68-1-1 Full orchestral score.  
68-1-2:1 to 28 Instrumental parts.  
G. Schirmer Inc., New York: 40716 (score) and 40717 (parts) [c.1950, P.G.]
GROUP 1: Published music: Original compositions and folksong settings.

68-1-3:1 Reverse image photostat positive copy of trombone II part.
Schirmer: 40717.

MG1/69. THE POWER OF ROME AND THE CHRISTIAN HEART
for band and organ (or piano) with optional string orchestra.

69-1 Score. 5 copies.
69-2:1 to 45 Instrumental parts. 3 sets (2 complete, 1 incomplete).
"1st edition, 1953."

MG1/70. THE PRETTY MAID MILKIN' HER COW
(British Folk-Music Settings Nr.27)
for voice and piano.

70-1 High key (original).
70-1-1 Schott & Co., London: 3975b [c.1921, P.G.]
"1st English edition." 6 copies.
70-1-2 G. Schirmer Inc., New York: 30518 [c.1921, P.G.]
"1st (U.S.) edition." 3 copies.
70-2 Low key.
70-2-1 Schott & Co., London: 3975a [c.1921, P.G.]
"1st English edition, October 1922." 3 copies.
70-2-2 G. Schirmer Inc., New York: 30519 [c.1921, P.G.]
"1st edition, December 1921." 2 copies.

MG1/71. RECESSIONAL
(Kipling Settings Nr.18)
for mixed chorus (pipe organ ad.lib.).
Chorus score.
3 copies.

71-1 for mixed chorus unaccompanied, or for mixed chorus accompanied by pipe-organ, or harmonium and piano
4 hands, harmonium and piano singly or massed.
Chorus and keyboard score.
71-3 Promotional copy on back of list of choral compositions.

MG1/72. RED DOG
(Kipling Settings Nr.19)
for 4-part men's chorus, unaccompanied.
Chorus and rehearsal keyboard score.
(Bound in Jungle Book volume.)
See also Jungle Book Cycle, MG1/39.

MG1/73. A REIVER'S NECK-VERSE
(text by A. C. Swinburne)
for male voice and piano.

73-1 Schott & Co., London [c.1911, Schott]
"1st edition." 6 copies.
73-2 Publisher's proof copy of the Schott edition, with Percy Grainger's corrections.
RUDDER PARK POACHERS
see Lincolnshire Posy, MG1/44.

MG1/74.

THE RUNNING OF SHINDAND
(Kipling Settings Nr.9)
for unaccompanied men's chorus.
74-1  Schott & Co., London : 4072 [c.1922, P.G.]
"1st English edition, October 1922." 2 copies.
74-2  A later Schott edition.
[Additional copy of Schott 4072 with dieline prints of parts of the arrangement for 4 or 5 cellos. See MG9/10:2:7]

RUSTIC DANCE
see Youthful Suite, MG1/105.

MG1/75.

LA SCANDINAVIE (SCANDINAVIAN SUITE)
(5) Melodies et Danses du Nord
for cello and piano.
75-1:1,2  Cello and piano parts.
B. Schott's Söhne, Mainz. Ed. No. 27158.
"1st edition, (about 1904, 1905)." 2 copies.
75-2:1,2  Cello and piano parts.
2 copies.

MG1/76.

SCOTCH STRATHSPEY AND REEL
76-1  for room-music 20-some (21-some at will).
(British Folk-Music Settings Nr.28)
76-1-1  Full score.
B. Schott's Söhne, Mainz [c.1924, P.G.] 4 copies.
1 copy: "1st edition, fall 1924 (Sept. Oct.?)".
76-1-2  Vocal score (4 voices and piano reduction of instrumen­tal parts).
B. Schott's Söhne, Mainz [c.1924, P.G.] 4 copies.
2 copies labelled "1st edition, fall 1924" (Sept. Oct.?) 1924".
76-1-3:1 to 18  Instrumental parts.
B. Schott's Söhne, Mainz. 2 sets.
1 set: "1st edition, Fall 1924."
Extra copies of Guitar I & II parts.
76-1-4  Photostat positive copy of Schott full score.
76-1-5:1 to 18  Photostat positive copies of instrumental parts, Schott Mainz edition.
76-2  for piano solo.
(British Folk-Music Settings Nr.37)

MG1/77.

THE SEA-WIFE
(Kipling Settings Nr.22)
for mixed chorus and various instrumental accompaniments.
77-1  Chorus and piano score.
Schott & Co., London : 5401 [c.1948, Schott]
"1st edition, November 1948." 4 copies.
77-2:1 to 21  Instrumental parts for various versions (string and brass parts).
GROUP 1: Published music: Original compositions and folksong settings.


MG1/78.

SEVEN LINCOLNSHIRE FOLKSONGS
Collected by Percy Grainger. Edited by Patrick O'Shaugnessy, and arranged for 2-part choir, piano and percussion by Phyllis Tate.
Score.
Oxford University Press [c.1966]
7 copies.

MG1/79.

SHALLOW BROWN
(Sea-Chanty Settings Nr.3)
79-1
for solo voice or unison chorus with small orchestra of 13 instruments.
79-1-1
Full score.
79-1-2:1 to 20
Instrumental parts.
2 sets (1 incomplete).
79-2
for unison chorus and piano accompaniment.
Vocal score.
G. Schirmer's Secular Choruses No. 7168: 32735 [c.1927, P.G.]
79-3
for solo voice, or 2 solo voices, and piano.

MG1/80.

SHEPHERD'S HEY
(British Folk-Music Settings Nr.3)
80-1
for room-music 12-some.
80-1-1
Full score.
Schott & Co., London [c.1911, Schott]
1st edition (?) 3 copies.
80-1-2:1 to 12
Instrumental parts.
Schott & Co., London.
"1st edition." 2 sets.
80-1-3
"(2nd?) edition" of the Schott full score.
80-1-4:1 to 12
"(2nd?) English edition", Schott, of instrumental parts.
80-1-5
A later edition of the Schott full score.
80-2
for piano solo: original version.
(British Folk-Music Settings Nr.4)
80-2-1
Schott & Co., London [c.1911]
1st edition. 3 copies.
80-2-2
Schott & Co. [c.1911]
"Revised edition (2nd?) 1914." 2 copies.
80-2-3
A different Schott edition.
80-2-4
Publisher's proof copy of revised edition with Percy Grainger's corrections.
80-2-5
G. Schirmer Inc., New York: 25831 [c.1911, Schott]
80-2-6
Allan & Co., Melbourne: B.115 [c.1911, Schott & Co.]
"1st Australian edition, Summer 1921." 2 copies.
80-3
for piano solo: simplified version.
(British Folk-Music Settings Nr.4)
80-3-1  Schott & Co., London : 37555 [c.1911, Schott; 1937, P.G.]
("1st edition"—easy version done 1937) 3 copies.

80-3-2  G. Schirmer Inc., New York : 37555 [c.1911, Schott; 1937 P.G.]
"1st edition, summer 1937." 2 copies.

80-4  for full band (orchestra).
(British Folk-Music Settings Nr.16)

80-4-1  Full score.
Schott & Co., London : 42 [c.1913, Schott]
1st edition. 4 copies.

80-4-2:1 to 20  Instrumental parts.
Schott & Co., London [c.1913]
"1st edition."

80-4-3  A later edition of the Schott full score.

80-4-4  Full score, Schott edition, marked for special
1949-1950 Stokowski orchestrations.

80-5  arranged for Schirmer’s Orchestral Miscellany by Otto
Langey.
(British Folk-Music Settings Nr.16)

80-5:1 to 15  Instrumental parts.
G. Schirmer Inc., New York : Schirmer’s Orchestral
Miscellany Nr.110 : 30499 [c.1922, Schirmer]
2 sets.

80-6  arranged for brass band by Denis Wright.
(British Folk Music Settings Nr.4)

80-6:1 to 17  Band parts.
"1st edition." 2 sets.

with Irish Tune from County Derry, arranged for band by
Percy Grainger (British Folk-Music Settings Nr.21), see
MG1/38-5.

See also Grainger Piano Album, MG1/107 and The

MG1/81.

SIR EGLAMORE
for double mixed chorus and band (orchestra).
(British Folk-Music Settings Nr.13)

81-1  Vocal score (double chorus).
The Vincent Music Co., London : 1857 [c.1904, P.G.]
1st edition. 3 copies.

81-2  Schott & Co., London [c.1912, Schott]
Revised edition. 3 copies.

81-3  Chorus and piano score.
Schott & Co., London : 32 [c.1912, Schott]
Revised edition. 2 copies.

MG1/82.

SIX DUKES WENT AFISHIN’
(British Folk-Music Settings Nr.11)

82-1  for high voice and piano : D major.
Schott & Co., London [c.1913, Schott]
"1st edition." 5 copies.

82-2  for low voice and piano : B Flat major.
GROUP 1: Published music: Original compositions and folksong settings.

MG1/83.

SOLDIER, SOLDIER
(Kipling Settings Nr.13)
for six single voices and mixed chorus (harmonium if needed)
Chorus and harmonium score.
Schott & Co., London : 4245 [c.1925, P.G.]

MG1/84.

A SONG OF AUTUMN
(Words by Adam Lindsay Gordon)
for medium voice and piano.
Schott & Co., London : 4114 [c.1923, P.G.]
"1st edition, Fall 1923." 4 copies.

MG1/85.

A SONG OF VERMELAND
(Swedish Folk-Song)
for 5-part mixed chorus (with an accompaniment printed separately).
The Vincent Music Co., London.

MG1/86.

SPOON RIVER
for piano solo.
(American Folk-Music Settings Nr.1)
86-1
Schott & Co., London : 4103 [c.1922, P.G.]
"1st English edition, Fall 1923." 3 copies.
86-1-2
G. Schirmer Inc., New York : 30916 [c.1922 P.G.]
"1st edition, June 1922." 2 copies.
86-1-3
(Amerikanischer Volkstanz)
Universal-edition No. 7457 [c.1922, P.G.]
"1st Continental edition, April 1924." 2 copies.
86-2
for elastic scoring (3 single instruments up to massed orchestra).
(American Folk-Music Settings Nr.2)
86-2-1
Full compressed orchestral score.
G. Schirmer Inc., New York (Galaxy No. 375) : 34892
[c.1930, P.G.]
86-2-2
Piano-conductor part.
86-2-3:1 to 25
Instrumental parts.
G. Schirmer Inc., New York (Galaxy No. 375) : 34893
[c.1930, P.G.]
86-2-4
Extra copy of "Note to Conductors".
Schirmer Galaxy edition.
86-3
for two pianos, four hands.
(American Folk-Music Settings Nr.3)
86-3-1:1,2
"1st English edition." 2 sets of 2 copies each.
86-3-2:1,2
"1st edition, August 1932." 1 set (2 copies).
See also The Young Pianist's Grainger, MG1/108 and

MG1/87.

THE SPRIG OF THYME
(British Folk-Music Settings Nr.24)
for voice and piano.
87-1
High voice and piano.
87-1-1
Schott & Co., London : 29950 [c.1921, P.G.]
"1st English edition, early 1921." 3 copies.

MG1/88.

THE SUSSEX MUMMERS’ CHRISTMAS CAROL

88-1 for piano solo.
(British Folk-Music Settings Nr.2)

88-1-1 Schott & Co., London [c.1911]
(“1st edition?”) 3 copies.

88-1-2 Schott & Co., London [c.1911]
(“2nd edition?”) 3 copies.

88-1-3 Publisher’s proof copy of Schott edition with Percy Grainger’s corrections.

88-2 for cello or violin and piano.
(British Folk-Music Settings Nr.17)

88-2-1:1,2 Piano and alternative string parts.
Schott & Co., London [c.1916, P.G.]

88-2-2:1,2 Piano and alternative string parts.

MG1/89.

THERE WAS A PIG WENT OUT TO DIG or, CHRISIMAS DAY IN THE MORNING
(British Folk-Music Settings Nr.18)
for 4-part women’s or children’s chorus, or both, or four single voices.

89-1 Schott & Co., London : 3792 [c.1915, P.G.]


MG1/90.

THE THREE RAVENS
(British Folk-Music Settings Nr.41)
for baritone solo and mixed chorus accompanied by 5 wind instruments or harmonium or organ.

90-1 Vocal and piano score.

MG1/91.

TIGER, TIGER
(Kipling Settings Nr.4)
for unaccompanied men’s chorus, or tenor solo and men’s chorus.

91-1 Schott & Co., London [c.1912, Schott]
4 copies.
[Additional copy of Schott score with dieline prints of parts of the arrangement for 4 or 5 cellos. See MG9/10-2:6]

See also Jungle Book Cycle, MG1/39.

MG1/92.

TO A NORDIC PRINCESS
(Bridal Song)

92-1 for orchestra (organ at will).
GROUP 1: Published music: Original compositions and folksong settings.

92-1-1 Full compressed score.  

92-1-2:1 to 30 Instrumental parts.  

92-1-3:1 to 35 Second set of instrumental parts.  
Some proof copies of Schirmer parts; some published parts; some manuscript photostat duplicate parts.

92-2 for piano solo.  

See also The Young Pianist's Grainger, MG1/108 and The Music of Percy Grainger, MG1/109.

arranged for organ as Bridal Song, see MG1/6.

MG1/93. TRIBUTE TO FOSTER
for 5 single voices, mixed chorus, musical glasses, tuneful percussion, keyboard instruments and orchestra.

93-1 Score for 5 single voices, solo piano and piano II (also conductor's score in performances without orchestra).  

93-2 Choral score.  

MG1/94. THE TWA CORBIES
for man's voice and 7 strings.

94-1 Score. 2 copies.

94-2:1 to 4 String parts. 2 sets.

94-3 Voice and piano score.  
All G. Schirmer Inc., New York: 31843 (score & string parts); 31842 (voice and piano). "1st edition, Fall 1924."

MG1/95. TWENTY-ONE LINCOLNSHIRE FOLK-SONGS
Collected by Percy Grainger. Edited by Patrick O'Shaughnessy (from the ms. collection of Percy Grainger).  
Oxford University Press [c.1968, O.U.P.]

MG1/96. TWO MUSICAL RELICS OF MY MOTHER
Hermundur Illi and As Sally Sat A-Weeping for two pianos, four hands.  

MG1/97. TWO WELSH FIGHTING SONGS
97-1 No. 1 The Camp (Y Gadlys) for big men's chorus, small mixed chorus and band. Chorus and piano score.  
The Vincent Music Co. Ltd., London: 1851 [c.1904, P.G.]

97-2 No. 2 The March of the Men of Harlech for double mixed chorus and drums.

Chorus and drum score.
The Vincent Music Co. Ltd., London: 1854 [c.1904, P.G.]
2 copies.

**MG1/98.**

**WALKING TUNE**  
(Room-Music Tit-Bits Nr.3)

98-1 for wind 5-some.
98-1-1 Score.
Schott & Co., London [c.1912]
98-1-2:1 to 5 Wind parts.
Schott & Co., London.
98-2 for piano solo.
98-2-1 Schott & Co., London: 3137 [c.1912, Schott]
"1st edition." 2 copies.
98-2-2 A later Schott printing.

**MG1/99.**

**THE WARRIORS**  
("Music to an Imaginary Ballet")

99-1 for large orchestra and 3 pianos.
99-1-1 (Die Krieger)
Compressed full score.
B. Schott's Söhne, Mainz: B.S.S.31023 [c.1926, P.G.]
4 copies.
99-1-2:1 to 46 Instrumental parts.
B. Schott's Söhne, Mainz: B.S.S.31023b [c.1924, P.G.]
99-2 for two pianos, six hands.
99-2:1,2 B. Schott's Söhne, Mainz: B.S.S.31024 [c.1923, P.G.]
"1st edition, fall 1923." 5 sets of 2 copies each.

**MG1/100.**

**WE HAVE FED OUR SEAS FOR A THOUSAND YEARS**  
(Kipling Settings Nr.2)

100-1 Full score.
Schott & Co., London [c.1911, Schott]
2 copies.
100-2 Publisher's proof copy of the Schott full score, with Percy Grainger's corrections.
100-3 Chorus and piano score.
"Privately lithographed by Wm. Gair Rathbone, prior to Schott edition."
"1st edition." 2 copies.
100-4 Chorus and piano score.
Schott & Co., London [c.1912, Schott]
"1st Schott edition." 16 copies.
[Additional copy of privately lithographed chorus and piano score with manuscript full score of 1904. See MG3/97-2.]

**MG1/101.**

**THE WIDOW'S PARTY**  
(Kipling Settings Nr.7)

for men's chorus accompanied by full orchestra, chamber orchestra or piano 2-some.
101-1 Full score.
Schott & Co., London: 4445 [c.1923, 1929, P.G.]
3 copies.
GROUP 1: Published music: Original compositions and folksong settings.

101-2:1 to 23 Instrumental parts.

101-3 Chorus and piano score.
Schott & Co., London : 4070 [c.1923, P.G.]
"1st edition, fall 1923." 3 copies.

101-4 A different (earlier?) Schott edition of the chorus and piano score.
(This musical setting printed by arrangement with the
Herman Darewski Music Pub. Co., Ltd.)
"Revised copy, 1929." Schott : 4070.

MG1/102.
WILLOW, WILLOW
_Settings of songs and tunes from William Chappell's
"Old English Popular Music" Nr.1_

102-1 for voice and piano.

102-1-1 Schott & Co., London [c.1912, Schott]
7 copies.

"(not 1st) U.S. edition." 2 copies.

102-2 for voice, guitar and 5 strings.

102-2-1 Score.
Schott & Co., London. 3 copies.

102-2-2:1 to 6 Instrumental parts.
Schott & Co., London.

102-2-3:1,2 Publisher's proof copy of guitar and bass fiddle parts of
the Schott edition, with Percy Grainger's corrections.

MG1/103.
YE BANKS AND BRAES O' BONNIE DOON

103-1 for women's or children's (or both's) chorus accom­panied by 4 men's voices (singly or massed) and whist­lers (harmonium or organ ad.lib.).
(British Folk-Music Settings Nr.30)

103-1-1 Vocal and organ score.
Schott & Co., London : 4482 [c.1936, Schott]
3 copies.

103-1-2 Vocal and organ score.
G. Schirmer Inc., New York : 37543 [c.1936, Schott; 1937, Schirmer]
"1st U.S. edition." 2 copies.

103-1-3 Unison voice part, unaccompanied.
"Printed in Chicago, for Evanston Festival, 26 March, 1932."
[Privately (?) published copy of women's and whistler's part of above version with ms. parts of orchestral ver­sion. See MG3/99-1-4.
Multiple copies with Adelaide Stencilled music.
See MG12/2-11-4.]

103-2 for school or amateur orchestra or various combina­tions of 5 or more single strings/wind (elastic scoring).
(British Folk-Music Settings Nr.31)

103-2-1 Full compressed orchestral score.

103-2-2:1 to 9 Parts for string orchestra or various combinations (25 possible combinations are listed).
103-2-3:1 to 21 Parts for full orchestra.

103-3 for military band or wind choirs.
(British Folk-Music Settings Nr.32)

103-3-1 Full score. 2 copies.

103-3-2:1 to 40 Band parts. 2 sets.
G. Schirmer Inc., New York : University of Michigan
Band Series Part 1 No. 5:42115 [c.1936, Schott; 1937
and 1949, P.G.]

MG1/104.

YOUTHFUL RAPTURE

104-1 for solo cello accompanied by violin, harmonium (or
pipe organ) and piano with other instruments ad. lib.

104-1-1 Full score.
B. Schott’s Söhne, Mainz, Ed. No. 2104 : B.S.S.32470
[c.1930, P.G.]

104-1-2:1 to 13 Instrumental parts.
B. Schott’s Söhne, Mainz, Ed. No. 2104 : B.S.S.32470
[c.1930, P.G.]
2 sets.

104-2 (Rausch der Jugend)
for cello and piano.

104-2:1,2 Cello and piano parts.
Ed. Schott Mainz No. 2105 : 32472 [c.1930, P.G.]

MG1/105.

YOUTHFUL SUITE:
(1) Northern March
(2) Rustic Dance
(3) Norse Dirge
(4) Eastern Intermezzo
(5) English Waltz
for orchestra.

105-1:1 to 5 Full score of the five movements, stapled and num­
bered separately.

105-2:1 to 33 Instrumental parts.
Schott & Co., London [c.1950, P.G.]

MG1/106.

ZANZIBAR BOAT-SONG
(Room-Music Tit-Bits Nr.6)
for one piano, six hands.
Schott & Co., London : 4104 [c.1923, P.G.]
“1st edition, Fall 1923.” 7 copies.

MG1/107.

GRAINGER PIANO ALBUM
B. Schott's Söhne, Mainz : B.S.S.31041, a-d [c.1911,
Schott & Co., London]
“1st German edition, Fall 1923.” 2 copies.
Contents: Colonial Song
Irish Tune from County Derry
Mock Morris
Shepherd’s Hey
GROUP 1: Published music: Original compositions and folksong settings.

**MG1/108. THE YOUNG PIANIST'S GRAINGER**
edited for easy piano solo by Ronald Stevenson.
4 copies.
Contents: Australian Up-Country Song
Children's March : Over the Hills and Far Away
Country Gardens
Hill-Song
Irish Tune from County Derry
Mock Morris
Molly on the Shore
One More Day, My John
Shepherd's Hey
Spoon River
To a Nordic Princess
Walking Tune
Arrangements of other composers' music
(see MG2/):
Beautiful Fresh Flower
Blithe Bells
Now, O Now, I Needs Must Part

**MG1/109. THE MUSIC OF PERCY GRAINGER**
for piano solo.
An anthology edited by Paul Wittke.
Contents: Children's March : Over the Hills and Far Away
Colonial Song
Country Gardens
Eastern Intermezzo
Handel in the Strand
Harvest Hymn
Irish Tune From County Derry
Jutish Medley
Molly on the Shore
Shepherd's Hey
Spoon River
"The Gum-Suckers" March from In a Nutshell
The Hunter in His Career
The Immovable Do (or The Cyphering C)
To a Nordic Princess

Supplementary list of items added to the collection since February 1976.

**MG1/12-10:1,2 COUNTRY GARDENS**
arranged for descant and treble recorders by Walter Bergmann.
Piano part and recorders part.
Schott & Co., London: Edition Schott 10876 (RMS 1172)
[c.1964, Schott & Co.] 2 copies.
**Percy Grainger Music Collection Part 1: Music by Percy Aldridge Grainger.**

- **MG1/28-6**
  - **HANDEL IN THE STRAND**
    - arranged for concert band by Richard Franko Goldman.
  - **28-6-1** Full score.
  - **28-6-2** Condensed score.
  - **28-6-3:1 to 36** Set of parts for full band.
    - All Galaxy Music Corporation: G.M.C. 2219 [c.1962, Galaxy Music Corporation].

- **MG1/80-6**
  - **SHEPHERD'S HEY**
    - arranged for descant, treble and tenor recorders and piano by Brian Bonsor.
  - **80-6-1** Piano score.
  - **80-6-2:1 to 3** Recorder parts.

- **MG1/88-3**
  - **THE SUSSEX MUMMERS’ CHRISTMAS CAROL**
    - arranged for concert band by Percy Aldridge Grainger, completed and scored by Richard Franko Goldman.
  - **88-3-1** Full score.
  - **88-3-2** Condensed score.
  - **88-3-3:1 to 22** Set of parts for full band.
    - All Galaxy Music Corporation: G.M.C. 2306 [c.1911 for piano, Schott & Co., 1965 Galaxy Music Corporation].

48
GROUP 1: Selective listing of sets of parts.

AUSTRALIAN UP-COUNTRY SONG
arranged for concert band by G. C. Bainum as Australian Up-Country Tune.
1. Flute 1 x 2
2. Flute 2 x 2
3. Oboe 1
4. Oboe 2
5. English Horn
6. Bassoon 1
7. Bassoon 2
8. Bb Clarinet 1 x 3
9. Bb Clarinet 2 x 3
10. Bb Clarinet 3 x 3
11. Bb Clarinet 4 x 2
12. Eb Alto Clarinet
13. Bb Bass Clarinet
14. Eb Contrabass Clarinet
15. Bb Contrabass Clarinet
16. Eb Alto Saxophone 1
17. Eb Alto Saxophone 2
18. Bb Tenor Saxophone
19. Eb Baritone Saxophone
20. Bb Cornet 1 x 2
21. Bb Cornet 2 x 2
22. Bb Cornet 3 x 2
23. Horn in F 1
24. Horn in F 2
25. Horn in F 3
26. Horn in F 4
27. Trombone 1
28. Trombone 2
29. Trombone 3
30. Baritone ♭
31. Baritone ♩
32. Tuba
33. String Bass
34. Timpani

CHILDREN'S MARCH
"Over the Hills and Far Away"
for military band.
2 complete sets with supplementary and substitute parts.
1. Flutes in C
2. Piccolo in C
3. Flutes in Db
4. Piccolo in Db
5. Oboes
6. Bass Oboe
7. English Horn
8. Eb Clarinet
9. Solo Bb Clarinet
10. 1st Bb Clarinet
11. 2nd Bb Clarinet
12. 3rd Bb Clarinet
13. Alto Clarinet
14. Bass Clarinet
15. Bassoons
<p>| | |</p>
<table>
<thead>
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<tbody>
<tr>
<td>16.</td>
<td>Contra-Bassoon</td>
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<tr>
<td>17.</td>
<td>Contra Sarrusophone</td>
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<td>18.</td>
<td>Soprano Saxophone</td>
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<td>19.</td>
<td>Alto Saxophone</td>
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<td>20.</td>
<td>Tenor Saxophone</td>
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<td>21.</td>
<td>Baritone Saxophone</td>
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<tr>
<td>22.</td>
<td>Bass Saxophone</td>
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<td>23.</td>
<td>Solo Bb Cornet</td>
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<td>24.</td>
<td>1st Cornet</td>
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<tr>
<td>25.</td>
<td>2nd &amp; 3rd Cornets x 2</td>
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<tr>
<td>26.</td>
<td>Horns 1 &amp; 2</td>
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<tr>
<td>27.</td>
<td>Horns 3 &amp; 4</td>
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<tr>
<td>28.</td>
<td>Tenors 1 &amp; 2</td>
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<tr>
<td>29.</td>
<td>Trombones 1 &amp; 2</td>
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<tr>
<td>30.</td>
<td>Bb Bass</td>
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<tr>
<td>31.</td>
<td>Trombone 3</td>
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<tr>
<td>32.</td>
<td>Baritone</td>
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<tr>
<td>33.</td>
<td>Euphonium or Baritone</td>
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<tr>
<td>34.</td>
<td>Tubas 1 &amp; 2</td>
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<td>35.</td>
<td>String Bass</td>
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<tr>
<td>36.</td>
<td>Snare Drum</td>
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<td>37.</td>
<td>Bass Drum</td>
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<tr>
<td>38.</td>
<td>Kettle-Drums</td>
</tr>
<tr>
<td>39.</td>
<td>Piano</td>
</tr>
</tbody>
</table>

**MG1110-3-3:1 to 30 CHILDREN'S MARCH**

"Over the Hills and Far Away"

for military band.


Incomplete set of extra parts.

1. Flutes in C
2. Piccolo in C
3. Oboes
4. English Horn
5. Clarinet in Eb
6. Solo Bb Clarinet x 2
7. Bb Clarinet 1
8. Bb Clarinet 2
9. Bb Clarinet 3
10. Alto Clarinet
11. Bass Clarinet
12. Contra Bassoon
13. Soprano Saxophone
14. Alto Saxophone
15. Tenor Saxophone
16. Baritone Saxophone
17. Bass Saxophone
18. Bb Cornet 1
19. Bb Cornets 2 & 3
20. Horns 1 & 2
21. Horns 3 & 4
22. Trombones 1 & 2
23. Trombone 3
24. Baritone
25. Euphonium or Baritone
26. Tubas 1 & 2
27. String Bass
28. Snare Drum etc.
29. Bass Drum etc.
30. Kettle-Drums etc.
GROUP 1: Selective listing of sets of parts.

MG1111-1-2:1 to 16

COLONIAL SONG
for soprano, tenor, harp and band.
Schott & Co., London [c.1913, 1914, Schott]
1. 2 Flutes & Piccolo x 2
2. 2 Oboes x 2
3. 2 Clarinets x 2
4. 2 Bassoons x 2
5. 4 Horns x 1
6. 3 Trumpets x 1
7. Trombones 1 & 2 x 2
8. Trombone 3 & Tuba x 2
9. Timpani & Cymbals x 2
10. Harp Solo & 2nd Harp x 1
11. Piano (orchestral part) x 1
12. Violin I x 5
13. Violin II x 1
14. Viola x 2
15. Cello x 2
16. Bass x 4

MG1111-2:1 to 28

COLONIAL SONG
arranged for military band by Percy Grainger.
1. Db Piccolo
2. Flutes 1 & 2 x 5
3. Oboes 1 & 2 x 2
4. Eb Clarinet
5. Clarinet 1 x 4
6. Clarinet 2 x 4
7. Clarinets 3 & 4 x 4
8. Alto Clarinet x 2
9. Bass Clarinet x 2
10. Eb Contrabass Clarinet
11. Bassoons 1 & 2 x 2
12. Alto Saxophone 1 x 2
13. Alto Saxophone 2
14. Tenor Saxophone
15. Baritone Saxophone
16. Cornet 1 x 3
17. Cornet 2 x 3
18. Cornets 3 & 4 x 3
19. Horns 1 & 2 x 2
20. Horns 3 & 4 x 2
21. Trombones 1 & 2 x 3
22. Trombone 3
23. Baritone ♪: x 3
24. String Bass
25. Basses (Tubas) x 5
26. Harp & Piano
27. Timpani
28. Drums x 4

MG1111-3-2:1 to 31

COLONIAL SONG with MOLLY ON THE SHORE
for military band.
2 sets. (1 set is missing Clarinet I)
1. Db Piccolo
2. Flutes in C
3. Oboes
4. Eb Clarinet
5. Solo Bb Clarinet
6. Clarinet 1
7. Clarinets 2 & 3
8. Eb Alto Clarinet
9. Bass Clarinet
10. Bassoons
11. Contrabass Sarrusophone
12. Soprano Saxophone
13. Alto Saxophone
14. Tenor Saxophone
15. Baritone Saxophone
16. Solo Bb Cornet
17. 1st Bb Cornet
18. 2nd & 3rd Bb Cornets
19. 1st & 2nd Eb Horns
20. 3rd & 4th Eb Horns
21. Trombones 1 & 2
22. Trombones 3 & 2
23. Trombone 1 & 2
24. Trombone 3 & 2
25. Baritone 1 & 2
26. Baritone 3 & 2
27. Basses
28. String Basses
29. Snare Drum etc.
30. Timpani etc.
31. Harp & Piano

**MG1/12-8:1 to 12**

**COUNTRY GARDENS**

arranged for Domesticum Salon-Orchester by L. Artok.
B. Schott’s Söhne, Mainz : B.S.S.32863.
2 sets.

1. Piano (conductor)
2. Harmonium
3. Violin 1 x 2
4. Violin Obbligato
5. Cello
6. Double Bass
7. Flute
8. Oboe
9. Clarinet
10. Trumpet
11. Trombone
12. Percussion

**MG1/12-9-2:1 to 42**

**COUNTRY GARDENS**

instrumented for full band by Tom Clark.
G. Schirmer, Special Edition No. 60 : 35227.

1. Piccolo in Db
2. Flute 1 in C
3. Flute 2 in C
4. Oboe 1
5. Oboe 2
6. Eb Clarinet
7. Bb Solo Clarinet
8. Bb Clarinet 1
9. Bb Clarinet 2
10. Bb Clarinet 3
11. Eb Alto Clarinet
GROUP 1: Selective listing of sets of parts.

12. Bb Bass Clarinet
13. Bassoon 1
14. Bassoon 2
15. Soprano Saxophone
16. Eb Alto Saxophone Solo
17. Alto Saxophone
18. Tenor Saxophone
19. Baritone Saxophone
20. Bass Saxophone
21. Bb Cornet 1
22. Bb Cornet 2
23. Bb Trumpet 1
24. Bb Trumpet 2
25. Bb Flugelhorn
26. Horn in F 1
27. Horn in F 2
28. Horn in F 3
29. Horn in F 4
30. Horn in Eb 1
31. Horn in Eb 2
32. Horn in Eb 3
33. Horn in Eb 4
34. Trombone 1
35. Trombone 2
36. Trombone 3
37. Baritone
38. Euphonium
39. Tuba
40. Timpani
41. Drums
42. Bells & Xylophone

**THE DUKE OF MARLBOROUGH** FANFARE
2 sets.

1. Bb Cornet 1
2. Bb Cornet 2
3. Bb Cornet 3
4. Bb Cornet 4
5. Horn in F 1
6. Horn in F 2
7. Horn in F 3
8. Horn in F 4
9. Horn in Eb 1
10. Horn in Eb 2
11. Horn in Eb 3
12. Horn in Eb 4
13. Alto Saxophone
14. Tenor Saxophone
15. Bassoons 1 & 2
16. Euphonium 2
17. Baritone
18. Trombone 1
19. Trombone 2
20. Trombone 3
21. Bass Tuba
22. String Bass
23. Cymbals

**ENGLISH DANCE**
for orchestra and organ.
MG1:24-3:1 to 15

FATHER AND DAUGHTER
Instrumental parts.
Schott & Co., London [c.1912, Schott].
1. Horns 1 & 2 x 2
2. Horns 3 & 4 x 3
3. Trombone 1 x 4
4. Trombone 2 x 4
5. Trombone 3 x 4
6. Euphonium & Bass Tuba x 2
7. Timpani x 4
8. Cymbals & Side Drum x 3
9. Violin 1 (missing)
10. Violin 2 x 1
11. Viola x 1
12. Cello x 1
13. Bass x 1
14. Mandolines x 1
15. Guitars 1, 2, 3 & 4 x 1 part
Extra copies of Guitar & Mandoline parts found in ms.
full score: Guitar x 4, Mandoline x 6.

MG1:24-4:1 to 4

FATHER AND DAUGHTER
Chorus parts.
<table>
<thead>
<tr>
<th>Schott &amp; Co., London [c.1912, Schott].</th>
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<tbody>
<tr>
<td>2 sets.</td>
</tr>
<tr>
<td>1. 1st Chorus Men</td>
</tr>
<tr>
<td>2. 2nd Chorus Men</td>
</tr>
<tr>
<td>3. 1st Chorus Women</td>
</tr>
<tr>
<td>4. 2nd Chorus Women</td>
</tr>
</tbody>
</table>

**MG1/26-1-2:1 to 19**

**GREEN BUSHES**

B. Schott's Sohne Mainz: B S.S.32649.

1. Flute & Piccolo
2. Oboe
3. Clarinet
4. Bassoon & Double Bassoon
5. Soprano Saxophone
   (or Clarinet 2 or Trumpet 2)
6. Baritone Saxophone
   (or Bassoon 2)
7. Trumpet
8. Horns 1 & 2
9. Eb Alto Horns or Alto Saxophone
   (substitute for Horns in F)
10. Harmonium
11. Piano
12. Violin 1
13. Violin 2
14. Violin 3
15. Viola 1
16. Viola 2
17. Cello 1
18. Cello 2
19. Double Bass
   (Kettle-drum/Xylophone/Percussion part is missing.)

**MG1/28-2-2:1 to 36**

**HANDEL IN THE STRAND**

version for orchestra by Henry J. Wood.

B. Schott's Sohne, Mainz : B.S.S.33492.

1. Flute 1
2. Flute 2
3. Flute 3
4. Oboe 1
5. Oboe 2
6. Oboe 3
7. Clarinet 1
8. Clarinet 2
9. Clarinet 3
10. Bassoon 1
11. Bassoon 2
12. Bassoon 3
13. Horn 1
14. Horn 2
15. Horn 3
16. Horn 4
17. Trumpet 1
18. Trumpet 2
19. Trumpet 3
20. Trumpet 4
21. Trombone 1
22. Trombone 2
23. Trombone 3
24. Tuba
25. Timpani a pedale
26. Timpani ordinare (subst.)
27. Percussion
28. Xylophone & Glockenspiel
29. Harp 1
30. Harp 2
31. Organ
32. Violin 1
33. Violin 2
34. Viola,
35. Cello
36. Double Bass

MG1/29-1-2:1 to 19

HARVEST HYMN
for elastic scoring.
Complete orchestral parts.
2 sets.
1. Flute
2. Oboe
3. Bb Clarinet 1
4. Bb Clarinet 2
5. Bb Bass Clarinet
6. Bassoons 1 & 2
7. Trumpet
8. Horn in F
9. Eb Horn or Eb Alto Saxophone
   (subst. Horn in F)
10. Trombone or Euphonium
11. Bb Baritone or Bb Tenor Saxophone
    (subst. Trombone)
12. Harmonium or Organ
13. Piano
14. Violin 1
15. Violin 2
16. Viola
17. Cello 1
18. Cello 2

MG1/30-1-2:1 to 25

HILL-SONG No. 1
for room-music 22-some (or 23-some).
Universal Edition No. 7443.
3 complete sets. 4th set is missing the Flute part.
1. Piccolo
2. Flute
3. Oboe
4. English Horn
5. Bassoon
6. Double Bassoon
7. Soprano Sarrusophone in Eb
   (or alternatives)
8. Oboe 2
9. Tenor Sarrusophone
   (or alternatives)
10. Bass Oboe or Heckelphone
11. Soprano Saxophone
12. Alto Saxophone in Eb
13. Horn in F
14. Trumpet in Bb
15. Euphonium
16. Percussion
GROUP 1: Selective listing of sets of parts.

17. Harmonium
18. Piano
19. Violin 1
20. Violin 2
21. Viola 1
22. Viola 2
23. Cello 1
24. Cello 2
25. Double Bass
One extra Harmonium part.

MG1/31-1-2:1 to 44

HILL-SONG No. 2
for solo wind ensemble or band.
Leeds Music Corp., New York [c.1950].
3 sets, plus some duplicate wind parts and 4 string parts.
1. Piccolo
2. Flute 1
3. Flute 2
4. Flute 3
5. Oboe 1
6. Oboe 2
7. Oboe 3
8. English Horn
9. Bassoon 1
10. Bassoon 2
11. Double Bassoon
12. Eb Clarinet
13. Clarinet in Bb 1 x 4
14. Clarinet in Bb 2 x 4
15. Clarinet in A
16. Clarinet in Bb 3 x 4
17. Clarinet in Bb 4 x 4
18. Clarinet in Bb 5 x 4
19. Clarinet in Bb 6 x 4
20. Alto Clarinet in Eb
21. Bass Clarinet 1
22. Bass Clarinet 2
23. Soprano Saxophone
24. Alto Saxophone
25. Tenor Saxophone
26. Baritone Saxophone
27. Cornet 1 x 6
28. Cornet 2 x 6
29. Horn in F 1
30. Horn in F 2
31. Horn in Eb 1
32. Horn in Eb 2
33. Trombone 1
34. Trombone 2
35. Trombone 3
36. Baritone ♪
37. Baritone ♫
38. Tuba 1
39. Tuba 2 x 5
40. Cymbal
41. Viola 1
42. Viola 2
43. Cello 1
44. Cello 2
HILL-SONG No. 2
for symphony orchestra.
Leeds Music Corp., New York [c.1950].

1. Piccolo
2. Flute 1
3. Flute 2
4. Flute 3
5. Oboe 1
6. Oboe 2
7. Oboe 3
8. English Horn
9. Clarinet in Bb 1
10. Clarinet in Bb 2
11. Clarinet in A 3 x 2
12. Bass Clarinet
13. Bassoon 1
14. Bassoon 2
15. Cornet 1
16. Cornet 2
17. Horn 1
18. Horn 2
19. Cymbal
20. Viola 1
21. Viola 2
22. Cello 1
23. Cello 2
24. Double Bass

I'M SEVENTEEN COME SUNDAY
for mixed chorus and brass band.
Schott & Co., London [c.1913, Schott].

1. Bb Cornets 1 & 2
2. Bb Cornet 3 x 2
3. Horns in F 1 & 2
4. Horns in F 3 & 4
5. Trombones 1 & 2
6. Trombone 3
7. Euphonium & Bb or Eb Bass
8. Kettledrums, Side Drum & Cymbals

THE IMMOVABLE DO
for full orchestra.

2 sets.

1. Piccolos 1 & 2
2. Flutes 1 & 2
3. Oboes 1 & 2
4. English Horn
5. Clarinet 1
6. Clarinet 2
7. Bass Clarinet
8. Bassoons 1 & 2
9. Double Bassoon
10. Horns 1 & 2
11. Horns 3 & 4
12. Trumpet 1
13. Trumpets 2 & 3
14. Trombone 1
15. Trombone 2
16. Trombone 3
GROUP 1: Selective listing of sets of parts.

17. Bass Tuba
18. Kettle-Drums
19. Side Drum
20. Cymbals
21. Percussion
22. Violin 1
23. Violin 2
24. Viols 3 & 4
25. Viola 1
26. Viola 2
27. Cello 1
28. Cello 2
29. Double Bass

**THE IMMOVABLE DO**

for military band, or woodwind or clarinet or saxophone choir.
3 sets. (1 set missing Flute 3 and Cymbal (soft drumstick).)

1. Piccolos 1 & 2
2. Flutes 1 & 2
3. Flute
4. Oboes 1 & 2
5. Bassoons 1 & 2
6. Double Bassoon
7. Eb Clarinet
8. Clarinet 1
9. Clarinet 2
10. Clarinet 3
11. Clarinet 4
12. Clarinet 5
13. Clarinet 6
14. Clarinet 7
15. Alto Clarinet
16. Bass Clarinet
17. Soprano Saxophone
18. Alto Saxophone 1
19. Alto Saxophone 2
20. Tenor Saxophone 1
21. Tenor Saxophone 2
22. Baritone Saxophone
23. Bass Saxophone
24. Cornet 1
25. Cornets 2 & 3
26. Trumpets 1 & 2
27. Horns in F 1 & 2
28. Horns in F 3 & 4
29. Horns in Eb 1 & 2
30. Horns in Eb 3 & 4
31. Trombone 1
32. Trombone 2
33. Trombone 3
34. Baritone
35. Euphonium
36. Tubas
37. String Bass
38. Cymbal & Percussion
39. Kettle-Drums
40. Side Drum
41. Cymbal (soft drumstick)
MG136-1-2:1 to 28

IN A NUTSHELL SUITE

for orchestra.
(Incomplete set: percussion, glockenspiel and piccolo parts missing.)

1. Flutes 1 & 2
2. Oboes 1 & 2
3. English Horn
4. Clarinets in A 1 & 2
5. Bass Clarinet in A
6. Bassoons 1 & 2
7. Double Bassoon
8. Horns 1 & 2
9. Horns 3 & 4
10. Trumpet 1
11. Trumpets 2 & 3
12. Trombones 1 & 2
13. Trombone 3
14. Tuba
15. Timpani
16. Deagan Steel Marimba
17. Deagan Staff Bells
18. Xylophone
19. Deagan Wooden Marimba 2 players
20. Deagan Wooden Marimba 1 player
21. Deagan Naborimba
22. Harp
23. Celeste
24. Violin 1
25. Violin 2
26. Viola
27. Cello
28. Bass

MG136-3:1 to 21

IN A NUTSHELL SUITE

Two movements from the Suite "In A Nutshell" (Gay but Wistful; "The Gumsuckers" March) arranged for various orchestral combinations by Otto Langey.
G. Schirmer's Orchestral Miscellany No. 102: 27807.

1. Flute
2. Oboe
3. Clarinet 1
4. Clarinet 2
5. Bassoon
6. Horns 1 & 2
7. Trumpet 1
8. Trumpet 2
9. Trombone
10. Timpani
11. Harmonium
12. Piano Accompaniment
13. Percussion
14. Piano
15. Violin 1 x 2 (per set)
16. Violin Obbligato
17. Violin 2
18. Viola
19. Cello
20. Cello Obbligato
21. Bass
GROUP 1: Selective listing of sets of parts.

**MG1/38-3:1 to 17**

**IRISH TUNE FROM COUNTY DERRY**
arranged for brass band by Denis Wright.
2 sets.
1. Solo Bb Cornet
2. 2nd Bb Cornet
3. 3rd Bb Cornet
4. Repiano Bb & Flugel
5. Eb Horn Solo
6. Eb Horn 1
7. Eb Horn 2
8. Euphonium
9. Eb Soprano
10. Bb Baritone 1
11. Bb Baritone 2
12. Eb Bass
13. Bb Bass
14. Trombone 1
15. Trombone 2
16. Bass Trombone
17. Drums

**MG1/38-5-2:1 to 34**

**IRISH TUNE FROM COUNTY DERRY with SHEPHERD'S HEY**
set for military band by Percy Grainger.
1 complete set. 1 set missing cymbals, timpani and piano (ad-lib.).
1. Db Piccolo
2. Flute
3. Oboe
4. Eb Clarinet
5. 1st Bb Clarinet x 2 each set
6. 2nd Bb Clarinet
7. 3rd & 4th Bb Clarinets
8. Eb Alto Clarinet
9. Bass Clarinet
10. Bassoon
11. Soprano Saxophone
12. Alto Saxophone
13. Tenor Saxophone
14. Baritone Saxophone
15. Cornet 1 x 2 each set
16. Cornet 2
17. Cornet 3
18. Cornet 4
19. Eb Horn 1
20. Eb Horn 2
21. Eb Horn 3 & 4 x 2 each set
22. Trombone 1
23. Trombone 2
24. Trombone 1 x 2
25. Trombone 2 x 2
26. Trombone 3 x 2
27. Bb Bass
28. Baritone
29. Baritone
30. Basses x 2 each set
31. String Bass
32. Cymbal 1 only
33. Timpani 1 only
34. Piano 1 only

**MG1/38-6-3: 1 to 11**
**IRISH TUNE FROM COUNTY DERRY**
for women's voices (men's voices ad.lib.) with accompaniment of various instrumental combinations, large and small.
1. 1 part for Violin 1, 2, 3, Flute 1, 2, Oboe (all ad.lib.).
2. 1 part for Violins 4 & 5 (to replace or support women's voices).
3. 1 part for Bb Clarinets 1, 2, 3 (ad.lib.).
4. 1 part for Bb Bass Clarinet.
5. 1 part for Eb Horn, Eb Alto Horn, Eb Alto Clarinet, Eb Alto Saxophone, Eb Alto Sarrusophone.
6. 1 part for Bb Trumpet, Soprano Saxophone, Tenor Saxophone, Tenor Sarrusophone.
7. 1 part for Euphonium, Baritone, Trombone.
8. 1 part for Contrasbass Sarrusophone, Contrabass Clarinet, Double Bass, Bass Tuba, Eb or Bb Bass.
10. 1 part for Cello, Bassoon, Baritone Saxophone, Baritone Sarrusophone.
11. Pipe Organ (substitute for Harmonium).

**MG1/40-2-2:1 to 32**
**JUTISH MEDLEY**
for elastic scoring (2 instruments up to massed orchestra).
1. Flute 1
2. Flute 2 & Piccolo
3. Oboes 1 & 2
4. Bb Clarinets 1 & 2
5. Bb Bass Clarinet
6. Bassoons 1 & 2
7. Horns in F 1 & 2
8. Horns in F 3 & 4
9. Eb Alto Horns 1 & 2
for Eb Alto Saxophones 1 & 2
(Subst. for Horns in F 1 & 2)
10. Eb Alto Horns 3 & 4
for Eb Alto Saxophones 3 & 4
(Subst. for Horns in F 3 & 4)
11. Trumpets or Bb Soprano Saxophones 1 & 2
12. Trumpet or Bb Soprano Saxophone 3
13. Trombone 1
14. Trombone 2
15. Trombone 3
16. Euphonium
17. Bass Tuba
18. Kettle-Drums
19. Percussion
20. Condensed Percussion
21. Glockenspiel
22. Xylophone
23. Celeste or Dulcitone
24. Harp
25. Harmonium
26. Piano 1 (4 hands)
GROUP 1: Selective listing of sets of parts.

MG1/44-1-2:1 to 33

LINCOLNSHIRE POSY
for military band.
3 complete sets.
1. Piccolo
2. Flutes
3. Oboes
4. English Horn
5. Bassoons
6. Double Bassoon
7. Eb Clarinet
8. Bb Clarinet 1
9. Bb Clarinet 2
10. Bb Clarinet 3
11. Eb Alto Clarinet
12. Bb Bass Clarinet
13. Bb Soprano Saxophone
14. Eb Alto Saxophone 1
15. Eb Alto Saxophone 2
16. Bb Tenor Saxophone
17. Eb Baritone Saxophone
18. Bb Bass Saxophone
19. Bb Trumpet (Cornet) 1
20. Bb Trumpet (Cornet) 2
21. Bb Trumpet (Cornet) 3
22. Eb Horns 1 & 2
23. Eb Horns 3 & 4
24. Trombones 1 & 2
25. Bass Trombone
26. Bb Baritone (treble)
27. Euphonium (bass)
28. Tubas
29. String Bass
30. Kettle-Drums
31. Tuneful Percussion
32. Side Drum
33. Bass Drum & Cymbals

MG1/46-1-3:1 to 13

LORD PETER'S STABLE-BOY
for elastic scoring (4 instruments up to full orchestra).
1. Piano (4 hands) x 2
2. Pipe Organ
3. Harmonium x 2
4. Clarinet
5. Trumpet or Soprano Saxophone
6. Horn in F or Horn or Alto Saxophone in Eb
7. Trombone, Euphonium or Tenor Saxophone in Bb
8. Kettle-Drums, Cymbal, Bells
9. Violin 1 x 3
10. Violin 2
11. Viola
12. Cello x 2
13. Bass
MARCHING SONG OF DEMOCRACY
for mixed chorus, orchestra and organ.
Orchestral parts.
Missing parts: Staff bells, Steel Marimba, Harp.
1. Piccolo
2. Flute 1
3. Flute 2
4. Oboe 1
5. Oboe 2
6. Clarinet 1
7. Clarinet 2
8. Bass Clarinet
9. Bassoon 1
10. Bassoon 2
11. Double Bassoon
12. Horn 1
13. Horn 2
14. Horn 3
15. Horn 4
16. Trumpet 1
17. Trumpet 2
18. Trumpet 3
19. Trombone 1
20. Trombone 2
21. Trombone 3
22. Tuba
23. Euphonium
24. 4 Kettle-Drums
25. Cymbals & Bass Drum
26. Glockenspiel
27. Electric Glockenspiel
28. Tubular Bells
29. Piano
30. Organ
31. Violin 1
32. Violin 2
33. Viola
34. Cello
35. Bass

MARCHING SONG OF DEMOCRACY

MG1/51-5:1 to 35

MOCK MORRIS
for string 6-some or string band.
Schott & Co., London [c.1911].
1. 1st Fiddle (Violin 1)
2. 2nd Fiddle (Violin 2)
3. 3rd Fiddle (Violin 3)
4. Middle-Fiddle (Viola)
5. 1st Bass Fiddle (Cello 1)
6. 2nd Bass Fiddle (Cello 2)
7. Double Bass
GROUP 1: Selective listing of sets of parts.

**MG1/57-2-3:1 to 15**

**MOCK MORRIS**

version for theatre orchestra.
Schott & Co., London. 3 sets.
String parts:
1. 1st Fiddle (Violin 1)
2. 2nd Fiddle (Violin 2)
3. 3rd Fiddle (Violin 3)
4. Middle-Fiddle (Viola)
5. 1st Bass Fiddle (Cello 1)
6. 2nd Bass Fiddle (Cello 2)
7. Double Bass

Added parts for theatre orchestra:
8. 1 or 2 Flutes
9. Oboe
10. 1 or 2 Clarinets
11. Bassoon
12. 1 or 2 Horns
13. 1 or 2 Cornets
14. Trombone
15. Drums & Xylophone

Extra parts: Drums and Xylophone, Violin Solo Conduc-tor, and 2 parts each of 1st Fiddle, 2nd Fiddle, 3rd Fiddle, Middle-Fiddle.

**MG1/57-3:7 to 12**

**MOCK MORRIS**

arranged for Domesticum Salon-Orchester by L. Artok.
B. Schott’s Sohne, Mainz : B.S.S.32859.
2 sets. (1 set missing Flute)
1. Piano Conductor
2. Harmonium
3. Violin 1 x 2
4. Violin Obbligato
5. Cello
6. Bass
7. Flute
8. Oboe
9. Clarinet
10. Trumpets 1 & 2
11. Trombone
12. Percussion

**MG1/57-4:1 to 20**

**MOCK MORRIS**

adapted and arranged for Schirmer's Orchestral Miscellany No. 54 by Otto Langey.
2 sets. (1 set is incomplete)
1. Violin 1 Conductor x 2 (in each set)
2. Violin Obbligato
3. Violin 2
4. Viola
5. Cello
6. Bass
7. Flutes 1 & 2
8. Oboe 1
9. Oboe 2 (x 1)
10. Clarinet 1
11. Clarinet 2
12. Bassoon 1
13. Bassoon 2 (x 1)
14. Horns 1 & 2
15. Cornet 1
16. Cornet 2
17. Trombones 1 & 2 (x 1)
18. Bass Trombone
19. Drums & Xylophone
20. Piano Accompaniment (x 1)
Extra parts: 1 each of Violin 1, Oboe 1, Clarinet 2, Bassoon 1, Horns 1 & 2.

**MG1/57-5:1 to 17**

**MOCK MORRIS**
arranged for brass band by Denis Wright.
2 sets.
1. Solo Bb Cornet
2. Bb Cornet 2
3. Bb Cornet 3
4. Repiano Bb & Flugel
5. Eb Soprano
6. Bb Baritone 1
7. Bb Baritone 2
8. Eb Bass
9. Bb Bass
10. Trombone 1
11. Trombone 2
12. Bass Trombone
13. Drums
14. Solo Eb Horn
15. Eb Horn 1
16. Eb Horn 2
17. Bb Euphonium

**MG1/58-1-3:1 to 4**

**MOLLY ON THE SHORE**
for string 4-some or string band.
Schott & Co., London [c.1911, Schott]
1. 1st Fiddle
2. 2nd Fiddle
3. Middle Fiddle
4. Bass Fiddle

**MG1/58-2-2:1 to 17**

**MOLLY ON THE SHORE**
for full orchestra or theatre orchestra.
Schott & Co., London [c.1911, 1914, Schott]
1 set of original 4 string parts. 3 sets of supplementary wind, brass and percussion parts and Double Bass. 1 extra part of Kettle-Drum and Percussion. 1 Oboe part missing.
1. Flutes 1 or 2 & Piccolo
2. 1 or 2 Oboes
3. 1 or 2 Clarinets
4. 1 or 2 Bassoons
5. 1st & 2nd Horns
6. 3rd & 4th Horns
7. 1 or 2 Trumpets
8. 1st & 2nd Trombones
9. 3rd Trombone & Tuba
10. Kettle-Drum & Percussion
11. Celeste & Hawkes Resonaphone
12. Violin Solo Conductor x 10 copies
13. Violin 1
14. Violin 2
GROUP 1: Selective listing of sets of parts.

15. Viola
16. Cello
17. Bass

**MG1/58-3:1 to 12 MOLLY ON THE SHORE**
arranged for Domesticum Salon-Orchester by L. Artok.
B. Schott’s Söhne, Mainz : B.S.S.32862.
2 sets.
1. Piano Conductor
2. Harmonium
3. Violin 1 x 2 (in each set)
4. Violin Obbligato
5. Cello
6. Bass
7. Flute
8. Oboe
9. Clarinet
10. Trumpet
11. Trombone
12. Percussion

**MG1/58-4:1 to 20 MOLLY ON THE SHORE**
arranged for Schirmer’s Orchestral Miscellany No. 128
by Otto Langey.
2 sets.
1. Flutes 1 & 2 & Piccolo
2. Oboes 1 & 2
3. Clarinet 1
4. Clarinet 2
5. Bassoons 1 & 2
6. Horns 1 & 2
7. Horns 3 & 4
8. Trumpet 1
9. Trumpet 2
10. Trombones 1 & 2
11. Trombone 3
12. Timpani & Percussion x 2
13. Violin 1 Conductor x 2
14. Violin Obbligato
15. Violin 2
16. Viola
17. Cello
18. Bass
19. Harmonium
20. Piano Accompaniment

**MG1/58-5-2:1 to 31 MOLLY ON THE SHORE**
for full or symphonic band.
1. Piccolo in Db
2. Piccolo in C
3. Flutes x 5
4. Oboes x 2
5. Eb Clarinet
6. 1st Clarinet x 4
7. 2nd Clarinet x 4
8. 3rd & 4th Clarinets x 4
9. Alto Clarinet x 2
10. Bass Clarinet x 2
11. Eb Contrabass Clarinet
12. 1st & 2nd Bassoons x 2
13. 1st Alto Saxophone x 2
14. 2nd Alto Saxophone
15. Tenor Saxophone
16. Baritone Saxophone
17. 1st Cornet x 3
18. 2nd Cornet x 3
19. 3rd & 4th Cornets x 3
20. 1st & 2nd Horns in F x 2
21. 3rd & 4th Horns in F x 2
22. 1st & 2nd Horns in Eb x 2
23. 3rd & 4th Horns in Eb x 2
24. 1st & 2nd Trombones x 3
25. 3rd Trombone
26. Baritone (treble)
27. Baritone (bass) x 2
28. String Bass
29. Tubas x 5
30. Percussion '1 x 3
31. Percussion 2 x 3

MG1/61-1-2:1 to 8

MY ROBIN IS TO THE GREENWOOD GONE
Schott & Co., London.
1. Flute x 3
2. English Horn x 1
3. Fiddle x 4
4. 1st Middle Fiddle x 4
5. 2nd Middle Fiddle x 4
6. 1st Bass Fiddle x 4
7. 2nd Bass Fiddle x 4
8. Double Bass x 7

MG1/63-1-2:1 to 23

THE NIGHTINGALE AND THE TWO SISTERS
for elastic scoring (3 single instruments up to full orchestra or military band).
Instrumental parts for symphony orchestra.
G. Schirmer, New York : 35315.
1. Flutes 1 & 2 & Piccolo
2. Oboes 1 & 2
3. Clarinets 1 & 2
4. Solo Clarinet & Clarinet 3
5. Bass Clarinet
6. Bassoons 1 & 2
7. Double Bassoon
8. Horns in F 1 & 2
    (subst. for Eb Horns)
9. Horns in F 3 & 4
    (subst.)
10. Horns in Eb 1 & 2
11. Horns in Eb 3 & 4
12. Trumpets or Soprano Saxophones in Bb
13. Trombone 1
14. Trombone 2 (photocopy)
15. Trombone 3 & Tuba
16. Harp
17. Piano
18. Pipe Organ
19. Violin 1
20. Violin 2
21. Viola

68
GROUP 1: Selective listing of sets of parts.

22. Cello
23. Bass

THE POWER OF LOVE
for elastic scoring (4 single instruments up to full orchestra).
1. Flutes 1 & 2 & Piccolo
2. Oboes 1 & 2
3. Clarinets 1 & 2
4. Bass Clarinet
5. Bassoons 1 & 2
6. Double Bassoon
7. Baritone Saxophones 1 & 2 in Eb
   (subst. for Bassoons)
8. Horns in F 1 & 2
9. Horns in F 3 & 4
10. Horns (Alto Saxophone) 1 & 2 in Eb
11. Horns (Alto Saxophone) 3 & 4 in Eb
12. Trumpets 1 & 2
13. Trumpet 3
14. Trombone 1
15. Trombone 2
16. Trombone 3
17. Bass Tuba
18. Percussion
19. Wooden Marimba
20. Harps
21. Harmonium
22. Pipe Organ
23. Piano
24. Violin 1 x 8
25. Violin 2 x 8
26. Viola x 6
27. Cello x 6
28. Bass x 5

THE POWER OF ROME AND THE CHRISTIAN HEART
for band and organ (or piano) with optional string orchestra.
Mills Music Inc., [c.1953, Mills Music].
3 sets: 1 set has duplicate copies of some parts but is missing Piccolos, Flute 2, Eb Clarinet and Bb Clarinet 1 x 1 copy. The other 2 sets are complete with 1 copy each of each part.
1. Piccolos 1 & 2 (x 2 only)
2. Flute 1
3. Flute 2 (x 2 only)
4. Eb Clarinet (x 2 only)
5. Bb Clarinet 1 x 4
6. Bb Clarinet 2 x 5
7. Bb Clarinet 3 x 6
8. Eb Alto Clarinet x 4
9. Bb Bass Clarinet x 4
10. Oboes 1 & 2 x 4
11. English Horn
12. Bassoons 1 & 2 x 4
13. Bb Soprano Saxophone
15. Alto Saxophone 2
16. Tenor Saxophone
17. Baritone Saxophone
18. Bass Saxophone
19. Horn 1
20. Horn 2
21. Horn 3
22. Horn 4
23. Bb Cornet 1 x 5
24. Bb Cornet 2 x 5
25. Bb Cornet 3 x 5
26. Trombone 1
27. Trombone 2
28. Trombone 3
29. Euphonium
30. Baritone
31. Tubas
32. Glockenspiel & Xylophone
33. Chimes & Bells
34. Marimbas
35. Kettle-Drums
36. Percussion x 5
37. Celeste or Dulcitone
38. Organ
39. Harp
40. Piano
41. Violin 1 x 6
42. Violin 2 x 6
43. Viola x 5
44. Cello x 5
45. Double Bass x 5

SCOTCH STRATHSPEY AND REEL
for room music 20-some (21-some at will). Instrumental parts.
B. Schott's Söhne, Mainz.
2 sets.
1. Flute
2. Oboe
3. Clarinet
4. Bassoon
5. Baritone English Concertina or Harmonium
6. Substitute Harmonium part
7. Xylophone
8. Guitar 1
9. Guitar 2 or piano
10. Substitute piano part
11. Violin 1
12. Violin 2
13. Violin 3
14. Viola 1
15. Viola 2
16. Cello 1
17. Cello 2
18. Double Bass
Extra copies of: Guitar 1 x 1, Guitar 2 x 2.

THE SEA-WIFE
for mixed chorus and various instrumental accompaniments. String and brass parts for versions a, b, c.
Schott & Co., London: 5498. 2 sets.
GROUP 1: Selective listing of sets of parts

String parts (versions b. c.)
1. Fiddle 1
2. Fiddle 2
3. Middle Fiddle 1
4. Middle Fiddle 2
5. Bass Fiddle 1
6. Bass Fiddle 2
7. Double Bass

Brass parts (versions a, c.)
8. Horn 1
9. Horn 2
10. Horn 3
11. Horn 4
12. Trumpet 1
13. Trumpet 2
14. Trumpet 3
15. Trombone 1
16. Trombone 2
17. Trombone 3
18. Bb Baritone
19. Euphonium
20. Bass Tubas
21. Kettle-Drums & Cymbal

MG1/79-1-2:1 to 20

SHALLOW BROWN
for chorus and small orchestra. Instrumental parts.
2 sets. (1 set missing Horn in Eb or Alto Saxophone)
1. Flute & Piccolo
2. Bb Clarinet
3. Bassoon & Double Bassoon
4. Eb Horn or Alto Saxophone
5. Euphonium
6. 2nd Eb Horn (subs. for Euphonium)
7. Harmonium
8. Piano
9. Mandolins 1 & 2 (or Ukeleles 3 & 4)
10. Mandolas 1 & 2
11. Ukeleles 1 & 2
12. Guitars 1 & 2
13. Guitars 3 & 4
14. Violin 1
15. Violin 2
16. Viola 1
17. Viola 2
18. Cello 1
19. Cello 2
20. Bass

MG1/80-1-2:1 to 12
SHEPHERD'S HEY
for room-music 12-some.
Schott & Co., London.
3 sets (2 different editions)
1. Flute
2. Bb Clarinet
3. Horn in F
4. Baritone English Concertina
5. 1st Fiddle (Violin)
6. 2nd Fiddle
7. 3rd Fiddle
8. 1st Middle Fiddle (Viola)
9. 2nd Middle Fiddle
10. 1st Bass Fiddle (Cello)
11. 2nd Bass Fiddle
12. Double Bass

MG1/80-4-2:1 to 20

**SHEPHERD’S HEY**
for full band.
Schott & Co., London.
1. 1st Flute
2. 2nd Flute & Piccolo
3. Oboes
4. Clarinets
5. Bassoons
6. Horns 1 & 2
7. Horns 3 & 4
8. Trumpets 1 & 2
9. Trumpet 3
10. Trombones 1 & 2
11. Trombone 3 & Tuba x 3
12. Chime, Hammerwood, Kettle-Drums
13. Side Drum, Big Drum, Cymbals, Triangle
14. Harps 1 & 2 x 3
15. Piano
16. Violin 1
17. Violin 2
18. Viola
19. Cello
20. Double Bass

MG1/80-5-1 to 15

**SHEPHERD’S HEY**
arranged for Schirmer’s Orchestral Miscellany Nr.110 by Otto Langey.
G. Schirmer Inc., New York : 30499. 2 sets.
1. Flute 1
2. Clarinet 1
3. Trumpet 1
4. Trumpet 2
5. Bass Trombone & Tuba
6. Timpani, Xylophone, Bells
7. Small Drum, Bass Drum, Cymbals, Triangle
8. Harmonium
9. Piano Accompaniment
10. Violin 1
11. Violin Obbligato
12. Violin 2
13. Viola
14. Cello
15. Bass

MG1/80-6:1 to 17

**SHEPHERD’S HEY**
arranged for brass band by Denis Wright.
2 sets.
1. Solo Bb Cornet
2. 2nd Bb Cornet
3. 3rd Bb Cornet
4. Repiano Bb & Flugel
GROUP 1: Selective listing of sets of parts.

5. Solo Eb Horn
6. 1st Eb Horn
7. 2nd Eb Horn
8. Euphonium Bb
9. Eb Soprano
10. 1st Bb Baritone
11. 2nd Bb Baritone
12. Eb Bass
13. Bb Bass
14. Trombone 1
15. Trombone 2
16. Bass Trombone
17. Drums

MG1/86-2-3:1 to 25

SPOON RIVER
for elastic scoring (3 single instruments up to massed orchestra).
G. Schirmer Inc., New York: 34893 (Galaxy No. 375).
2 sets.

1. Piccolo
2. Flute
3. Oboe
4. Bb Clarinet
5. Bassoon
6. Tenor Saxophone in Bb
   (substitute for Bassoon)
7. Horn in F
8. Alto Horn in Eb
   (substitute for Horn in F)
9. Trumpet in Bb
10. Trombones 1 & 2
11. Trombone 3 & Tuba
12. Kettle-Drums
13. Percussion
14. Xylophone
15. Harmonium
16. Harp
17. Piano 1
18. Piano 2
19. Violin 1
20. Violin 2
21. Violin 3
22. Viola
23. Cello 1
24. Cello 2
25. Double Bass

Extra parts: Piano 2, Percussion 2, Harmonium. 1 Xylophone part is missing.

MG1/92-1-2:1 to 30

TO A NORDIC PRINCESS
for orchestra. (Organ ad.lib.)
G. Schirmer: 34885.

1. Piccolo
2. Flutes 1 & 2
3. Oboes
4. English Horn
5. Clarinets 1 & 2 in A
6. Bass Clarinet in A
7. Bassoons 1 & 2
8. Horns 1 & 2
9. Horns 3 & 4
10. Trumpet 1
11. Trumpets 2 & 3
12. Trombone 1
13. Trombone 2
14. Trombone 3
15. Euphonium
16. Tuba
17. Kettle-Drums
18. Cymbals
19. Glockenspiel, Staff Bells, & Tubular Chimes
20. Steel Marimba
21. Celeste or Dulcitone
22. Pipe Organ
23. Harmonium
24. Piano
25. Harp
26. Violin 1
27. Violin 2
28. Viola
29. Cello
30. Bass

MG1/94-2:1 to 4 THE TWA CORBIES
for man’s voice and 7 strings. String parts.
2 sets.
1. Violins 1 & 2
2. Violas 1 & 2
3. Cellos 1 & 2
4. Double Bass

MG1/98-1-2:1 to 5 WALKING TUNE
for wind 5-some.
Schott & Co., London.
1. Flute
2. Oboe
3. Clarinet
4. Horn
5. Bassoon

MG1/99-1-2:1 to 46 THE WARRIORS
for orchestra and 3 pianos.
B. Schott’s Sohne, Mainz: B.S.S.31023b
1. Flute 1
2. Flute 2
3. Piccolo
4. Oboe 1
5. Oboe 2
6. English Horn
7. Bass Oboe or Heckelphone (ad.lib.)
8. Clarinet 1
9. Clarinet 2
10. Bass Clarinet
11. Bassoon 1
12. Bassoon 2
13. Double Bassoon
14. Horn 1
15. Horn 2
16. Horn 3
17. Horn 4
GROUP 1: Selective listing of sets of parts.

18. Horn 5
19. Horn 6
20. Trumpet 1
21. Trumpet 2
22. Trumpet 3
23. Trumpet 4
24. Trombone 1
25. Trombone 2
26. Trombone 3
27. Bass Tuba
28. Kettle-Drums
29. Percussion
30. Glockenspiel
31. Tubular Bells
32. Xylophone
33. Wooden Marimba
34. Piano 1
35. Piano 2
36. Piano 3
37. Celeste
38. Harp 1
39. Harp 2
40. 2nd Conductor's score.
41. 3rd Conductor's score
42. Violin 1
43. Violin 2
44. Viola
45. Cello
46. Bass

MG1/101-2:1 to 23

THE WIDOW'S PARTY
for men's chorus and full orchestra.
Parts for full orchestra version (including parts for small orchestra version). 1 each of:
1. Piccolo
2. Flutes 1 & 2
3. Oboes
4. Clarinets 1 & 2
5. Bassoons 1 & 2
6. Double Bassoon
7. Trumpets 1 & 2
8. Horns 1 & 2
9. Horns 3 & 4
10. Trombone 1
11. Trombones 2 & 3
12. Bass Tuba
13. Xylophone
14. Kettle-Drums
15. Side Drum, Bass Drum, Cymbals
16. Harmonium
17. Piano 1
18. Piano 2
19. Violin 1
20. Violin 2
21. Viola
22. Cello
23. Bass

MG1/102-2:2:1 to 6

WILLOW, WILLOW
for voice, guitar and 5 strings
MG1/103-2-2:1 to 9

YE BANKS AND BRAES O' BONNIE DOON
for string orchestra or various combinations of 5 or more single strings.
1. Violin 1
2. Violin 2
3. Violin 3 (subs. for Cello 1)
4. Violin 4 (subs. for Cello 2)
5. Solo Viola/Oboe
6. Violas 1 & 2
7. Cellos 1, 2, 3 & 4
8. Double Bass
9. Harmonium

MG1/103-2-3:1 to 21

YE BANKS AND BRAES O' BONNIE DOON
for full orchestra.
3 complete sets. In each set:
1. Piccolo, Flute x 1
2. Oboe, Solo Viola x 2
3. Eb Clarinet (subst. Flute) x 1
4. Bb Clarinet, Soprano Saxophone, Trumpet in Bb 1 x 2
5. Bb Clarinet, Trumpet 2 (subst. Horn 1) x 2
6. Bb Clarinet 3 x 1
7. Bb Bass Clarinets 1 & 2 x 1
8. Bassoons 1 & 2, Trombones 1 & 2 x 2
9. Eb Alto Saxophones 1 & 2 x 1
10. Bb Tenor Saxophones 1 & 2 x 1
11. Eb Baritone Saxophones 1 & 2 x 1
12. Horn 1 x 1
13. Horn 2 x 1
14. Violin 1 x 1
15. Violin 2 x 1
16. Violin 3 x 1 (subst. Cello 1)
17. Violin 4 x 1 (subst. Cello 2)
18. Violas 1 & 2 x 1
19. Cellos 1, 2, 3 & 4 x 2
21. Harmonium x 1

MG1/103-3-2:1 to 40

YE BANKS AND BRAES O' BONNIE DOON
for wind band or wind choirs (with or without organ or harmonium).
2 sets.
1. Conductor's Condensed Score
2. Flute 1
3. Flute 2/Piccolo in C
4. Piccolo in Db
5. Oboe 1
6. Oboe 2/Flute 3
GROUP 1: Selective listing of sets of parts.

7. English Horn
8. Bassoons 1 & 2
9. Bassoon 3
10. Double Bassoon
11. Eb Clarinet
12. Bb Clarinet
13. Bb Clarinet 2/Cornet 2/Flugelhorn 2
15. Bb Clarinet 4
16. Eb Alto Clarinet
17. Bb Bass Clarinets 1 & 2
18. Bb Soprano Saxophone
19. Bb Alto Saxophones 1 & 2
20. Bb Tenor Saxophones 1 & 2
21. Bb Baritone Saxophones 1 & 2
22. Bb Bass Saxophone
23. Cornet 1
24. Trumpet 1
25. Trumpet 2
26. Horn in Eb 1
27. Horn in Eb 2
28. Horn in Eb 3
29. Horn in Eb 4
30. Horn in F 1
31. Horn in F 2
32. Horn in F 3
33. Horn in F 4
34. Trombone 1
35. Trombones 2 & 3
36. Baritone
37. Euphonium
38. Tubas
39. String Bass
40. Organ

MG1/104-1-2:1 to 13 YOUTHFUL RAPTURE
for solo cello accompanied by violin, harmonium (or
pipe organ) and piano with other instruments ad.lib.
B. Schott's Sohne, Mainz, Ed. No. 2104 : 32471.
2 sets including ad.lib. instruments.
1. Violin 1
2. Harmonium
3. Piano
Plus ad.lib. parts:
4. Flute
5. Bb Trumpet
   (or Soprano Saxophone or Clarinet)
6. Eb Horn
   (or Eb Alto Saxophone)
7. Glockenspiel
8. Harp
9. Violin 2
10. Viola
11. Solo Cello
12. Cello 2
13. Double Bass

MG1/105-2-1:1 to 33 YOUTHFUL SUITE
for orchestra.
Schott & Co., London.
1. Piccolo
2. Flutes
3. Oboes
4. English Horn
5. Clarinet 1
6. Clarinet 2
7. Bass Clarinet
8. Bassoon
9. Double Bassoon
10. Horns 1 & 2
11. Horns 3 & 4
12. Trumpet 1
13. Trumpet 2
14. Trumpet 3
15. Trombone 1
16. Trombone 2
17. Trombone 3
18. Tuba
19. Kettle-Drums
20. Percussion & Glockenspiel x 3
21. Xylophone
22. Wooden Marimba
23. Metal Marimba
24. Tubular Chimes & Bells
25. Celeste
26. Harp
27. Piano
28. Harmonium
29. Violin 1 x 8
30. Violin 2 x 8
31. Viola x 6
32. Cello x 7
33. Bass x 5
GROUP 2: Published music: Arrangements, transcriptions, paraphrases and editions of other composers' music.
The envelope with its explanatory note by Grainger contained his "Book of Intentions". "Where are they?" asks Ella Grainger. One intention was the projected setting of The Song of Solomon. Two parts of this setting are in the Grainger Museum collection: a manuscript setting of Part V (MG3/86), and a setting of Part II which was later published as Love Verses from "The Song of Solomon" (MG1/49).
GROUP 2: Published music: Arrangements, transcriptions, paraphrases and editions of other composers' music.

Group 2

This group is arranged alphabetically by composer's surname.

MG2/ 1. ADDINSELL, Richard: WARSOW CONCERTO
2. ANON.: ALLELUIA PSALAT
3. ANON.: ANGELUS AD VIRGINEM
4. ANON.: BEATA VISCERA
5. ANON.: MARIONETTE DOUCE
6. ANON.: PUCELLARE GREMIM
7. ANON.: BEAUTIFUL FRESH FLOWER
8. BACH, J. S.: BLITHE BELLS
9. BACH, J. S.: FUGUE IN A MINOR
10. BACH, J. S.: ORGAN TOCCATA IN F.
11. BRAHMS, Johannes: CRADLE-SONG
12. CHEATHAM, Kitty: HARVEST SONG
13. DELIUS, Frederick: A DANCE RHAPSODY
14. DOWLAND, John: NOW, O NOW, I NEEDS MUST PART
15. FAURE, Gabriel: APRES UN REVE
16. FAURE, Gabriel: NELL
17. FERRABOSCO, Alfonso: THE FOUR NOTE PAVAN
18. GARDINER, H. Balfour: PRELUDE DE PROFUNDIS
19. GERSHWIN, George: LOVE WALKED IN
20. GERSHWIN, George: THE MAN I LOVE
21. GERSHWIN, George: PORGY AND BESS
22. GRAINGER, Ella: LOVE AT FIRST SIGHT
23. GRIEG, Edvard: ALBUM FOR MALE VOICES
24. GRIEG, Edvard: FOUR PSALMS Op.74
25. GRIEG, Edvard: NORWEGIAN BRIDAL PROCESSION
26. GRIEG, Edvard: PIANO CONCERTO Op.16
27. GRIEG, Edvard: PIANO CONCERTO, FIRST MOVEMENT
28. HANDEL, G. F.: HORNPIPE FROM WATER MUSIC
29. JENKINS, John: FANTASY No. 1
30. LAWES, William: FANTASY AND AIR NO. 1
31. PARKER, Katharine: DOWN LONGFORD WAY
32. POWER, Lyonel: SANCTUS
33. RACHMANINOFF, Sergei: PIANO CONCERTO NO. 2, THIRD MOVEMENT
34. SCHUMANN, Robert: PIANO CONCERTO, FIRST MOVEMENT
35. SCOTT, Cyril: HANDELIAN RHAPSODY
36. SCOTT, Cyril: THREE SYMPHONIC DANCES
37. STANFORD, Sir Charles Villiers: FOUR IRISH DANCES: A MARCH JIG
38. : A SLOW DANCE
39. : LEPRECHAUN'S DANCE
40. : A REEL
41. STRAUSS, Richard: DER ROSENKAVALIER, LAST LOVE DUET
42. TCHAIKOVSKY, P. I.: FLOWER WALTZ
43. TCHAIKOVSKY, P. I.: B FLAT MINOR CONCERTO, OPENING
ADDINSELL, Richard: WARSAW CONCERTO
for piano and orchestra.
The solo part edited and the orchestral accompaniment arranged for a 2nd piano by Percy Grainger (1946).

ANON.: ALLELUIA PSALLAT
3-part motet transcribed from the original manuscript by Dom Anselm Hughes and edited for practical music-making by Percy Grainger.
for 3 unmixed voices (singly or massed) or 6 mixed voices (singly or massed) with optional organ or other instrumental accompaniment.
(English Gothic Music)
2-1
G. Schirmer Inc., New York: Schirmer's 8vo choruses
No. 8898 : 39946 [c.1943, Schirmer]
"1st edition, March 27, 1943." 4 copies.
2-2
A later Schirmer edition. 2 copies.

ANON.: ANGELUS AD VIRGINEM
transcribed from the original manuscript by Dom Anselm Hughes and edited for practical music-making by Percy Grainger.
for 3 unmixed voices (singly or massed) or 6 mixed voices (singly or massed) with optional organ or instrumental accompaniment.
(English Gothic Music)
3-1
Score for 3 unmixed or 6 mixed voices.
G. Schirmer Inc., New York: Schirmer's 8vo choruses
No. 10045 : 42686 [c.1943, Schirmer]
"1st edition, March 27, 1943." 7 copies.
3-2
Score for 6 mixed voices.
G. Schirmer Inc., New York: Schirmer's 8vo choruses
No. 10046 : 42687 [c.MCMXLIII, MCMLII, Schirmer]
"1st edition, June 1952, revised version for mixed chorus." 4 copies.

ANON.: BEATA VISCERA
3-part conductus transcribed from the original manuscript by Dom Anselm Hughes and edited for practical music-making by Percy Grainger.
for 3 unmixed voices (singly or massed) or for 3 mixed voices (singly or massed) or for single low voice or unison chorus with optional organ or instrumental accompaniment.
(English Gothic Music)
4-1
Chorus and organ score.
G. Schirmer Inc., New York: Schirmer's 8vo choruses
No. 8979 : 39939 [c.1943, Schirmer] 6 copies.

ANON.: MARIONETTE DOUCE
4-part motet transcribed from the original manuscript by Dom Anselm Hughes and edited for practical music-making by Percy Grainger.
for 4 single mixed voices or mixed chorus with optional organ or instrumental accompaniment.
(English Gothic Music)
5-1
Chorus and organ score.
GROUP 2: Published music: Arrangements, transcriptions, paraphrases and editions of other composers' music.

5-2 Chorus and organ score.

MG2/6:

ANON.: PUELLARE GREMIUM
3-part motet transcribed from the original manuscript by Dom Anselm Hughes and edited for practical music-making by Percy Grainger.
for 3 unmixed voices ( singly or massed) or 6 mixed voices ( singly or massed) with optional organ or instrumental accompaniment.
(English Gothic Music)
6-1 Chorus and organ score.
6-2 Chorus and organ score.

MG2/7:

ANON.: BEAUTIFUL FRESH FLOWER
Chinese melody harmonised by Joseph Yasser and arranged for piano solo by Percy Grainger.
Grainger’s arrangement, arranged for easy piano solo by Ronald Stevenson in The Young Pianist’s Grainger.
Schott & Co., London Ed.11005 [c.1967]
See also MG1/108. 5 copies.

MG2/8:

(BACH, J. S.): BLITHE BELLS
Free Ramble on Sheep may safely graze from Cantata Was Mir Behagt Ist Nur Die Muntre Jagd by J. S. Bach.
8-1 for piano solo.
Concert version and easy version together.
8-1-1 Schott & Co., London: 35348 [c.1931, P.G.]
“1st English edition.” 3 copies.
“1st U.S. edition, June 4, 1931.”
8-2 for two pianos, four hands.
8-2-1:1,2 Schott & Co., London: 35700 [c.1931, 1932, P.G.]
“1st English edition.” 3 sets of 2 copies each.
“April 1932.” 1 set (2 copies).
8-3 for 15 (or more) single instruments, small or massed orchestra or elastic scoring.
8-3-1 Full orchestral score.
8-3-2:1 to 20 Orchestral parts for all combinations.
2 complete sets.
See also The Young Pianist’s Grainger, MG1/108.
MG2/9.

**BACH, J. S.: FUGUE IN A MINOR**
(Nr. 20 of *The Well-Tempered Clavichord*, Book I)
arranged for 4 (or any multiple of 4) pianists at 2 (or any multiple of 2) pianos by Percy Grainger.
(Excerpt from Grainger’s “Bach for Piano Teamwork.”)

9:1,2
“1st edition, December 19, 1930.” 1 complete set of 2 parts, 1 set of 1 piano only.

MG2/10.

**BACH, J. S.: ORGAN TOCCATA IN F**
arranged for three (or any multiple of 3) pianos, 1 or more players at each piano, by Percy Grainger.
(Excerpt from Grainger’s “Bach for Keyboard Teamwork.”)

10:1,2
G. Schirmer Inc., New York: 38381 [c.1940, P.G.]
“1st edition, March 1940.” 1 set of 2 parts (3 players).

MG2/11.

**BRAHMS, Johannes: CRADLE-SONG Op. 49 No. 4**
freely arranged for piano by Percy Grainger.
(Free Settings of Favorite Melodies Nr. 1)

11-1
Schott & Co., London: 4157 [c. 1923, P.G.]

11-2
A later Schott edition.

11-3
G. Schirmer Inc., New York: 31210 [c. 1923, P.G.]

MG2/12.

**CHEATHAM, Kitty: HARVEST SONG**
Music by Kitty Cheatham. Words by Augusta E. Stetson.
Arranged by Percy Grainger.
for 4-part mixed voices, violin, harp or piano and organ or piano.
Score.
Printed in the U.S.A.

MG2/13.

**DELIUS, Frederick: A DANCE RHAPSODY**
for orchestra, arranged for two pianos, four hands by Percy Grainger.

MG2/14.

**DOWLAND, John: NOW, O NOW, I NEEDS MUST PART**
Song for voice and lute by John Dowland, freely set for piano by Percy Grainger.

14-1
Easy version.
(Free Settings of Favorite Melodies Nr. 5)

14-1-1
Schott & Co., London (Nr. 3): 37551 [c. 1937, P.G.]
“1st English edition.” 3 copies.

14-1-2
“April 1937.”

14-2
Concert version.
(Free Settings of Favorite Melodies Nr. 6)

14-2-1
Schott & Co., London (Nr. 4): 37291 [c. 1937, P.G.]
“1st English edition.” 3 copies.

14-2-2

See also *The Young Pianist’s Grainger*, MG1/108.
GROUP 2: Published music: Arrangements, transcriptions, paraphrases and editions of other composers' music.

MG2/15.

FAURÉ, Gabriel: APRÈS UN RÊVE
Song by Gabriel Faure freely arranged for piano by Percy Grainger.
(Free Settings of Favorite Melodies Nr.7)
15-1

MG2/16.

FAURÉ, Gabriel: NELL
Song by Gabriel Faure (Op. 18 Nr.1) freely arranged for piano by Percy Grainger.
(Free Settings of Favorite Melodies Nr.3)
16-1
“1st U.S. edition; March 7, 1925.”

MG2/17.

FERRABOSCO, Alfonso: THE FOUR NOTE PAVAN
transcribed from the original version for viols by Arnold Dolmetsch and edited for modern string instruments by Percy Grainger.
17-1
Conductor’s score for the original instruments (5 viols). 2 copies.
17-2
Conductor’s score for modern instruments (5 single strings). 2 copies.
17-3:1 to 8
Set of parts for modern instruments. 2 sets, including substitute parts.
All G. Schirmer Inc., New York : 39999 [c.1944, G. Schirmer]
“1st edition, mid-May 1944.”
17-4
Publisher’s proof copy (1st) of the conductor’s score for modern instruments with Percy Grainger’s corrections.
17-5
2nd proof copy of score for modern instruments with Percy Grainger’s corrections.
17-6:2-7
Publisher’s proof copies of parts (incomplete set).

MG2/18.

GARDINER, H. Balfour: PRELUDE DE PRO-FUNDIS
edited, pedalled, and with study hints by Percy Grainger.
(Guide to Virtuosity Nr.1)
“1st U.S. edition, April 1927.” 4 copies.

MG2/19.

GERSHWIN, George: LOVE WALKED IN
concert transcription for piano solo by Percy Grainger.
Gershwin Publishing Corp., New York : G63-6 [c.MCMXXVIII and this arrangement MCMXLVI]
“1st edition, June 14, 1946.”

MG2/20.

GERSHWIN, George: THE MAN I LOVE
concert arrangement by Percy Grainger of Gershwin’s piano transcription.
Harms Inc., New York : S-1144-4 [c.MCMXLIV]
“1st edition, August 1944.”

MG2/21.

(GERSHWIN, George)
FANTASY ON GEORGE GERSHWIN’S “PORGY AND BESS”
for two pianos, four hands by Percy Grainger.
"1st edition, 1951." 2 sets of 2 copies each.

MG2/22. GRAINGER, Ella : LOVE AT FIRST SIGHT
Melody and words by Ella Grainger. Harmonized by Percy Grainger.
22-1 for full chorus of mixed voices with soprano solo, unac­
compagnied.
2 copies.
22-2 for full chorus of women's voices and soprano solo, baritone solo ad. lib., unaccompanied.
6 copies.

MG2/23. GRIEG, Edvard : ALBUM FOR MALE VOICES
Op.30
English translation and foreword by Percy Grainger.
9 copies.

MG2/24. GRIEG, Edvard : PSALMS Op.74
for mixed chorus.
English translation and foreword by Percy Grainger.
24-1 Edition Peters No. 3128a : 10460 [c.1925, Peters]
2 copies.
24-2:1 to 4 Set of chorus parts.
Edition Peters : 10462a, b, c, d. [c.1925, Peters]

MG2/25. GRIEG, Edvard : NORWEGIAN BRIDAL PRO­
CESSION
for piano solo.
Edited for study and concert performance by Percy Grainger.
Theodore Presser Co., Philadelphia : 17305-10
[c.1920, P.G.]

MG2/26. GRIEG, Edvard : PIANO CONCERTO Op.16
for piano and orchestra.
26-1 Two piano version incorporating Percy Grainger’s revi­
sions and alterations to the solo piano part.
26-2 Two piano version.
Edited, revised, fingered, pedalled and with explana­
tory remarks by Percy Grainger.
1399 [c.1920, G. Schirmer]

MG2/27. (GRIEG, Edvard)
FIRST MOVEMENT OF GRIEG’S PIANO CON­
CERTO
Concert transcription of the main themes and episodes, for solo piano, by Percy Grainger.
(Concert Transcriptions of Favorite Concertos)
G. Schirmer Inc., New York : 40894 [c.1945, Schirmer]
GROUP 2: Published music: Arrangements, transcriptions, paraphrases and editions of other composers' music.

MG2/28.

(HANDEL, G. F.)
HORNPIPE FROM THE "WATER MUSIC" BY G. F. HANDEL
freely arranged for piano by Percy Grainger.
(Free Settings of Favorite Melodies Nr.2)

28-1
Schott & Co., London : 4158 [c.1923, P.G.]
"1st English edition, September 1923." 5 copies.

28-2
G. Schirmer Inc., New York : 31209 [c.1923, P.G.]

MG2/29.

JENKINS, John : FIVE-PART FANTASY NO. 1
transcribed from the original version for viols by Arnold Dolmetsch and edited for modern string instruments by Percy Grainger.

29-1
Conductor’s score for original instruments. 2 copies.

29-2
Conductor’s score for modern instruments. 2 copies.

29-3:1 to 8
String parts (5 modern instruments). 2 sets including substitute parts.
All G. Schirmer Inc., New York : 40001 [c.1944, G. Schirmer]
"1st edition, mid-May 1944."

29-4
Publisher’s proof copy (1st) of conductor’s score for original instruments.

29-5
Publisher’s proof copy (1st) of conductor’s score for modern instruments.

29-6
2nd proof copy of conductor’s score for original instruments.

29-7:4, 6,7
Publisher’s proof copies of parts for modern string instruments (incomplete set).

MG2/30.

LAWES, William : SIX-PART FANTASY AND AIR NO. 1
transcribed from the original version for viols by Arnold Dolmetsch and edited for modern string instruments by Percy Grainger.

30-1
Conductor’s score for original instruments. 2 copies.

30-2
Conductor’s score for modern instruments. 2 copies.

30-3:1 to 8
Parts for modern instruments, 2 sets, including substitute parts.
All G. Schirmer Inc., New York : 40000 [c.1944, G. Schirmer]
"1st edition, mid-May 1944."

30-4
Publisher’s proof copy (2nd) of conductor’s score for original instruments.

30-5
Publisher’s proof copy (2nd) of conductor’s score for modern instruments.

30-6:1 to 8
Publisher’s proof copies of parts for modern instruments.

MG2/31.

PARKER, Katharine : DOWN LONGFORD WAY
arranged for elastic scoring (3 instruments up to full orchestra) by Percy Grainger.

31-1
Full orchestral score.
Boosey & Hawkes, London : 7822 [c.1936, B.&H.]

31-2:1 to 21
Instrumental parts.
Boosey & Hawkes, London : 7823 [c.1936, B.&H.]
3 complete sets.
MG2/32. POWER, Lyonel : SANCTUS
transcribed from the Old Hall manuscript by Alexander
Ramsbotham and edited for practical music-making by
Percy Grainger.

for 3 single mixed voices or 3-part mixed chorus, or 3
single men's voices or men's chorus, with optional
organ or instrumental accompaniment.

(English Gothic Music)

32-1
Chorus and organ score.

Schott & Co., London : 5595 [c.1950, Schirmer]

32-2
Chorus and organ score.

G. Schirmer Inc., New York : G. Schirmer's 8vo
choruses No. 9873 : 42256 [c.1950, P.G.]

MG2/33. (RACHMANINOFF, Sergei)
THIRD MOVEMENT OF RACHMANINOFF'S
SECOND PIANO CONCERTO
Concert transcription of the main themes and episodes,
for piano solo, by Percy Grainger.

(Concert Transcriptions of Favorite Concertos)

G. Schirmer Inc., New York : 41489 [c.1946, Schirmer]

MG2/34. (SCHUMANN, Robert)
FIRST MOVEMENT OF SCHUMANN'S PIANO
CONCERTO
Concert transcription of the main theme and episodes,
for piano solo, by Percy Grainger.

(Concert Transcriptions of Favorite Concertos)

"1st U.S. edition, 1947."

MG2/35. SCOTT, Cyril : HANDELIAN RHAPSODY Op.17
for piano.

Edited by Percy Grainger.

35-1
Elkin & Co., London : 537 [c.MCMIX]
4 copies.

35-2
A different Elkin edition. 3 copies.

MG2/36. SCOTT, Cyril : THREE SYMPHONIC DANCES
for orchestra, arranged for two pianos, four hands,
by Percy Grainger.

Edition Schott (Mainz) No. 1855 : 30826. [c.1922]
4 copies.

MG2/37. STANFORD, Sir Charles Villiers : A MARCH JIG
Nr.1 of Four Irish Dances for orchestra, arranged for
piano by Percy Grainger.

37-1
Houghton & Co., London [c.1907, H. & Co.]
"(1st?) English edition." 2 copies.

37-2
J. Fischer & Bro., New York : 4141 [c.1907, Houghton &
Co., assigned to Stainer & Bell in 1912; assigned to J.
Fischer & Bro. in 1916]

MG2/38. STANFORD, Sir Charles Villiers :
A SLOW DANCE
Nr.2 of Four Irish Dances for orchestra, arranged for
GROUP 2: Published music: Arrangements, transcriptions, paraphrases and editions of other composers' music.

piano by Percy Grainger.


38-3 Publisher's proof copy of Houghton edition.

MG2/39.

STANFORD, Sir Charles Villiers: LEPRECHAUN'S DANCE
Nr. 3 of Four Irish Dances for orchestra, arranged for piano by Percy Grainger.


MG2/40.

STANFORD, Sir Charles Villiers: A REEL
Nr. 4 of Four Irish Dances for orchestra, arranged for piano by Percy Grainger.


MG2/41.

(STRAUSS, Richard)
RAMBLE ON THE LAST LOVE DUET FROM RICHARD STRAUSS'S OPERA "THE ROSEBEARER"
for piano by Percy Grainger.

(St. 1 Frey Settings of Favorite Melodies No. 4)


41-2 (Fantasie über das Schluss-Duett aus der Oper "Der Rosenkavalier" von Richard Strauss für Klavier von Percy Aldridge Grainger.)

41-3 Publisher's proof copy of a Schirmer edition, Plate No. 33646, with Gustave Reese's annotations.

MG2/42.

(TCHAIKOVSKY, P. I.)
PARAPHRASE ON TCHAIKOVSKY'S "FLOWER-WALTZ" (NUTCRACKER SUITE)
for piano by Percy Grainger.


MG2/43.

(TCHAIKOVSKY, P.I.)
OPENING OF TCHAIKOVSKY'S B FLAT MINOR PIANO CONCERTO
Concert transcription for piano solo by Percy Grainger. (Free Settings of Favorite Melodies Nr.8)
43-1
G. Schirmer Inc., New York: 40292 [c.1943]
"1st edition, September 1943." 2 copies.
GROUP 2: Selective listing of sets of parts.

(BACH, J. S.) : BLITHE BELLS
for 15 (or more) single instruments, small or massed orchestra, or elastic scoring.
2 complete sets.
Needful instruments:
1. Flutes 1 & 2
2. Oboe
3. Clarinets in A 1 & 2
4. (Alternate part for Clarinets in Bb)
5. Bassoons 1 (ad. lib.) & 2
6. Horn in F (or Mezzo-Soprano Saxophone)
7. Horn in Eb (or Eb Alto Saxophone) (subst. for Horn in F)
8. Trumpets 1 & 2 (2 ad. lib.) (or Soprano Saxophone)
9. Glockenspiel
10. Piano, 4 hands
11. Violin 1
12. Violin 2
13. Viola
14. Cello
15. Bass
Ad libitum instruments (other than those included in needful instrument parts):
16. Trombone (or Bb tenor saxophone)
17. Harmonium
18. Metal Marimba (or alternatives)
19. Celeste or Dulcitone
20. Harp

FERRABOSCO, Alfonso : THE FOUR NOTE PAVAN
Parts for modern instruments.
G. Schirmer, New York : 39999.
2 sets, including substitute parts.
1. Violin 1
2. Violin 2 (Subst. for Viola 1)
3. Violin 3 (Subst. for Viola 2)
4. Viola 1
5. Viola 2
6. Viola 3 (Subst. for Cello 1)
7. Cello 1
8. Cello 2

JENKINS, John : FIVE-PART FANTASY
Parts for modern instruments.
2 sets, including substitute parts.
1. Violin 1
2. Violin 2
3. Violin 3 (Subst. for Viola 1)
4. Viola 1
5. Viola 2
6. Cello 1 (Subst. for Viola 2)
7. Cello 2 (tenor)
8. Cello 2 (tenor)

LAWES, William : SIX-PART FANTASY AND AIR No. 1
Parts for modern instruments.

2 sets, including substitute parts.
1. Violin 1
2. Violin 2
3. Violin 3 (Subst. for Viola 1)
4. Viola 1
5. Viola 2
6. Cello 1
7. Cello 2
8. Double Bass or Cello 3 ad.lib.

MG2/31-2:1 to 21
PARKER, Katharine: DOWN LONGFORD WAY
arranged for elastic scoring (3 instruments up to full orchestra).
Boosey & Hawkes, London: 7823.
3 complete sets.
1. Flutes
2. Oboes
3. Clarinet 1
4. Clarinet 2
5. Bass Clarinet
6. Bassoons
7. Horns 1 & 2
8. Horns 3 & 4
9. Trumpet 1
10. Trumpet 2
11. Trombones
12. Bass Trombone
13. Tuba
14. Cymbal & Side Drum
15. Violin 1
16. Violin 2
17. Viola
18. Cello 1
19. Cello 2
20. Bass
21. Piano Conductor
GROUP THREE

GROUP 3: Manuscripts: Original compositions and folksong settings.
Group 3

In organising his manuscripts for the Museum, Percy Grainger made a distinction between his mature works and his youthful works.

"As to the music titles of my own mss: All mature works are titled with the title of publication or the title intended for eventual publication. Thus *Kipling Settings* is the published title of all my own music to Kipling's words. But I also have a body of early sketches (including many sketches for Kipling settings) which do not belong to my mature works and these are always listed (whatever else they may be called) as *Youthful Toneworks*.

(Letter from Percy Grainger to Richard Fowler, March 17, 1944.)

Preserving Grainger's distinction, the mature works are listed alphabetically under title. The works labelled under the general heading "Youthful Toneworks" are placed at the end of the alphabetical list.

Two other general categories were created, both by Grainger, both of which have some relationship to the notion of early works and mature works. Those works placed under these general headings are listed at the end of the alphabetical list. These are:

- Early Settings of Folksongs and Popular Tunes
- Kipling Settings

With reference to the "Kipling Settings", Grainger was not wholly consistent in placing works in this group. Some titles were organised alphabetically, some labelled "Kipling Settings", while the "Early Kipling Settings" were placed in the "Youthful Toneworks" category.

The approach taken here is this: Where material from several Kipling works is mixed together in a single group, the item is listed under *Kipling Settings*. Where Grainger has not indicated the general category heading, and where only one setting is involved, the work is listed alphabetically. Kipling settings are also listed under *Jungle Book Verses*, *Jungle Book Cycle*, and in the "Youthful Toneworks".

All the individual titles in Group 3 are cross-referenced in the alphabetical listing. [Generic headings such as "British Folk-Music Settings" etc. are given only when these are noted in the manuscript.]

As an aid to the identification of related items, all descriptive information about a work — its title, subtitle, details of its setting or arrangement, dates, source of text and labelling of parts — has been copied or closely paraphrased from the individual manuscripts. This is true even when the information is not presented as a direct quotation. Accordingly, the entries in Groups 3 and 4, and the following groups of the catalogue, generally reflect Grainger's varied styles of annotating this type of information.

(Note: The manuscripts of *Lincolnshire Posy* show various forms of the subtitles for the six movements. Those given here are taken from Grainger's Program Note.)
MG31 1. AGINCOURT SONG
2. ANCHOR SONG
3. ARRIVAL PLATFORM HUMLET
4. AT TWILIGHT
5. AUSTRALIAN UP-COUNTRY SONG
6. THE BEACHES OF LUKANNON
7. BOLD WILLIAM TAYLOR
8. THE BRIDE'S TRAGEDY
9. CHILDHOOD WORKS: BIRTHDAY GIFT TO MOTHER
10. CHILDREN'S MARCH
11. CLOG DANCE (HANDEL IN THE STRAND)
12. COLLEEN DHAS
13. COLONIAL SONG
14. COUNTRY GARDENS
15. CREEPING JANE
16. DEATH SONG FOR HJALMAR THUREN
17. DER STANDER EN LIND
18. DOLLAR AND A HALF A DAY
19. "THE DUKE OF MARLBOROUGH" FANFARE
20. EASTERN INTERMEZZO
21. THE EASY GRAINGER
22. ENGLISH DANCE
23. ENGLISH DANCE NO. 4
24. ENGLISH WALSE (later ENGLISH WALTZ)
25. FATHER AND DAUGHTER
26. GAY BUT WISTFUL
27. GREEN BUSHES
28. GRETTIR (GRETTIR THE STRONG)
29. HANDEL IN THE STRAND
30. HARD-HEARTED BARBRA (HELLEN)
31. HARVEST HYMN
32. HILL-SONG I
33. HILL-SONG II
34. HILL-SONGS I & II
35. THE HUNTER IN HIS CAREER
36. HUNTING SONG OF THE SEEONEE PACK
37. I'M SEVENTEEN COME SUNDAY
38. THE IMMOVABLE DO
39. IN A NUTSHELL SUITE
40. IN DAHOMEY
41. IRISH TUNE FROM COUNTY DERRY
42. JUNGLE BOOK VERSES (1898-1899)
43. JUNGLE BOOK CYCLE
44. JUTISH MEDLEY
45. KLAVERSTÜCK I (1897)

46. KLAVIERSTÜCKE (1898)
47. KNIGHT AND SHEPHERD'S DAUGHTER
48. "LADS OF WAMPHRAY" MARCH
49. THE LADS OF WAMPHRAY (chorus and band)
50. THE LADS OF WAMPHRAY (chorus and 2 pianos)
51. LET'S DANCE GAY IN GREEN MEADOW
52. LINCOLNSHIRE POSY
53. LORD PETER'S STABLE-BOY
54. THE LOST LADY FOUND
55. LOVE VERSES FROM "THE SONG OF SOLOMON"
56. LULLABY FROM "TRIBUTE TO FOSTER"
57. MARCHING SONG OF DEMOCRACY
58. MARY THOMSON
59. THE MERCHANTMEN
60. THE MERRY KING
61. THE MERRY WEDDING
62. MINE WAS THE WOMAN
63. MOCK MORRIS
64. MOLLY ON THE SHORE
65. MORNING SONG IN THE JUNGLE
66. THE NIGHTINGALE AND THE TWO SISTERS
67. NORSE DIRGE
68. NORTHERN MARCH
69. PASTORAL
70. THE PEORA HUNT
71. THE POWER OF LOVE
72. THE POWER OF ROME AND THE CHRISTIAN HEART
73. THE PRETTY MAID MILKIN' HER COW
74. RANDOM ROUND
75. THE RIVAL BROTHERS
76. SAILOR'S SONG (SAN REMO)
77. SCOTCH FOLKSONGS (SCOTTISH FOLKSONGS ARRANGED)
78. SCOTCH STRATHSPEY AND REEL
79. SEA-SONG
80. THE SEA-WIFE
81. SHALLOW BROWN
82. SHEPHERD'S HEY
83. SIXPENNY MUSIC BOOK
84. SOLDIER, SOLDIER
85. A SONG OF AUTUMN
86. SONG OF SOLOMON (PART V)
87. SPOON RIVER
88. THE SUSSEX MUMMERS' CHRISTMAS CAROL
89. THANKSGIVING SONG
90. THERE WAS A PIG WENT OUT TO DIG
91. THE THREE RAVENS
92. TIGER, TIGER
93. TO A NORDIC PRINCESS
94. TRIBUTE TO FOSTER
95. THE TWA CORBIES
96. THE WARRIORS
97. WE HAVE FED OUR SEAS FOR A THOUSAND YEARS
98. WE WERE DREAMERS
99. YE BANKS AND BRAES O' BONNIE DOON

General Categories:
100. KIPLING SETTINGS
101. EARLY SETTINGS OF FOLKSONGS AND POPULAR TUNES
102. YOUTHFUL TONEWORKS
103. ELLA'S MISCELLANY
104. MUSIC AND SKETCH BOOKS
105. UNIDENTIFIED SKETCHES
AFTER THE BALL WAS OVER
Rough sketch for whistler and strings.
6 staves, dated March 29, 1901.

AFTON WATER
Nr.3 of Three Songs to verses by Robert Burns, for voice and piano, 1898.
See Young Toneworks: Upright Music Folio, MG3/102-6-6:3.

AGINCOURT SONG
for 5-part unaccompanied mixed chorus.

1-1
Page 1: a copy of the text in Rose Grainger’s hand, on notepaper headed “Southland Club Hotel, Invercargill N.Z. 190—”

1-2
Pages 2-3: sketch of setting (middle section incomplete).

A-HUNTING WE WILL GO
See MG3/102-7-2.

ALWAYS MERRY AND BRIGHT
See MG3/63-3.

ANCHOR SONG
(Kipling Settings Nr.6)
for baritone solo, male voice choir and piano or for solo male 4-tet and piano.
This is the final revised version. “Loving Yule-gift to Mother, 1921.”
8 pages, plus title page. Schirmer style No. 1: 10-stave and No. 2: 12-stave ms. paper. Stitched. No cover.

ARRIVAL PLATFORM HUMLET
Sketches. 5 sides dated variously from 2.1.08 to March 29, 1916. Titled “Awaiting arrival of belated train; great fun” and later “Railway platform humlet”.
Sketches for original setting for solo instrument.
Completed score of version for solo viola.
2 alternative versions, “High Key” and “Low Key” notated underneath one another.
8 pages, dated 1908-1910, stitched into a manila folder.
High key version subsequently published by Schott.
See also In a Nutshell Suite (version for two pianos, four hands), MG3/39.

MG3/4.

**AT TWILIGHT**

for single high man's voice and mixed chorus.

Verses 1 and 2 from Kipling's "Rhyme of the Three Sealers" (Seven Seas), the rest dished up by Percy Grainger. 5 verses in all.

4-1

Score for solo voice and 6-part chorus with practice piano part. 15 pages, 12-stave paper, stitched into a purple cardboard cover.

Dated from October 1900 through August 5, 1909. Detailed datings for the composition of music and text appear on inside back cover.

4-2:1 to 28

Set of parts for 6-part mixed chorus, in various hands.

(n.d.)

women's highs x 11 men's 1st middles x 4
women's lows x 8 men's 2nd middles x 2
men's highs x 2 men's lows x 1

4-3:1 to 4

Sketches for Percy Grainger's adaptation of the text from the Kipling.

4 sheets. Poem begins: "Away by the lands of the Japanese."

4-4

Letter from Alma Harrison, 46, Cheyne Walk, S.W. to Percy Grainger, Dec. 14 [1912], commenting on his verses and suggesting amendments.

See also the version for piano solo in The Easy Grainger, dished up by Percy Grainger, Sept. 9, 1939, MG3/21:1.

MG3/5.

**AUSTRALIAN UP-COUNTRY SONG**

for unaccompanied mixed chorus.

5-1

Choral score. 2 pages, 10-stave ms. paper: Parchment Brand No. 9. Single leaf taped into a manila folder.


5-2

Photostat copy of chorus parts with ms. rehearsal piano accompaniment sketched in for engraving by Schirmer (Pl. no. 34782c) [c. 1929, 30] 4 pages.

**AWAY BY THE LANDS OF THE JAPANESE**

First line of the text of At Twilight, and an early form of the title for that work.

**THE BAFFLED KNIGHT**


**THE BAILIFF'S DAUGHTER OF ISLINGTON**

Nr. 11 of English Folksongs, for voice and piano, 1899. See "Early Settings of Folksongs and Popular Tunes" in Youthful Toneworks, MG3/102-7-2.

**BARBARA ALLEN**

Nr. 16 of English Folksongs, for voice and piano, 1899. See "Early Settings of Folksongs and Popular Tunes" in Youthful Toneworks, MG3/102-7-2.

See also Hard-Hearted Barb'ra (H)Ellen, MG3/30.

98
GROUP 3: Manuscripts: Original compositions and folksong settings.

MG3/6-1

THE BEACHES OF LUKANNON
version for voice and harmonium.
Single sheet, 13 staves. Dated at top "(1898)".
This page "written out, April 22, 1952."
See also Jungle Book Verses (1898), MG3/42; Jungle Book Cycle, MG3/43 and Kipling Settings, MG3/100-7:1 and MG3/100-7:4.

BIRTHDAY GIFT TO MOTHER (1893)

MG3/7.

BOLD WILLIAM TAYLOR
English traditional ballad dished up for man’s voice single, 2 clarinets, concertina (or harmonium or American organ) and 6 strings.
7-1
Score, "Room music dishup".
24 pages, 12-stave ms. paper. 6 double sheets loose in manila folder. Dated from 22.4.08 to 14.8.08. (Detailed datings given).
7-2:1 to 13 Set of instrumental parts, in Percy Grainger’s hand:
1. Bb Clarinet
2. A Clarinet
3. Piano
4. Concertina
5. Harmonium (to replace Baritone English concertina)
6. 1st Fiddle
7. 2nd Fiddle
8. Middle Fiddle
9. 1st Bass Fiddle
10. 2nd Bass Fiddle
11. Double Bass
12. Cover with sketch on front.
13. Carbon copy of text (found separately).

BONNIE GEORGE CAMPBELL
Nr.11 of Scottish Folksongs arranged for voice and piano (melody from "Songs of the North"), 1900.
See Scottish Folksongs, MG3/77.

BRIDAL SONG
First title for To a Nordic Princess. See MG3/93.


THE BRIDE’S TRAGEDY
from "Poems and Ballads" (3rd Series) by Algernon Charles Swinburne. Set for double chorus and orchestra.
8-1
Compressed full score.
77 pages, 12-stave ms. paper, stitched into a purple cardboard cover. The published chorus part is pasted at the top of each page.
Dated: "Composed and reworked as birthday and yule gifts for mother, July 1908, Yule 1909, Yule 1913. Scored August 1-23, 1914."
Subsequently published by Schott & Co., London [c.1914, Schott].
8-2
Choral and practice piano score.
25 pages, 12-stave ms. paper (G.S.M. Nr.845/12).
Dated: “Composed and reworked as birthday and yule gifts for mother, July 1908, Yule 1909 and Yule 1913.”
Copyright 1914 by Schott & Co., London.
Percy Grainger’s instructions to the engravers appear throughout.

8-3:1 to 21
Set of chorus parts (numbered individually)
(Percy Grainger’s hand and others):
Soprano x 6
Contralto x 5
Tenor x 4
Bass x 4
2nd chorus: Tenors and Baritones x 2

THE BRIDEGROOM GRAT
(Scotch Folksong)
Sketch for contralto, 2 viole, 3 celli, dated April 23, 1902.

BRIGHTON CAMP
or, The Girl I Left Behind Me
voice and piano, with text, copied out in Rose Grainger’s hand.
Page 8 of the Sixpenny Music Book, see MG3/83.

THE BRISK YOUNG SAILOR
Fourth movement of Lincolnshire Posy, see MG3/52.

BRISTOL TOWN
for piano solo in The Easy Grainger, see MG3/21:2.

THE BRITISH GRENADEIRS
Nr.5 of English Folksongs, for voice and piano, 1899.
See “Early Settings of Folksongs and Popular Tunes” in the Youthful Toneworks category, MG3/102-7-2.

CHILDHOOD WORKS:

9-1 "BIRTHDAY GIFT", TO MOTHER, 1893.

9-1-1 “Birthday gift and Klavierstück.”
(First composition)
Piano score & parts: Horn 1 and Canto; Horn 2 and Basso, Alto and Tennore. (6 loose sheets)
Paper No. 1:
Part 1: Overture
"Birthday Suite": Prelude, Air with Variation, Gigue.
Anthem 1
Anthem 2
Anthem 3 (end of Part the First)
(Part Two)?
Andante Largo Moderato
Anthem 4
Anthem 5
Paper No. 2
Song and Chorus
Chorus from Handel’s Messiah
Grandus Finale
"Pettete Finale" with Percy’s dedication.
Written for piano, 2 horns or trumpets, canto, alto, ten­
tore and Basso voices.
Paper 3: 1st part of “Klavier Stück”
GROUP 3: Manuscripts: Original compositions and folksong settings.

10 pages:
2 Sonatinas
3 Preludes.
Stitched (by Percy) into a cardboard cover. Title and painted decoration on front and birthday dedication on back. Found together with stitched fabric wrapping in which it seems to have been presented.

9-1-2 Page of pencil jottings of "bits round corners that don’t get photoed." (copied later)

CHILDREN’S MARCH:
"Over the hills and far away"

10-1 for piano (small piano solo) as published by Schirmer : 28270.
"Copyright, 1918, by Percy Grainger."
Single side of a single sheet.

10-2 for piano and military band.

10-2-1 Photostat positive copy of compressed score. The original manuscript was once in the Museum but was given to R. F. Goldman by Ella Grainger in 1963.


1. Flutes in C
2. Piccolo in C
3. Flutes in Db
4. Piccolo in Db \{not P.G.’s hand\}
5. Oboes
6. Bass Oboe
7. English Horn
8. Eb Clarionet
9. Solo Clarionet Bb
10. 1st Clarionet Bb
11. 2nd Clarionet Bb
12. 3rd Clarionet Bb
13. Alto Clarionet Eb
14. Bass Clarionet Bb
15. Bassoons
16. Contra Bassoon
17. Contrabass Sarrusophone
18. Soprano Saxophone
19. Alto Saxophone
20. Tenor Saxophone
21. Baritone Saxophone
22. Bass Saxophone
23. Solo Cornet
24. 1st Cornet
25. 2nd and 3rd Cornets
26. Horns in Eb 1 & 2
27. Horns in Eb 3 & 4
28. Bb Tenors 1 & 2 (not P.G.’s hand)
29. Trombones 1 & 2
30. Trombone 3
31. Bb Bass
32. Bb Baritone \{not P.G.’s hand\}
33. Euphonium
34. Tubas
35. String Bass
36. to 38. Percussion
39. Solo piano

**MG3/11.**

CLOG DANCE  
*(Handel in the Strand)*  
Cello part (in Percy Grainger’s hand?)

**MG3/12.**

COLLEEN DHAS  
*(The Valley Lay Smiling in Moore)*  
Setting of the above for room-music: guitar, 2? violins, viola, cello, flute and cor anglais, “at Dr. Frederick Sandby’s, Regstrup, Sonderjernlose, Denmark, summer 1904.”

12-1  
Score.
8 pages, 12-stave paper, 8vo format.  
Dated, last page, 18.10.04.

12-2:1,2  
2 single sheets (3 sides) labelled “Colleen Dhas—sketches?” by Percy Grainger.

12-3  
Flute part.

**MG3/13.**

COLONIAL SONG  
*(Sentimentals Nr.1)*  
for soprano, tenor, harp and band (orchestra).

13-1  
Compressed full score.
15 single-sided pages, with instructions to the engraver for the Schott edition (Fol. 22091). Some pages crossed out and rewritten. 8 double sheets. Stitched, but no cover.


“Copyright 1913 and 1914 by Schott & Co., London.”

13-1-2:1 to 37  
Orchestral parts—some in Percy Grainger’s hand, some in other copyists’ hands. For use in engraving Schott edition, c.1910. (Multiple string parts are numbered separately.)

1. Title page  
2. Piccolo  
3. 2 Flutes & Piccolo  
4. Oboes  
5. Clarinets  
6. Bassoons  
7. Horns in F  
8. Horns in F (not P.G.’s hand)  
9. Trumpets in A  
10. 3rd Trumpet in A  
11. Trombones  
12. Trombone 3 & Tuba  
13. Timpani & Cymbals  
14. Harps  
15. Piano  
16. to 21. Violin 1 x 6  
22. to 26. Violin 2 x 5  
27. to 30. Viola x 4  
31. to 34. Celli x 4  
35. to 37. Contrabassi x 3

13-1-3:1 to 41  
2nd set of orchestral parts, not in Percy Grainger’s hand. Possibly an earlier set, and showing an earlier form of the title as “Romance”.

102
GROUP 3: Manuscripts: Original compositions and folksong settings.

1. Flute 1
2. Flute 2 & Piccolo
3. Oboes
4. Cor Anglais
5. Clarinets
6. Bass Clarinet
7. Bassoon
8. Horns in F 1 & 2
9. Horns in F 3 & 4
10. Trumpets 1 & 2
11. Trombones 1 & 2
12. Trombone 3 & Tuba
13. Kettle-Drum
14. to 21. Violin 1 x 8
22. to 28. Violin 2 x 7
29. to 33. Viola x 5
34. to 38. Cello x 5
39. to 41. Basses x 3

13-1-4
Working score.
Published score of version for two voices and piano with scoring details marked in. (Together with parts and compressed score.)

MG3/13.

COLONIAL SONG
13-2
version for piano and military band.

13-2-1
Compressed full score (conductor).
8 pages, loose. No cover. Instructions to the engraver for Carl Fischer's U.S. Military Band Journal 270.
Dated, p.1: "Composed 1905-1912. Scored for military band, fall 1918."

13-2-2:1 to 34
Set of band parts, mainly in Percy Grainger’s hand, with instructions to the engraver for Carl Fischer's U.S. Military Band Journal 270. (Percy Grainger’s labelling of the parts is standardised in this list, as in the published parts. The alterations are noted in these parts.)

1. Db Piccolo
2. C Piccolo
3. Flutes
4. Oboes
5. Eb Clarinet
6. Solo Bb Clarinet
7. Clarinet 1
8. Clarinets 2 & 3
9. Alto Clarinet
10. Bass Clarinet
11. Bassoons
12. Contrabass Sarrusophone
13. Soprano Saxophone
14. Alto Saxophone
15. Tenor Saxophone
16. Baritone Saxophone
17. Solo Bb Cornet
18. 1st Bb Cornet
19. to 21. Bb Cornets 2 & 3 x 3
22. Horns in Eb 1 & 2
23. Horns in Eb 3 & 4
24, 25. Trombones 1 & 2 x 2
26, 27. Trombone 3 x 2
28. Baritone 2:
29. Baritone 3
30. Basses
31. String Bass
32. Timpani/Glockenspiel
33. Snare Drum, etc.
34. Harp/Piano

13-2-3
Published compressed full score of the orchestral version annotated for military band scoring.

13-2-4:1 to 27
Set of parts labelled "Grainger's band parts", some are in Percy Grainger's hand, some are paste-ups of published Schott parts. (Possibly an earlier set than MG3/13-2-2.)

1. Flute 1
2. Piccolo 1
3. 2 Oboes (published part)
4. Eb Clarinet
5. Solo Bb Clarinet
6. 7. Clarinets 1, 2/3
8. Bass Clarinet
9. Bassoon
10. Alto Saxophone
11. Tenor Saxophone
12. Baritone Saxophone
13. Solo Cornet
14. to 16. Cornet 1, 2, 3
17. Horns 1 & 2
18. Horns 3 & 4
19. Baritone
20. to 22. Trombone 1, 2 (published), 3
23. Eb Bass
24. Basses
25. String Bass (published)
26. Kettle-Drum & Cymbals (published)
27. Piano
(The pianist is instructed to play a blend of the printed harp and piano parts in Eb from the Schott orchestral version.)

13-2-5:1 to 11
Miscellaneous duplicate band parts, found in a separate envelope.

1. to 3. Clarinet 1 x 3
4. 5. Clarinet 2 x 2
6. Clarinet 3
7. 8. Clarinet 4 x 2
9. Basses
10. Euphonium (in P.G.'s hand)

See also Up-Country Song, for piano solo, in The Easy Grainger, MG3/21:3.

COME LASSES AND LADS
Nr.12 of English Folksongs, for voice and piano, 1899.
See "Early Settings of Folksongs and Popular Tunes" in the Youthful Toneworks category, MG3/102-7-2.

CORNSTALKS MARCH
early form of the title of "The Gumsuckers" March, Nr.4 of In a Nutshell Suite.
See the sketches for In a Nutshell Suite, MG3/39-1:15 to 17.
MG3/14.

**COUNTRY GARDENS**

14-1

version for two pianos, four hands.

14-1:1


14-1:2

Separate copy of Piano I part. (Piano I: easy, no stretches over a seventh.) "This copy not to be engraved."

MG3/15.

**CREEPING JANE**

(British Folk-Music Settings Nr.—)

English folksong collected (at Brigg, N.E. Lincolnshire; England, on July 28, 1906) from the singing of Mr. Joseph Taylor (of Saxby-All-Saints, N.E. Lincs.) and set for voice and piano. 3 pages (1 double sheet): Carl Fischer Monarch Brand paper No. 6-14 staves. Dated, p.1: "Set 1920-1921, New York City."

"Loving birthday gift to mother. July 3, 1921."

p.3: "Ended at "Duoart", Aeolian Hall, N.Y. City, June 28, 1901."

THE CREW OF THE LONG SERPENT

Seascape, for orchestra and for piano duet, 1898. In the Youthful Toneworks category, see MG3/102-1-1 to 102-1-4.

DANNY DEEVER

(Barrack-room Ballads)


See also Ella's Miscellany, MG3/103-8.

MG3/16.

**DEATH-SONG FOR HJALMAR THUREN**

Requiem for baritone solo, mixed chorus and orchestra. Based on several Faeroe Island folksongs and a Norwegian Kaempveise. 16-1

Sketches of ideas for various sections of the work with descriptions of how it was to be filled out and completed.

A 2-stave short score. 6 pages. 12-stave ms. paper: (GS) No 2 (NY) Dated variously (1914-1916). The whole being a "Loving Yule-gift to Mother, December 1917."


16-2

Draft notes for "Foreword".

DEDICATION

"1st and 2nd Edition" 1901, for voice and piano. In the Youthful Toneworks category, see MG3/102-2.

MG3/17.

**DER STANDER EN LIND**

(Danish Folksong Settings Nr.1).

Collected and noted from the singing of (Frø) Ane Jensen, Gjedsø, Tem Parish, Jutland, Denmark by E. T.
Kristensen and P. A. Grainger on August 25, 1922. Set by Percy Grainger for women’s high voice (single or chorus) or soprano saxophone and various instruments, September 3, 5, 6, 1922, Xia. “Yule-gift, December 1922, to the memory of my beloved mother.” Written out, Victoria Hotel, Kragerø, Norway, September 19, 1922.

**17-1**
Compressed score.
4 pages, 10-stave ms. paper (Carl Fischer Monarch Brand Nr.1a).

**17-2:1 to 3**
Enclosures in 17-1: 2 sheets of notes on the text and tempo markings; musical sketch. 1 sheet is the verso of the Rechnung from Kristiansens Hotel, 14/9/22.

**17-3**
*(Der stander en Lind i min Faders Urtegaard)*
2nd copy of the compressed score “Written out, October 12, 1922, Gjovik”.
4 pages, 12-stave ms. paper (B.C. No. 2), double leaf folded.
“...this copy with love to Balfour from Percy and with thanks for the oversetting help on the Tvedestrand-Atendal trip of September 20, 1922.” Gift to H. Balfour Gardiner from Percy Grainger. Came to the Museum in 1950.

See also *The Power of Love* of which this is an earlier title.

**MG3/18.**

**DOLLAR AND A HALF A DAY**
*(Sea-Chanty Settings Nr.2)*
Two versions of a Capstan or Windlass Chanty set for men’s voices: 5 single voices, refrain chorus and accompanying chorus.

**18-1**
Choral and practice piano score.

**18-2**
Enclosed in 18-1, a sketch draft of “page 2” of the Schirmer ed. 30652. Stamped March 1, 1922. Gives the two versions of the melody as noted from the singers by Percy Grainger and the details of their collection. Some notes on the text are also given: variant forms and pronunciation.

**18-3:1 to 3**
Percy Grainger’s ms. copies of 4 of the vocal parts:
1. Refrain chorus: mainly baritones
2. Accompanying chorus: 2nd highs
   1st lows
3. Accompanying chorus: 2nd lows

**DRINK TO ME ONLY**

**DROWNED**
*Nr.6 of Scottish Folksongs*, arranged for voice and
piano, 1900.
See *Scottish Folksongs*, MG3/77.

**DUBLIN BAY (SAILOR'S SONG)**
1st movement of *Lincolnshire Posy*, see MG3/52.

**MG3/19.**

"THE DUKE OF MARLBOROUGH" FANFARE
(British Folk-Music Settings Nr.36)  
(The British War-mood grows.)

19-1 Single leaf of writing paper with title details. Dated March 5-6, 1939, Miami, Florida, U.S.A.

19-2:1 to 6 "Original set of parts" in Percy Grainger's hand. Incomplete set:
1. Trombone 2 4, 5: Basses x 2
2. Trombone 3 6: Basses (Tubas)
3. Euphonium

The Tuba part is dated "Battle Creek, March 24, 1939." Subsequently published by Schott.

19-3 Single side of a single sheet of pencil sketches dated March 5(?), 1939. (In the same envelope, some sketches for *The Merry King* (?), also dated March 5. See MG3/60-1.)

Ms. parts for Alto and Tenor Saxophones are together with dieline prints of the instrumental parts. See MG3/5-2:17, 18.

**EARLY ONE MORNING**
Nr. 13 of *English Folksongs*, for voice and piano, 1899. See "Early Settings of Folksongs and Popular Tunes" in the *Youthful Toneworks* category, MG3/102-7-2.


**MG3/20.**

**EASTERN INTERMEZZO**
for two pianos, four hands.

2 piano score. 5 pages, 12-stave ms. paper : 2 double leaves folded and stitched together. No cover. Engraver's marks throughout. (Subsequently published by Schirmer : 31139.)

Dated, p.1: "Composed for small orchestra, 1898 or 1899, Frankfurt-am-Main, Germany. Dished up for 2 pianos, July 15-16, 1922, Chicago, U.S.A."

Final page dated "Hotel La Salle, Chicago, July 16, 1922."

20-2 for piano solo.

4 sides, 12-stave ms. paper : double leaf folded. Engraver's marks throughout. (Subsequently published by Schirmer : 31138.)

Dated, p.1:"Dished up for piano solo July 15-16, 1922, Chicago, U.S.A."

Final page dated "Hotel La Salle, Chicago, July 16, 1922."

**MG3/21.**

**THE EASY GRAINGER**
for piano and other keyboard instruments. 
(The Pith of Grainger—his main melodies, main
themes, characteristic harmonies and form-unfoldments presented by the composer without technical difficulties for children, music-lovers, students of harmony, students of composition.)

Foreword by D. C. Parker and notes on each piece by Grainger.

Contents:

1. **At Twilight**
   - Single side, single leaf.
   - Originally composed for mixed chorus, late 1900.
   - Dished up for *The Easy Grainger*, September 9, 1939.

2. **Bristol Town**
   - Single side of a single leaf.
   - Sung by Mr. Henry Burstow, Horsham. Collected by Miss Lucy E. Broadwood. Printed in *Journal of the Folk-song Society* No. 4 (1902).
   - Sketch for setting by Percy Grainger 19.11.06.
   - Copied Jan. 20, 1929.

3. **Up-Country Song** [Colonial Song]
   - Single side of a single leaf.
   - Tone-wrought 1905.
   - Dated: “Stugburga, Komöte, July 24, 1932.”

4. **Early One Morning**
   - for Harmonium duet.
   - Single side of a single leaf.
   - Bars 1-9 set September 24, 1939, White Plains.
   - Bars 10-20 set October 16, 1901 (Frankfort?).
   - Harmonies titivated September 25, 1939.

5. **Hard-Hearted Barb’ra Helen**
   - Single side of a single leaf.
   - Sung by Mr. James Hornsby, of Crosby, Scunthorpe, North Lincolnshire, England, July 30, 1906.

6. **“Lullaby” from Tribute to Foster**
   - 2 sides, single leaf.
   - Originally composed for 5 solo voices, mixed chorus, musical glasses and orchestra 1913-1914.
   - Dished up for piano solo.
   - Dished up for *The Easy Grainger*, July 1932.
   - Dated “Stugburga, Komote, Roslagen, Sweden, July 24, 1932.”
   - Note dated Sept. 20, ’43.

7. **One more day, my John**
   - 2 sides of a single leaf.
   - Originally sketched for male chorus and harps.
   - Dished up for piano solo.

8. **The Rival Brothers**
   - for piano, four hands.
   - 3 sides of a double leaf.
   - Dished up for piano, 4 hands, July 11-12, 1932.
   - Dated, final page: “July 11-12, 1932, Segeltorp, Sweden.”

9. **Tiger, Tiger**
   - Single side of a single leaf.
   - Originally composed for unaccompanied male choir, March 24, 1905.
Dished up for The Easy Grainger, September 7, 1939.

10. Walking Tune
2 sides of a single leaf.
Originally composed for wind 5-some, 1904.
Dished up for piano solo, 1911.
Dished up for The Easy Grainger (piano duet), 1939.

11. Near Woodstock Town
(Dieline print)
Single side of a single leaf.
Set 1903, slightly revised 1951.
Dated June 8-10, 1951, White Plains.

12. The Rival Brothers
for piano solo. (Dieline print)
2 sides of a double leaf.
Dated September 24, 1943, Springfield, Mo.

MG3/22.

ENGLISH DANCE

22-1
Rose Grainger’s ms. copy of Percy Grainger’s English Dance (1st version).
Full score for orchestra: unfinished.
15 pages. Oblong format.
Dated, according to Percy Grainger’s insetted note:
“copied before Australian tour 1908-9? Given to von Glehn’s for safe keeping 1914?
Given to the Grainger Museum by Jane von Glehn, June 11, 1947.”

22-1-2
(1st scoring) (for orchestra—no organ in this version)
Full score. 60 pages. 26-stave ms. paper, 47 x 36 cm, stitched into a red cloth-on-cardboard cover. No date.
Percy Grainger in his note in the revised score says that the composition and original scoring were done between 1899 and 1909.
On the fly leaf of this score are pasted the programmes of the 1st and 2nd performances. The 1st performance was given by the Beecham Symphony Orchestra at The Palladium, London, Sunday February 18 (1912—Percy Grainger’s date is correct). The 2nd performance was given at the Balfour Gardiner concerts at Queens Hall, London, by the New Symphony Orchestra, Percy Grainger conducting, on May 1st, 1912. Percy Grainger notes that the scoring for this performance was “much altered” and pencil alterations appear throughout the score. Other corrections and amendments have been made in red pen.

22-1-3
(for orchestra and organ)
Labelled a “scoring sketch”. Consists of the published score of the version for 2 pianos, 6 hands, cut up and pasted on blank sheets, which are then bound into a book.
Scoring details are noted in hand. Inside the front cover is a hand-written draft of the expanded program notes.
21 pages. Dated 1924 (last scoring).

22-1-4
(for orchestra and organ)
Full score of the re-scored 1924-5 version.
46 single-sided pages, sheets of 14-stave ms. paper joined to give 27-28 staves. 71.5 x 28.5 cm. Loose
sections stitched together between an improvised cardboard cover. Used for engraving of Schirmer edition 33378. Stamped June 22, 1927. [c.1924, P.G.]


Each page is then individually annotated with the date and place of its completion: in this case in hotels and on trains, starting at the El Veraro Hotel, W. Palm Beach, Florida, on March 3, 1925, moving through Georgia to White Plains, then off again through Pennsylvania, Connecticut, Michigan, Indiana, Chicago, Wisconsin, Illinois, and ending back at Chicago on April 4, 1925.

This style of annotation—where each page is dated separately—is a characteristic feature of Grainger's manuscripts (though of course it does not appear in the engraved score). It gives a vivid insight into his work methods: the enforced fragmentation, his capacity for work in snatches "on the road".

Details of the 1st performance (of this version) are noted inside the front cover: 17th Chicago North Shore Music Festival, May 26, (1925 or 1926?) Evanston, Illinois. Percy Grainger conducting. The 1st performances in Chicago were on April 9 and 10, 1926, Percy Grainger conducting the Chicago Symphony Orchestra.

22-1-5:1 to 59

Titled "English Dance No. 1" for orchestra (no organ). Set of orchestral parts for the first version of the score (and incorporating the revisions from that score). [Possibly in Isabel du Cane’s hand. Compare the parts for Hill-Song II, MG3/33-3.]

1. Small Flute
2. Flute 1
3. Flute 2
4. Oboe 1
5. Oboe 2
6. English Horn
7. Eb Clarinet
8. Bb Clarinet 1
9. Bb Clarinet 2
10. Bb Clarinet 3
11. Bass Clarinet
12. Bassoon 1
13. Bassoon 2
14. Contra Bassoon
15. Horns 1 & 2
16. Horns 3 & 4
17. Horns 5 & 6
18. Cornet 1
19. Cornet 2
20. Cornet 3
21. Trombone 1
22. Trombone 2
23. Trombone 3
24. Euphonium
25. Bass Tuba
26. Timpani
27. Glockenspiel
28. Cymbals & Side Drum
29. Harp
30. to 37. Violin 1 x 8
GROUP 3: Manuscripts: Original compositions and folksong settings.

38. to 44. Violin 2 x 7
45. to 50. Viola x 6
51. to 55. Cello x 5
56. to 59. Double Bass x 4

22-1-6:1 to 30 Set of parts for "English Dance for orchestra and organ", from which score was compiled for publication by Schirmer (rescored 1924-1925 version). Mostly not in Percy Grainger's hand.
1. Piccolo
2. Flutes 1 & 2
3. Oboes 1 & 2
4. English Horn
5. Eb Clarinet
6. Clarinets 1 & 2
7. Bass Clarinet
8. Bassoons 1 & 2
9. Double Bassoon
10. Horns 1 & 2
11. Horns 3 & 4
12. Trumpet 1 in C
13. Trumpets 2 & 3 in C
14. Trumpet 1 in Bb
15. Trumpet 2 in Bb
16. Trumpet 3 in Bb
17. Trombone 1
18. Trombone 2
19. Trombone 3
20. Euphonium
21. Tuba
22. Timpani (P.G.'s ms.)
23. Percussion (dieline print off P.G.'s ms.)
24. Piano (dieline print off P.G.'s ms.)
25. Organ (P.G.'s ms.)
26. Violin 1
27. Violin 2
28. Viola
29. Cello
30. Double Bass

22-1-7:1 to 25 3rd set of miscellaneous parts labelled "band parts".
1. Bass Clarinet
2. Euphonium
3. Bass Tuba
4. Kettle Drums

Parts labelled "not required, new parts":
9. to 14. Horns 1, 2, 3, 4, 5, 6
15, 16. Cornets 2, 3
17. to 19. Trombones 1, 2, 3
20. Violin 1 x 1
21. to 23. Violin 2 x 3
24, 25. Viola x 2

See also Ella's Miscellany, MG3/103-6: 1 to 3.
Three parts dated June 1, 1920.

MG3/22. ENGLISH DANCE

22-2:1,2 version for 2 pianos, six hands.
1. Piano I part (1st pianist)
2. Piano II part (2nd & 3rd pianist)
The parts are dated May 13-22, 1921.
Subsequently published by Schott: 4175, in 1924.

Piano I: 16 pages. 14-stave ms. paper (Carl Fischer Monarch Brand No. 6). 4 double leaves and a single leaf. Unstitched, in a paper cover.

Piano II: 26 pages. Same ms. paper. 7 double leaves.

Enclosures in above:
3. Note: this is one of the last pieces practised by Rose Grainger before her death. She played 2nd pianist. Her pencil marks appear in the 2nd pianist part.
4. Letter from Percy Grainger to the publisher, Mr. Volkert, asking him to ensure that the engravers do not soil the part, because of its sentimental association with his mother.

ENGLISH DANCE No. 4
"Old Little English Dance"
(not the same as English Dance)
for orchestra : 2.2.2.2, 2 horns and strings. Score. 10 pages. 20-stave ms. paper: C. A. Klemm A. No. 6, 3 double leaves glued into a brown paper cover.
Final page: July 17th, 1899.

ENGLISH FOLKSONGS
26 settings, for voice and piano, of popular old English songs, seemingly from Augener's The Minstrelsy of England.
Dated late January, 1899.
See "Early Settings of Folksongs and Popular Tunes" in the Youthful Toneworks category, MG3/102-7-2.

ENGLISH WALSE
for orchestra.
Score (unfinished).
5 pages, 24-stave ms. paper : 3 double leaves.
Dated, p.1: November 12, 1899. (Commenced scoring November 3, 1901.)
p.5 dated November 10, 1901.
Percy Grainger's later label on pages after p.1 gives the title as English Waltz.
Later incorporated in Youthful Suite.

ENGLISH WALTZ
(Last movement of Youthful Suite, for orchestra) version for two pianos, four hands.
1. Piano I part: 7 pages. 12-stave ms. paper. 2 double leaves stitched together.
2. Piano II part: 6 pages. 12-stave ms. paper.
2 double leaves stitched together.

EVAN BANKS
Nr.2 of Three Songs to verses by Robert Burns, for voice and piano, 1898.
This setting dated November 1, 1898.
Verso, a setting of Willow, Willow, for voice and piano, dated November 2, 1898.
See Youthful Toneworks, MG3/102-8-10.
GROUP 3: Manuscripts: Original compositions and folksong settings.

FADIR OG DOTTIR
see Father and Daughter.

FAIR YOUNG MARY (MAIRI BHAN OG)
Nr.7 of Scottish Folksongs, arranged for voice and piano, 1900. See Scottish Folksongs, MG3/77.

THE FALL OF THE STONE
Sketch (no date) (1903?), p.11 of Sixpenny Music Book, see MG3/83.
(Kipling Settings Nr.16), chorus and piano score dated January 20 & 22, 1924. See Kipling Settings, MG3/100-1-1.
"Blind-eye" lead-line score.
See Kipling Settings, MG3/100-1-2.
Sketch-score (for 1st movement of Jungle Book Cycle) dated April 28, 1957.
See Jungle Book miscellanea, MG3/43:25.

MG3/25.

FATHER AND DAUGHTER
(FADIR OG DOTTIR)
(Settings of Dance-Folksongs from the Faeroe Islands Nr. -)

25-1
Full score.
22 pages, 26-stave ms. paper, 47 x 35 cm, bound into red cloth-on-cardboard cover. No date. Text underwritten in Faerøsk, English and German.
Used for engraving the Schott edition. Instructions to engravers appear.
Enclosed is the programme from the 1st perfomance: at the Balfour Gardiner Choral and Orchestral Concerts, First Series, First Concert, Wednesday, March 13, 1912, with the London Choral Society and the New Symphony Orchestra, Percy Grainger conducting.

25-2
Piano score (for rehearsal only).
6 pages, 12-stave ms. paper (3 double sheets folded), no date, but front cover is labelled "Fagge, Queens Hall"—probably done for the 1912 performance.
(Mr. Arthur Fagge was conductor of the London Choral Society.)

25-3:1 to 27
Set of choral parts, not in Percy Grainger's hand.
1st chorus:
1. Women's Highs
2. to 4. Women's Lows x 3
5. 6. Men's Highs x 2
7. 8. Men's 1st Middles x 2
9. 10. Men's 2nd Middles x 2
11. 12. Men's Lows x 2
13. 1 sheet, end of piece, 1st chorus all parts.
2nd chorus:
14. 15. Women's 1st Highs x 2
16. 17. Women's 2nd Highs x 2
18. to 21. Women's Lows x 4
22. Men's Highs x 1
23. Men's 1st Middles x 1
24. 25. Men's 2nd Middles x 2
26. 27. Men's Lows x 2

25-4:1 to 5
5 sheets of instructions to the copyists regarding choral and instrumental parts.
(Enclosed in choral parts.)

25-5:1 to 3 Paste-ups of 3 published chorus parts with Percy Grainger's writing in of the German text and performance cues.

THE FIRST CHANTEY

Sketch for a setting for "single Baritone (highish) along of which instruments and chorus (men's)" dated June 12-13, 1903, pp.13-14 of the Sixpenny Music Book, see MG3/83.

FISHER'S BOARDING HOUSE
Orchestral piece based on . . .
In the Youthful Toneworks category, see MG3/102-7-5.

GANGES PILOT
Setting for baritone voice and piano.
Dated Nov. 12-13, 1899.
Together with The Widow's Party.
See Kipling Settings, MG3/100-2.

MG3/26:1,2 GAY BUT WISTFUL
(Nr. — of "In a Nutshell Suite")
Sketch. 2 separate double leaves, no date.
See also In a Nutshell Suite, MG3/39.

THE GIRL I LEFT BEHIND ME
Alternative title for BRIGHTON CAMP, transcribed by Rose Grainger, p.8 of the Sixpenny Music Book, see MG3/83.

Nr.10 of English Folksongs, for voice and piano, 1899. See "Early Settings of Folksongs and Popular Tunes" in the Youthful Toneworks category, MG3/102-7-2.

GRACEFUL TUNE

MG3/27.

27-1 GREEN BUSHES
version for orchestra.
(Dance tune collected in Somerset by Cecil J. Sharp. Set for band by Percy Grainger.)

27-1-1 Full score, "1st version".
Complete from p.1 to p.17 and from p.42 to p.51 (the end).
The middle section (p.24 to p.36) is fragments only: loose sheets of manuscript with photostat alternative copies duplicating ms. pages. 5 unnumbered pages follow p.36.
Dated, p.1: "begun 16.11.05.", then each page dated and place-named, from Svinklov, 6.9.06 to Upper Cheyne Row, 19.9.06.

27-2 (reduction for 2 pianos)
27-2:1 ms. part labelled by Percy Grainger: "1st piano, player 1." "Woodwind, brass and drum parts on 2 pianos." 14 pages (unnumbered) of M. Crymble Ltd.'s 6d Manuscript Music Book No. 1—12 stave, open.
Dated, final page: bars 1 to 590 in Belfast 2.2.07, bars...
GROUP 3: Manuscripts: Original compositions and folksong settings.

MG3/28.

590 to end, S.S. “N. J. Fjord”, North Sea, 6.3.07.

**GRETTIR**

**GRETTIR THE STRONG**

Sketch for opening of *Grettir Overture.*

Single phrase, bass clef, written on the back of some Schott notepaper.

Dated September 27, 1921.

See also Sea-Song, MG3/79.

MG3/29.

**HANDEL IN THE STRAND**

Piano “short score”.

3 sides of pencil jottings (1 double sheet). Dated March 25, 1930.

See also Clog Dance, MG3/11.

MG3/30.

**HARD-HEARTED BARB’RA (H)ELLEN**

English Folksong sung by Mr James Hornsby (of Crosby, Scunthorpe, N.E. Lincolnshire, England) in 1906, noted down and freely arranged for voice and piano by Percy Grainger.

Voice and piano score.

6 pages, 12-stave ms. paper (Parchment Brand No. 3).

1 double leaf, plus single leaf taped on. No cover.

Detailed instructions on inflection and pronunciation are given to the singer.

Dated, final page: “composed February 11-12, 1946, Lyon & Healey’s, Chicago. Written out February 13, 1946, Victoria Hotel, Chicago.”


MG3/31.

**HARKSTOW GRANGE**

2nd movement of *Lincolnshire Posy*, see MG3/52.

**HARVEST HYMN**

version for elastic scoring.

Set of parts, variously titled *Harvest Time in Sweden, Harvest Song,* and *Harvest Hymn.* (*Harvest Time in Sweden* seems to have been the original title.)

The parts are a mixture of manuscript copies in Grainger’s hand, in other copyists’ hands, and photocopy copies of Grainger’s ms.

Datings: the piano score is dated (composition dates): Begun 1905. Ended July 30 (Segeltorp)—August 3 (Kungsholm) 1932.

Scored for elastic scoring (Kungsholm) August 4-5, 1932. The parts are dated December 1932, January 1933, White Plains. String parts revised January 1933.

Manuscript parts in Grainger’s hand:

1. Bassoons
2. Trombone
3. Piano
4. Violin 1
5. Violin 2
6. 7. Viola x 2
Manuscript parts in other copyists’ hands:
10. Horn
11. Harmonium
12. Violin 1
13. to 15. Violin 2 x 3
16. Viola
17. Cello 1

Photostat copies of Grainger’s manuscript:
18. 19. Flute x 2
20. Oboe
21, 22. Clarinets 1, 2
23. Bass Clarinet
24, 25. Horn x 2
26, 27. Trumpet x 2
28. Trombone
29 to 34. Violin 1 x 6
35, 36. Violin 2 x 2
37. Cello 1
38. Cello 2
39, 40. Double Bass x 2

An envelope of ms. fragments, notes and jottings.
1. 2. 2 sheets of notes for elastic scoring versions.
3. Draft for elastic scoring versions.
4. 5. Carbon copies of typed-up list of elastic scoring versions.
6. Title only of oiano solo dish-up.
7. 8. Two manuscript fragments.
10. to 15. Scraps of cut up photocopy.
17. Blank ms. scrap.

HARVEST SONG
HARVEST TIME IN SWEDEN
Alternative earlier forms of title of Harvest Hymn, see MG3/31 above.

HILL-SONG I (also HILL-SONG No. 1)
for room-music 22-some (23-some at will).

Final scoring of the Full Score, as subsequently published by Universal Edition Nr.7442—the edition number appears on page 1.
78 pages, 26-stave ms. paper: Protokoll Schützmarke No. 8a (J.E. & Co.). Possibly not in Grainger’s hand.
Instructions to the engraver, in German, appear throughout.
Pages separated and placed loose in a manila cover.

HILL-SONG II (also HILL-SONG No. 2)
“Tone-wrought March 16, 1901-August 20, 1907. Re-scored June 18-28, 1921.”

“Full Score, 1929.”
for 12 wind instruments, cymbal, harmonium, reed organ and piano.
18 single-sided pages, 16-stave ms. paper, 44.5 x 28 cm, stitched into cardboard cover.
Final page dated “June 28, 1929 at Delius’s, Grez sur Loing, Seine et Maine, France.”
Inside the front cover is a programme for the first performance: at the Festival of British Music, Royal Hall, Harrogate, July 25th, 1929. Conductors were Basil Cameron and Roger Quilter.

33-2
Scoring very slightly revised 1911, 1940, 1942, 1946.”
Conductor’s full score of the 1946 revision, for 23 or 24 solo wind instruments and cymbal, or band, or symphony orchestra instruments.
(This the basis of the Leeds Music Corporation 1950 publication?)
22 single-sided sheets. Ms. paper pasted up to make a large format 20-stave, 61 x 30.5 cm score. No cover. Each page dated separately: mostly at sea, New York to Sweden, August through September 1946.

33-3:1 to 44
Set of ms. parts; original parts copied by Isabel Du Cane, and “used at Percy Hall, Percy St., Tottenham Crt. Rd., London, 1911.” (Percy Grainger’s note), and some later parts copied by Percy Grainger, 1940, 1942, 1946 and 1948.
[Note: the Du Cane parts are labelled Hill-Song No. 1—this has been altered to “II” by a blue crayon stroke. A note, also in blue crayon “(1st scoring)” has been added but partly erased. On each part is stuck a typed note:
Grainger Hill-Song II
(a) for 23 (or 24) wind instruments and cymbal or
(b) for military band or
(c) for part of the Symphony Orchestra (complete woodwind section, 2 trumpets, 2 horns, cymbal, 2 or more violas, 2 or more cellos, 1 or more double basses).
On the du Cane parts appear other notes in Percy Grainger’s hand concerning the use of ad. lib. and substitute instruments.
Du Cane parts, “used 1911”:
   1. 2. Flute 1, 2
   3. to 5. Oboe 1, 2, 3 (ad. lib.)
   6. English Horn
   7. Eb Clarinet
   8. to 10. Clarinet 1, 2, 3 (ad. lib.)
   11. 12. Bass Clarinet 1
   13. Soprano Saxophone
   14. Alto Saxophone
   15. Tenor Saxophone
   16. Baritone Saxophone
   17. 18. Cornet 1, 2
   19, 20. Horn 1, 2
   21, 22. Bassoon 1, 2
   23. Double Bassoon
Grainger parts dated 1940 & 1942:
   24. Flute 3 (substitute part)
   25. to 28. Clarinet 3, 4, 5, 6 (substitute parts)
   29. Alto Clarinet (substitute part)

30, 31. Horn in Eb 1, 2 (substitute parts)
39. Cymbal

*Grainger parts dated 1946:*
32. to 34. Trombone 1, 2, 3 (band performance only)
35. Baritone (band performance only)
36. Euphonium (band performance only)
37, 38. Tuba 1, 2 (band performance only)

Also here are dieline print-offs of string parts, from Percy Grainger’s ms, dated 1948:
40, 41. Viola 1, 2
42, 43. Cello 1, 2

Wind ensemble, band, and symphony orchestra versions were subsequently published by Leeds Music Corporation, New York in 1950.

33-3:44 Enclosure with parts:
Letter from Percy Grainger to Mr Eugene Weintraub, April 20, 1949, concerning publication of score and parts.

33-4:1 to 4 Pipe organ part
4 sheets of sketches: musical jottings and notes for registration.

33-5 Sketches for rescoring, dated 8.9.12.
4 pages of pencil jottings (double leaf).

33-6 Sketch for Reed organ and Harmonium parts, dated June 20, 1929.
2 sides of a single leaf of pencil jottings.

MG3:34.

**HILL-SONGS I & II**
version for two pianos; four hands.

34.1
*Hill-Song I*
2 piano score.
32 pages, 14-stave ms. paper: Carl Fischer Monarch Brand No. 6.
Dated, p.1: “dished up for 2 pianos, March 25-May 5, 1921 in New York City and in railway trains and on tour in U.S.A."
Each page is individually dated and placed.

34:2
*Hill-Song II*
2 piano score.
11 pages, 14-stave ms. paper: Carl Fischer Monarch Brand No. 6.
Dated, p.1: “Dished up for 2 pianos, August 21-23, 1907 at Svinklov.”
The two scores are taped together and stitched into a manila folder. This manuscript was used for engraving the Schirmer edition: 30463. [c.1922, P.G.]
Enclosed is a single sheet of instructions to the engraver concerning the cover design, foreword and layout of music.

**HJALMAR OG ANGANTYR**
See *The Rival Brothers*, MG3/75.

**HOERMAENDENE PAA HELGELAND**
Overture.
Sketch for the style of . . .
or for *Sea-Songs* style, or *Grettir the Strong* overture. see MG3/79.
THE HUNT IS UP
Nr. 20 of English Folksongs, for voice and piano, 1899.
See "Early Settings of Folksongs and Popular Tunes" in the Youthful Toneworks category, MG3/102-7-2.
Sketch for unison men's voices, clarinets, bassoons, horns, trumpets and strings. No date (1901?).

THE HUNTER IN HIS CAREER
version for piano solo.

HUNTING SONG OF THE SEEONEE PACK
Kipling Choruses (from the Jungle-books) No 1 for 5-part men's chorus, unaccompanied.

A-HUNTING WE WILL GO
Nr. 14 of English Folksongs, for voice and piano, 1899.
See "Early Settings of Folksongs and Popular Tunes" in the Youthful Toneworks category, MG3/102-7-2.

I'M SEVENTEEN COME SUNDAY
for mixed chorus and brass band.
Score of the brass band accompaniment (with a single lead-line of chorus part).
King's Rd., Chelsea address for return. Instructions to copyist and other comments appear throughout.
Dated. Final page : 19.3.06.
MG3/38. THE IMMOVABLE DO

38-1 version for mixed chorus alone or with organ, or strings, or orchestra, or band, or other groups.
Choral score.
9 pages, 10-stave ms. paper: Parchment Brand No. 9, stitched into a manila folder.
Dated: "composed: begun 1st ½ of 1933, ended October 24, 1939."
This copy dated Theresa Hotel, Harlem, March 12-15, 1940 and White Plains, May 16-17, 1940.

38-2 version for piano solo.
4 pages.
A paste-up of manuscript and dieline print-off.
Used as basis of Schirmer edition: 38978 [c.1940]
Stamped July 12, 1940. This dish-up dated July 9-10, 1940. Some engraver's marks appear.
Ms. sketches, notes and jottings with dieline prints of Tailpiece material. See MG9/8-6:1,2, 8-10.

MG3/39. IN A NUTSHELL SUITE
for orchestra.

39-1:1 to 17 “Scoring sketches”
1. Pastoral sketch—not labelled. "7 minutes". 8 pages, 2 double sheets.
2. Arrival sketch, 10 pages, 3 double sheets.
3. Unnumbered, unlabelled sketch, 1 double sheet found following 2.
5. Pastoral sketch, dated 1916 (10 pages).
6. Arrival sketches, 4 pages, double leaf.
7. March, Piano I bottom.
8. Pastoral, Piano.
9. Graceful Tune (Gay but Wistful), 14 pages.
10. to 12. 3 unidentified single sheets.
13. Scrap off bottom of piano part.
15. to 17. Sketch draft for program notes for "1st performance" gives title of Gamsuckers March as Cornstalks March.

39-2:1 to 3 Orchestral piano solo part, to be played with orchestra or a second piano (orchestral reduction). 2-piano version of 3 of the 4 movements.
1. Arrival Platform Humlet
14 pages pasted up ms. GS NY Nos. 2. & 4.
Ms. used for Schirmer edition: 26945.
Copyright 1916 by Percy Grainger. No other dates.
Instructions to engravers throughout.

2. Gay but Wistful
(Schirmer: 26945)
13 pages, 10 and 12-stave ms. paper GS NY Nos. 1 & 2.

3. Pastoral
(Schirmer: 26945)
26 pages, 12-stave ms. paper GS NY No. 2.
Dedicated to Cyril Scott.
Percy Grainger's note: Lotta (Mrs. Williston Hough) 517 West 117th St., New York City owns the original ms. of the 2 piano ed. of Nr.4 "Gumsuckers" March.

See also entries under Arrival Platform Humlet, MG3/3, and Pastoral, MG3/69.

**MG3/40.**

**IN DAHOMEY**
Cakewalk Smasher using tunes from Darkie Comic opera "In Dahomey" by and tunes from Pryor's (blanks not filled in).
Piano solo score—not in Percy Grainger's hand (?) (could be his youthful script cf. Hill-Song I).
14 pages, 12-stave ms. paper.
Dated, final page: "Prompted by Williams & Walkers Darkies Co. performance of "In Dahomey" and begun summer 1903. Written down Christchurch N.Z. 1.3.09.
Tamworth N.S.W. 5.5.09.
Adelaide S.A. and at sea, late in May, '09.
Ended Aden harbour, 12.6.09.*

**IRISH FOLKSONG**
Setting for 5-part mixed chorus (no text), 32 bars on final page of the ms. score of The Three Ravens.
Percy Grainger labels the envelope "Irish Tune from County Derry . . . (original ms.) 1902."
See MG3/91-1.
[Irish Folksong an early form of the title of Irish Tune . . . ]

**MG3/41.**

**IRISH TUNE FROM COUNTY DERRY**
for women's voices accompanied by a few instruments and harmonium (or orchestra and pipe organ).
(British Folk Music Settings Nr.—)

41-1 Vocal and harmonium score (also conductor's score).
9 pages, various types of ms. paper, pasted up.
Subsequently published by Schirmer, 8vo Edition No. 7407.

41-2: 1 to 4 Enclosed: 4 sheets of "notes".
41-2:5, 6 Enclosed: 2 chopped up reference copies of the printed score.

41-3 Photostat copy of chorus and harmonium score [p.2-3 missing] with handwritten instructions to engravers and some ms. alterations.
7 loose sheets: pp.4 to 10.

41-4: 1 to 38 Set of instrumental parts in various forms:
2. Ms., other hands.
3. Photocopies of Percy Grainger's manuscript.
4. Paste-ups involving ms. and photocopied material.
5. Paste-ups involving ms. and publishing material.
Ms., Percy Grainger's hand:
1. Bb Clarinets 1, 2 & 3 (1 part)
2. Bass Clarinet
3. Eb Horn & alternatives (as in published parts)
4. Bb Trumpet alone
5. Bb Trumpet & alternatives (1 part)
6. Euphonium & alternatives

7. Piano
8. Violin I
9. Violin II
10. Violin III
11. Viola & alternatives
12. Viola alone (dated 1929)
13. Cello & alternatives
14. Double Bass & alternatives

Ms., in other hands:
15. to 18. Violin I x 4
19. Cello
20. Violin II

Photocopies of Percy Grainger’s manuscript:
21. Bass Clarinet
22. Eb Horn & alternatives x 3 (22a to b)
23. Euphonium x 4 (23a to d)
24. Violin I x 8 (24a to g)
25. Violin II x 8 (25a to g)
26. Violin III x 8 (26a to g)
27. Viola x 2 (27a)
28. Cello & alternatives x 1
(Duplicates in this group being exact, multiple copies are indicated by letters.)

Paste-ups involving photocopy and ms:
29. Euphonium & alternatives x 1
30. Violin I, II, & III, & alternatives x 1
31. to 34. Cello & alternatives x 4
35. Double Bass & alternatives x 1

Paste-ups involving ms. and chopped up published material:
36. Violins III & IV
37. Pipe Organ
38. Draft of title/heading for publication.
Some parts used for performance and some prepared for publication (Schirmer 1937).
(One part is dated 1929.)

IT WAS A MAID OF MY COUNTRY
Nr.21 (22) of English Folksongs, for voice and piano, 1899.
See “Early Settings of Folksongs and Popular Tunes” in the Youthful Toneworks category, MG3/102-7-2.

JOG ON, JOG ON
Nr.20 (21) of English Folksongs, for voice and piano, 1899.
See “Early Settings of Folksongs and Popular Tunes” in the Youthful Toneworks category, MG3/102-7-2.

JOKES TO THE FAIR
Nr.15 of English Folksongs, for voice and piano, 1899.
See “Early Settings of Folksongs and Popular Tunes” in the Youthful Toneworks category, MG3/102-7-2.

(JUNGLE BOOK VERSES)
Verses from Jungle-Book, by Rudyard Kipling, (set) for men’s voices, 4-part, without accompaniment.
13 pages, 12-stave ms. paper : C. A. Klemm C. No. 4.
8vo chorus format. 3 double sheets loose in a brown paper cover.

MG3/42.
Contains 4 settings:

"To Miss Wolfe".

**JUNGLE BOOK CYCLE**
11 movements from Kipling’s *Jungle-Book* for voices and instruments in various combinations.

(An envelope of miscellaneous material found together with envelopes containing dieline material of the Full Scores and Instrumental Parts of all movements.)

1. Dieline transparencies of Full Score of *The Only Son*, Kipling Settings Nr.21. This score dated September 1952. 2 pages. In glazine envelope on which is written “NO”.
2. 2a. 2 photocopies of soprano solo part of *The Only Son*. 2 pages. No date.
3. to 5. 3 tear sheets from published choral music.
7. Title heading for *Mowgli’s Song Against People* 11th movement of Jungle Book Secle. (sic).
9. Playing instructions for Jungle Book Cycle (a particular instrument, unnamed—which plays only in No. 10).
10. 11. Empty glazines.
15. 1st part of note “To Conductors” for Jungle Book Cycle.
18. Harmonium part for *The Inuit*.
23. Information for heading of 6th movt. of Jungle Book Cycle.
29. Title heading for *The Beaches (sic) of Lukannon*.
30. 31. Two tear sheets from published choral settings.
32. Scrap of background information for title heading.
33. Title heading and score layout for *The Fall of the Stone*, K.S. Nr.16.
34. An envelope of clippings of title headings of various movements (8 pieces).
35. Text of *The Only Son*.
36. Scoring details for Jungle Book Cycle.
[Items 34 to 36 were found in envelope with photostat copy of 1904 score of *The Fall of the Stone.*]
Also enclosed in the envelope was correspondence relating to publication matters in connection with (Jungle Book Cycle?) and related material:
37. Bass vocal part of *Tiger, Tiger*—cut up published score.
39. Scoring sketch of *The Beaches of Lukannon*.
40. Letter from Schott to Percy Grainger, dated Aug. 21, 1957, confirming his understanding of sizes. “Please go ahead and prepare things.”
41. Sample of music with typed text (*Tiger, Tiger*).
42. Short program note to *English Dance (A Tally of English Energy)*.
43. Sheet giving details of format of Kipling Choruses, etc.
44. Letter from Schott to Percy Grainger, dated Aug. 27, 1957, saying typewritten text may not come out with sufficient density. 3 unpublished Jungle Book numbers to be same size as choruses. Why not get better glasses?
45. Ink sketch with typed text sample (*Tiger, Tiger*).
46. Bass part of *Tiger, Tiger* and *The Only Son*, 8vo format, dieline transparency.
47. Envelope containing Grainger’s sketch of sizes as referred to in Schott letter Aug. 21, 1957.
48. Detail for title heading.
49. Biographical note.
50. 50a. Schott’s list of choral works in print.
51. Topline of p.3 of sketch of *The Only Son*. Dieline print.
52. 2nd line of above?
53. Empty Schott envelope.
54. Top part of *Tiger, Tiger* published score.
55. Heading of Clarinet 1 part of *The Fall of the Stone*.
56. to 70. Scraps: empty envelopes with jottings, portions of cut-up transparency, bars 1-28 of *Lukannon*.
71. An envelope of cut up scraps.
72. Letter from Schott to Percy Grainger, dated July 29, 1957, re. preparation of material, costs, share of
GROUP 3: Manuscripts: Original compositions and folksong settings.

73. Sample of Schott choral publication.
74. Letter from Willy Strecker, Schott, Mainz to Percy Grainger, dated 31 August, 1957, re *Youthful Rapture* and other things. (German).
75. Title design details.
76. Dieline score, fragment dated Feb. 16, 1947.
77. Letter from Schott (Max) to Percy Grainger, dated August 6, 1957, re USA copyright.
78. 78a. Two blank applications for copyright renewal.

**JUNGLE BOOK CYCLE**

Harmonium part.
In *Kipling Settings*, see MG3/100-8.

*The Only Son* (10th movement).
Set of parts: dieline print of vocal score with ms. instrumental part added. Dated 1947.
See MG9/9-3-3:1 to 17.

**JUTISH MEDLEY**

version for piano solo.
13 pages, 12-stave ms. paper (AL No. 6), stitched into a manila cover.
Dated: "set for piano, October-November 1927, using earlier room-music sketches."
Subsequently published by Schirmer: 33617, in 1928.
This copy has markings and corrections for the engraver.
Note on front cover to "Mr. Reese, Urgent: Try to get this out in February 1928."
Scoring sketches for the version for orchestra.
1. 2 double leaves dated November 29-December 1, 1927. (pages 3, 4, 5).
2. Inserted single leaf dated "latish November, 1927."
3. 8 pages, 14-stave ms. paper. (Pages numbered consecutively.) No date.
4. Inserted single leaf, 12-stave paper, no date.

**THE KEEL ROW**

Sketch for chorus, orchestra and whistlers dated October 19, 1901.

Alternative title for *Smiling Polly*, transcribed by Rose Grainger from Thompson’s "200 Country Dances, 1765". No date (1903?). P.7 of the *Sixpenny Music Book*, see MG3/83.

**KLAVIER CONCERTO** (sic)
of 1896.
See *Youthful Toneworks*, MG3/102-8-3, 4.

**KLAVIER QUARTETTE**

Unfinished. [1897]
See *Youthful Toneworks*, MG3/102-6-5.

**KLAVIERSTÜCK I**

2 sides of a single leaf of 12-stave ms. paper (380a)
stitched into a fly leaf cover.
datings: "Composed 6/97" (June, 1897).
The title page is dated 27.10.97 and signed "George Percy Grainger". It is also autographed by John H. Grainger and dated 29/11/97. On page 1 is written a dedication: "To my dearest father wishing him many happy returns of the day, with love from his loving son Percy Grainger, Oct. 27, 97."

45-2
2nd "Fair" (?) copy of I Klavierstück.
4 sides of a double sheet stitched into a cardboard cover.

45-3:1,2
Enclosures in 45-2: correspondence between Grainger, Schott and a Mrs. Bray regarding the purchase of the ms. of Klavierstück, dated 7th and 16th April, 1930.
1. Letter
2. Receipt

MG3/46.

KLAVIERSTÜCKE
(two movements) of 1898.
I Con moto
4½ pages, 12-stave ms. paper (380a).
Dated May 15, 1898.
II Allegretto ma tranquillo
pp.5 and 6.
Has been taped over by Percy Grainger, but the last page remains uncovered.
Dated May 19th.

KLEINE VARIATIONEN-FORM
(based on Bj. Bjornson's "Blossom's Weihnachtsfahrt" from "Thron" (Kleine Erzählungen).)
Score for small orchestra, 1898.
See Youthful Toneworks, MG3/102-7-6.

MG3/47.

KNIGHT AND SHEPHERD'S DAUGHTER
version for piano solo.
(British Folk-Music Settings Nr.18)
6 pages, 12-stave ms. paper: Gs. No. 2.
2 double leaves stitched together. Ms. used as the basis of Schirmer's edition : 28523. Stamped July 26, 1918.
Dated: "set February 8, 9, 10, 1918 [copyright 1918, P.G.]."


"LADS OF WAMPFRAY" MARCH
for brass and reed band.

48-1
Full score.
48 pages, 24-stave ms. paper : A.L. No. 18.
Stitched into a brown paper cover with title and birthday dedication to mother on the front.
Following the last page of the score are a series of rescorings of pages 33 (end of p.33 with cut to p.41), 17 through 20, 43, 46 and 47.
Dated, p.1: "Birthday gift to Mother, 3.7.05."
(Came to Museum in 1938.)

48-2:1,2
Rescoring sketches.
Dated on envelope, February-March 1937.
1. Single side of 14-stave paper: sketch for bars 324 to 394 (mainly the flute part).
GROUP 3: Manuscripts: Original compositions and folksong settings.

2. Single side of 18-stave paper, unlabelled.

48-3:1 to 6
A folder of sketches and jottings.
1. Program note and "To Band-masters".
2. Sketch of part for tin whistles or flutes.
3. Scoring sketch.
4. 1st flute part.
5. Timpani part.

48-4:1 to 10
Second folder of sketches and jottings.
1. Clarinet passages.
3. Tenor Saxophone part.
5. Bars 244-257, dated 1937.
6. Unidentified (verso Shepherd's Hey, piano solo).
7. "page 24" bar 200-215 (verso bars 50ff.).
8. 1st Alto Saxophone part.
10. Published choral score of Ballad version.

MG3/49.

THE LADS OF WAMPHRAY
Border ballad for men's chorus and band.

49-1
First score (incomplete?: to bar 121).
23 pages.
The score is divided vertically in half so as to be in 2 books, 1 book containing the upper half, the other containing the lower.

49-2:1 to 12
Enclosed in the same envelope as 49-1:
1. Original plate of the vocal part.
2. Copy of the text in Rose Grainger's hand.
3. to 12. Various scoring sketches.
Some are dated: (8) — 1906
(11-12) — 1904.

49-3
Band score.
(No chorus parts in this score, but since the "tune" is missing, it is presumably the accompaniment. A bigger line-up of instruments is involved than was in the first score.)
26 pages, 26-stave ms. paper, stitched into a white paper cover.
Dated: "Began, 5.12.04. Coulson St., Chelsea —
Ended, 25.10.07, "Old Bull" Hotel, Blackburn, Lancs."
Detailed composition dates appear on the inside flyleaf.

MG3/50.

THE LADS OF WAMPHRAY
for men's chorus and orchestra (or 2 pianos).

50-1
Chorus and 2-piano score.
15 pages, 16-stave single sided ms. paper stitched into a brown mottled paper cover, 43.5 x 28 cm.
"Composed December 5-20, 1904 in London. Vocal and piano score as birthday gift, in memory of my beloved mother, July 3, 1925, Chicago."
This score used for engraving Schirmer 8vo chorus edition 7132 : 32397, 1925. Stamped July 28, 1925.

50-2
Chorus and piano part (1st piano part as it appears in Schirmer's 8vo chorus edition No. 7132). The chorus part is a photocopy of an earlier version but
annotated and to some extent revised for this version. The piano part is added in manuscript. No dates.
12 pages, 12-stave ms. paper (4 double leaves) stitched into a brown paper cover.

50-3:1,2
(The Lads of Wamphray March)
2-piano version.
2 sheets of pencil jottings. No date.

50-4:1 to 6
Miscellaneous sheets.
1. Sketch of piano I accompaniment.
   2 sides of single leaf of 12-stave ms. paper, no date.
   Some jottings for piano II.
2. Sketch for piano II part.
   2 sides of single leaf of 12-stave ms. paper, no date.
Further sketches (not identified):
3. 2 double staves, piano writing, half a sheet.
4. 2 sketches dated June 22, 1925. Pasted up single sheet.
5. Half a sheet: 2 double staves dated June 22, 1925.

50-5:1 to 6
Set of chorus parts: manuscript; hectograph prints with manuscript cues and alterations; photostat copy.
1. Bass I (ms.)
2. 1st Tenor (Hektograph with ms.)
3. 2nd Tenor (Hektograph with ms.)
4. 1st Baritone (Hektograph with ms)
5. 2nd Baritone (Hektograph with ms)
6. Photostat copy.

Enclosed a photostat copy of Night Song in the Jungle.
No date.

THE LAND OF THE SEAL?
Sketch dated April 23, 1902.

THE LEATHER BOTTEL
Nr.3 of English Folksongs, for voice and piano, 1899.
See "Early Settings of Folksongs and Popular Tunes" in the Youthful Toneworks category, MG3/102-7-2.

LEEZIE LINDSAY
Nr.8 of Scottish Folksongs, arranged for voice and piano, 1900. See Scottish Folksongs, MG3/77.

MG3/51.
51:1 to 5
Sketches.
2. Unidentified sketch.
3. to 5. 3 sheets of test passages for clarinets, graded for difficulty.

MG3/52.
52-1
Sketch version for wind band.
(British Folk-Music Settings Nr.34)
52-1-1:1 to 4
Scores for five of the six movements (nr.3 is missing) bound separately in manila folders.
1. Dublin Bay (Sailor’s Song)
GROUP 3: Manuscripts: Original compositions and folksong settings.

Compressed score.
11 pages, 12-stave ms. paper: M.M. No. 4. Some instructions to the engraver and the editor appear throughout. (Subsequently published by Schott in 1940.)

2. Harkstow Grange (narrating local history)
Compressed score.

3. The Brisk Young Sailor (returned to wed his true love)
Compressed score.

4. Lord Melbourne (War Song)
Compressed score.
11 pages, variously pasted up. Dated inside front cover: this version . . . worked out and scored, March 3-4, 1937 . . . is the root-form . . . but this root-form closely follows sketches for a setting for chorus, organ and brass dating from 1909, 1910 and 1912. (The melody is a variant of “The Duke of Marlborough” Folksong.)

5. The Lost Lady Found (Dance Song)
Full score.
11 pages, 20-stave ms. paper: (Carl Fischer Monarch Brand No. 23). No date.

Enclosures with 52-1-1:
1. Handwritten draft of program note. 9 pages.
2. 2a. Letter to the editor re. publication, dated July 1, 1938 — carbon copies.
3. Pencil notes on performance of Nrs.3 and 5.
4. Pencil note on Lincolnshire dialect.
5. Title details of English dialect dictionary.
7. 8. Musical sketches. (7) is on the back of a telegram from Edith and Sparre Olsen dated 8/7-39.
9. Note on dialect.
10. 11. Title details, Nrs.2 and 3.
12. Note on other pieces.
13. 13a, b. Goldman Band program June 21, 1937 with program note.
14. Chopped up printed program note.

Enclosures with 52-1-3: 1 to 6 (version for military band)
Compressed scores for all 6 movements (found in parts parcel and inside manila folder labelled No. 3 Rufford Park Poacher (Poaching Song) — probably the one missing from the other set.) This is a revised rewriting of the compressed scores as for publication by Schott: 5009 in 1940.
1. Dublin Bay
4 pages, double leaf, dated a hotel and train in Sweden, July 1939.
2. *Harkstow Grange*
   2 sides, dated Hotel Excelsior, Stockholm, July 6, 1939.

3. *Rufford Park Poacher*
   10 pages (taped into cover — the other movements are loosely inserted).

4. *The Brisk Young Sailor*
   4 pages, dated, Bandak Turist Hotell, Dalen, Telemark, July 13-14, 1939.

5. *Lord Melbourne*

6. *The Lost Lady Found*
   6 pages dated Societetshus, Heslingfors, June 29-30, 1939.

52-1-4:1 to 3 Enclosures in 52-1-3:
1. Program note
2. Copyright clearance
3. Price list

52-1-5:1 to 35 Complete set of band parts in Percy Grainger’s hand.
“Corrected for publication” (Schott: 5009, in 1940.)
Parts dated 1937.
1. Piccolo
2. Flutes
3. Oboes
4. English Horn
5. Eb Clarinet
6. to 8. Bb Clarinet 1, 2, 3
9. Eb Alto Clarinet
10. Bass Clarinet
11. Bassoons
12. Double Bassoon
13. Soprano Saxophone
14. Alto Saxophone 1
15. Alto Saxophone 2
16. Tenor Saxophone
17. Baritone Saxophone
18. Bass Saxophone
19. to 21. Cornet 1, 2, 3
22. 23. Eb. Horns 1 & 2, 3 & 4
24. Trombones 1 & 2
25. Bass Trombone
26. Baritone
27. Euphonium
28. Tubas
29. Cymbals & Bass Drum
30. String Bass
31. Tuned Percussion
32. Side Drum (Photocopy of 29)
33. Kettle-Drum
34. Program note roneoed
35. Program note printed

52-1-6:1 to 10 An envelope of scoring sketches.
2. Bassoon II part for *Rufford Park Poachers* version B.
4. to 7. Trombones I, II; Tubas, Baritone, Bass Trom-
bone parts of Lord Melbourne.

8. to 10. 3 sheets of unidentified sketches.

52-1-7:1 to 16

A folder of scraps of instrumental parts for the 3rd movement, Rufford Park Poachers. A mixture of manuscript by Grainger, ms. by other copyists, blue prints and publisher's proof copies.

Ms. in Percy Grainger's hand, parts in preparation, dated Oct. 1937:

1. Scoring sketch bar 46ff.
2. 3rd Bb Clarinet, version A.
3. Reed Organ.
4. Eb Baritone Saxophone, version B.
5. Tubas, version A.
7. to 12. Unidentified scraps of ms. parts.
14. Photocopy of 1st Bb Clarinet, version A.
15. Blue print photocopies of ms. parts, 26 scraps: (1) to (26).
16. Publisher's proof copy of Bass Drums and Cymbals part.

MG3/52.

LINCOLNSHIRE POSY

52-2

version for two pianos, four hands.

52-2-1:1 to 6

Scores of the six movements separately. "Dished up for 2 pianos, 4 hands, by the composer, late in 1937 and early in 1938."
This copy used for engraving the Schott edition: 5085 [c.1940, P.G.].

1. Dublin Bay
   2 sides, single sheet.
2. Harkstow Grange
   2 sides, single sheet, dated "S.S. Mariposa, Aug. 4, 1938".
3. Rufford Park Poachers (2 versions)
4. The Brisk Young Sailor
   3 pages, double leaf, dated "S.S. Mariposa, July 26, 1938".
5. Lord Melbourne
   4 pages, double leaf, dated "S.S. Mariposa, Aug. 2-4, 1938".
6. The Lost Lady Found
   4 pages, double leaf, dated "Moorhead, Minn. Feb. 15, and train Minneapolis-Chicago, Feb. 16, 1938."

52-2-2:1 to 14

Parts for the version for 2 pianos, 4 hands. Dated October 1937.

1. Dublin Bay: Piano I.
2. 3. Dublin Bay: Piano II x 2 copies.
4. Harkstow Grange: Piano II.
5. Rufford Park Poachers: Piano I, pencil sketch.
9. The Brisk Young Sailor: Piano I.
10. The Brisk Young Sailor: Piano II.
11. Enclosed, a note on The Lost Lady Found.
12. Lord Melbourne: Piano I.
13. Lord Melbourne: Piano II.
14. The Lost Lady Found: Piano II.

LORD MAXWELL’S GOODNIGHT
Sketch for voice and piano, dated 1904-1913.

LORD MELBOURNE
5th movement of Lincolnshire Posy, see MG3/52.

MG3/53.

LORD PETER’S STABLE-BOY
(Danish Folk-Music Settings Nr.1)
for elastic scoring (4 single instruments up to massed orchestra).

53-1
Full orchestral score.
11 pages, 12-stave ms. paper : AL No. 6, variously pasted up. 5½ single sheets loose in a manila folder.
Subsequently published by Schirmer: 34825, in 1929.

53-2:1 to 14
Set of instrumental parts prepared for publication, comprising manuscript in Grainger’s hand; paste-ups of ms. and photostat copies; photostat copies. ms. in Grainger’s hand:

1. Piano 4 hands
2. Double Bass
3. Pipe Organ
4. Kettle-Drums
5. Trumpet & Soprano Saxophone in Bb
6. Bb Clarinet
Paste-ups of manuscripts and photostat:
7. Horn in F, in Eb and Alto Saxophone in Eb
8. Trombone, Euphonium, Tenor Saxophone in Bb
9. Piano 2 hands and compressed score (4 pages)
Photostat copies:
10. Harmonium
11. Violin I
12. Violin II
13. Viola
14. Cello

53-3:1 to 11
Enclosures with 53-2:
1. to 3. Title details
4. to 7. Ms. scraps
8. to 11. Photostat scraps

53-4:1 to 10
2nd set of parts.
ms. in Percy Grainger’s hand:
1. Horns in F
2. Trombone 1
3. Harmonium
ms. in another hand:
4. Harmonium
GROUP 3: Manuscripts: Original compositions and folksong settings.

*Photostat of Percy Grainger's ms.:
5. Piano 2 hands, dated April 22, 1927.*

*Photostat duplicate copies of string parts:*
6. 6a-e Violin I x 6
7. 7a-d Violin II x 5
8. 8a,b Viola x 3
9. 9a,b Cello x 3
10. 10a,b Double Bass x 3

**THE LOST LADY FOUND**
6th movement of *Lincolnshire Posy*, see MG3/52.

**MG3/54.**

**THE LOST LADY FOUND**
(British Folk-Music Settings Nr.32 )
for mixed voices accompanied by room-music
or small orchestra.

54-1
Full orchestral score.
21 pages, 18-stave ms. paper: AL No. 12,
stitched into a manila folder.
Datings: (Dates for "Begun" and "First sketched"
not entered.) "Sketch-scored, 8.10.10 and
13.10.10; scored, early December 1910, and
10-11. 12.10."

54-2
Enclosed in 54-1, a dieline print of the piano part
dated 1938.

**THE LOVE SONG OF HAR DYAL**
- Setting for voice and piano dated September 12,
1901.
In the *Youthful Toneworks* category, MG3/102-2.

**MG3/55.**

**LOVE VERSES FROM "THE SONG OF SOLOMON"**
for mixed chorus and small orchestra.

55-1
Compressed full score.
12 pages, 14-stave ms. paper (Carl Fischer
Monarch Brand No. 6).
Dated, p.1: "Composed late 1899 and early
1900."

55-2:1,2
Enclosure in 55-1:
1. Translation of the text.
2. Covering letter to Percy Grainger from Frank
Kasschau of the Glee Club of Nutley, New Jersey
(no date), undertaking to perform the work and
asking for it to be ready by January 27th.

55-3
Vocal and piano score.
8 pages, 12-stave ms. paper (Schirmer Style No.
2), stitched into a manila folder. The vocal parts
are pasted in cut-outs from the privately printed
"1st edition".
Subsequently published by Schirmer, 8vo
choruses No. 7539 : 35498, in 1931.

55-4
Vocal score.
4 pages, 12-stave ms. paper (Schirmer Style No.
2), stitched into a manila folder.
Copyrighted by Percy Grainger in 1931.

55-5
Pencil sketch enclosed in 55-4.
LUCANNON or LUKANNON
See The Beaches of Lukannon, MG3/6-1;
Kipling Settings, MG3/100-7:1, 4;
Jungle Book Verses, MG3/42;

LULLABY FROM “TRIBUTE TO FOSTER”
version for piano solo.
19 pages.
Carefully annotated for the performer, with a
foreword outlining the history of the piece and the
materials used. “Hints to Performers”, a pasted in
page.
Dated: “Original version begun in 1913. Piano
piece worked out summer of 1915 in N.Y. City.
Loving birthday gift for mother, July 3, 1914 and
July 3, 1916.” Subsequently published by
Schirmer : 27231, in 1916.
Dished up for The Easy Grainger, see MG3/21:6.

MAIRI BHAN OG
See Fair Young Mary.

MARCH
Early form of the title of Northern March, see
MG3/102-5.

MARCHING SONG OF DEMOCRACY
for mixed chorus, orchestra and organ.
Full orchestral score.
GS
27 pages, 36-stave paper (NY No. 14. Made in
Germany). Stitched into green cloth on card-
board cover. Many conductor’s marks. 54 x
36 cm.
Dated, p.1: “Composed summer 1901, Yule
1908, summer 1915. Finally scored summer
1915, Spring and Summer 1916, Spring 1917.”
Detailed dating and placing of 1st origin of the
musical ideas appears on page D facing p.1.
Each page also separately dated
p.A. “This final full score as Birthday Gift to
Mother for July 3, 1917, from her ever more and
more loving and adoring son.”
pp. B & C contain program note and instructions
re the tuneful percussion.
Inside fly leaf is pasted the program of the 1st
performance: Worcester Music Festival Worces-
ter, Mass. Thursday Oct. 4, 1917 by the Festival
Chorus, Orchestra and organ conducted by Dr.
Arthur Mees.

Ms. vocal parts.
“used at Mrs. Weichman’s choir’s 2 rehearsals of
the work (early Spring 1916?) prior to engraving
the vocal score.”
1 set of 4 parts in Percy Grainger’s hand:
1. Sopranos
GROUP 3: Manuscripts: Original compositions and folksong settings.

2. Altos
3. Tenors
4. Basses

The remainder not in Percy Grainger's hand (but cf. the copyist of The Warriors parts):
5. to 7. Sopranos x 3
8, 9. Altos x 2
10, 11. Tenors x 2
12. Basses

57-1-3:1 to 20 "Old" set of ms. orchestral parts, "(used in Frankfurt, etc."
1. Piano (II)
2. Harps
3. to 8. Violin I x 5
9. to 12. Violin II x 4
13. to 15. Viola x 3
16. to 18. Cello x 3
19, 20. Bass x 2

Some possibly in Percy Grainger's hand, others not.

57-1-4:1 to 4 Found separately, in green box in storeroom, an envelope labelled "Marching Song of Democracy, extra percussion parts (old ones). The envelope contained ms. percussion parts. Percy Grainger's hand for writing but another hand for music copying, parts of:
1. High Staff Bells
2. Steel Marimba
3. Low Staff Bells
4. Notes on percussion parts (4 sheets)
   (including list of ms. parts sent to Universal)

57-2 version by the composer for wind band.

57-2-1 Conductor's (compressed) score.
31 pages, 12-stave ms. paper (Passantino Brand Music Writing Book, No. 7).

57-2-2 Full score: "Elsie Bristow's mss".
28 pages, ms. staves pasted on to single side of long blank sheets of paper. 75 x 28.5 cm., unbound.
Sheets loose in brown paper wrapping.

MG3/58.
MARY THOMSON
(British Folk-Music Settings Nr.—) for 4 mixed voices or mixed chorus.

58-1 Vocal score.
Paste-up of photostat copy of the vocal parts with ms. keyboard (rehearsal) part added. No date. 5 pages. Pasted on to blank sheets and placed in a manila folder.
Enclosed in 58-1:
Photostat copies of Grainger’s manuscript of 4 vocal parts.

**DAS MEERES GEHEIMNIS**
See *The Secret of the Sea*, in the *Youthful Toneworks* category, MG3/102-7-3.

**THE MEN OF THE SEA**
for voice and piano.
Copied by Isobel Du Cane, 31.1.1922.
With *Northern Ballad* in the *Kipling Settings* category, MG3/100-4.

**THE MERCHANTMEN**
59-1
Full score:
15 pages.
Full score complete pp.1-2 and p.15 only.
Pages 3 to 14, chorus parts only.
Dated, p.1: Dec. 18, 02.
p.2: Dec. 7, 02.
p.15: Jan. 9, 1903.

Enclosures in 59-1:
1. Sheet of revisions and alternative ideas for
   *The Merchant Men*, dated “Yule-gift, Mother, with fond, 1909.” Pages numbered 16, 17, 18, as well as (1), 2, 3.
2. Sheet, numbered (19), of a sketch for vocal parts.

**MERCIFUL TOWN**
Setting for voice and piano (1899?).

**THE MERRY KING**
60-1
Scoring sketch dated “March 5, Miami.”
The year is probably 1939. (Together with sketches for *The Duke of Marlborough Fanfare*, dated March 5, 1939, Miami.)

60-2:1,2
Sketch titled *It’s a Merry King of Old England*, for piano solo.
2 single sheets (3 sides) in pen and pencil.
The pen-written section is dated Pevensey, July 15-16, 1936.

60-3
Single page of piccolo part, not in Percy Grainger’s hand.

60-4
Sketch for title, and list of versions.
Single side, 1/2 sheet.
ms. piano part of version for piano and 9 wind instruments. Together with dieline prints of wind parts. See MG9/14:1.

**THE MERRY WEDDING**
“Acme” Manuscript Music Book labelled “Merry Wedding sketches.” Contains 36 pages of pencil jottings with some indication of text layout and
GROUP 3: Manuscripts: Original compositions and folksong settings.

61-2:1 to 9
ms. vocal parts.
One set in Percy Grainger's hand:
1. Soprano
2. Alto
3. Tenor
4. Bass
5. Baritone solo
(cf. Marching Song of Democracy vocal parts.)

MG3/62.

MINE WAS THE WOMAN TO ME DARKLING I FOUND HER
Voice and piano sketch, no date. 2 sides of a single leaf.

[See also The First Chantey, of which this is the text.]

MG3/63.

MOCK MORRIS
(Room-Music Tit-Bits Nr.1)

63-1
Score.
The title was changed when the piece was set up for engraving.
Dated, final page: 4.6.10.

63-2
Enclosed in 62-1: letter from Percy Grainger to mother, 1.7.10, with birthday greetings and talk about the piece.

63-3
Sketch titled "Always merry and bright".
2 sheets. Dated 19 May, 1910.

63-4
Undated pencil sketches.

63-5
Paste-up of Violin Solo Conductor part for Schott edition (2 sheets).

MO NIGHEAN DHU
(MY DARK-HAIRED MAID)
arranged for chorus and piano as Nr.14 of Scottish Folksongs, 1900. See Scottish Folksongs, MG3/77.

MG3/64.

MOLLY ON THE SHORE

64-1
version for string 4-some.

64-1-1
Score.
13 pages, 12-stave music book with a brown paper cover. Dated, p.1 and cover: "Birthday gift, Mother, 3.7.07." Pasted over is the date of beginning, "2.6.07".
For engraving, the title design has been pasted on the top of page 1 and instructions to the engraver appear throughout.

64-2
version for military band.

64-2-1:1,2
Full score.
In two books: (1) containing "top half of score"; (2) containing "lower half of score." 26 pages (in each).
Dated, opposite final page: "Sketch scored for military

band (February?) and March, 1920, in trains. Scored
for military band, 1920, in Salt Lake City (April), Los
Angeles, Cal. (April), Barstow, Cal. (April 20-27),
Denver, Colorado (May 5, 6, 7, 1920)."

64-2-2 Enclosed in 64-2-1, a single sheet of instructions to the
抄写员。

64-2-3

Conductor’s compressed score.
14 pages, 12-stave ms. paper (Carl Fischer Monarch
Brand No. 4). Unbound. Stamped 21948.
Dated, p.1: “Set for string 4-some, summer, 1907.
Scored for military band, spring, 1920.” No date on this
copy (1920?).
(Subsequently engraved by Carl Fischer.)

64-2-4:1 to 37

Set of band parts, not in Percy Grainger’s hand (but cf.
64-2-5, which are probably spare duplicates).
Stamped 21948. (for the Carl Fischer published ver­
sion?)
1. Db Piccolo
2. Flutes in C
3. Oboes
4. Eb Clarinet
5. Solo Bb Clarinet
6. to 8. Clarinet 1, 2, 3
9. [new part combining Clarinets 2 & 3]
10. Eb Alto Clarinet
11. Bass Clarinet
12. Bassoons
13. Contrabass Eb Sarrusophone
14. Solo Bb Cornet
15. to 17. Cornet 1, 2, 3
18. [new part combining cornets 1 & 2]
19. Soprano Saxophone
20. Alto Saxophone
21. Tenor Saxophone
22. Bass Saxophone
23. to 25. Eb Horns 1, 2, 3 & 4
26. to 28. Trombone $ 1, 2, 3
29. to 31. Trombone ?•• 1, 2, 3
32. Baritone (treble)
33. Baritone (bass)
34. Timpani
35. Percussion
36. Basses
37. String Bass

64-2-5:1 to 9

Extra parts for military band in the same hand as 64-2-4.
1. to 3. Clarinet 1 x 3
4. 5. Clarinet 2 x 2
6. Clarinet 3
7. Clarinet 4
8. Side Drum, Bass Drum & Cymbals
9. Basses

64-3

version for orchestra.
64-3-1:1 to 22

Set of added parts needed (i.e. in addition to the origi­
nal 4 string parts) for theatre orchestra, in Percy
Grainger’s hand. No date.
1. Piccolo
2. Flutes
3. Oboes

138
GROUP 3: Manuscripts: Original compositions and folksong settings.

4. Clarinets
5. Bassoons
6. 7. Horns 1 & 2, 3 & 4
8. Cornets
9. Trombones 1 & 2
10. Trombone 3 and Tuba
11. to 13. Kettle-Drums & Percussion x 3
14. Celeste
15, 16. Resonaphone x 2
17. to 19. Double Basses x 3
20, 21. 2 proof copies of Schott published Double Bass part also here — labelled in Percy Grainger's hand.
22. Title heading

64-3-2:1 to 10 Set of wind and brass parts in another hand:
1. Flutes
2. Oboes
3. Clarinets
4. Bassoons
5. to 8. Separate parts for Horns 1, 2, 3 and 4
9, 10. Separate parts for Trombone 3 and Tuba.

64-4 version for piano solo.
(British Folk-Music Settings Nr.19)
12 pages, 12-stave ms. paper (GS No. 2)
NY
p.2 is a "foreword". Not bound.
Subsequently published by Schirmer : 28524 in 1918.

64-5 version for two pianos, four hands (Percy Grainger's setting).

64-5:1,2 Parts for Piano I and Piano II.
Piano I: 5 loose pages, 12-stave single sided ms. paper.
Dated August 10, 1947 and August 11, 1945 (sic).
Piano II: 6 pages, 12-stave single sided ms. paper.
Dated August 9 and 10, 1947.
Subsequently published.

MG3/65. MORNING SONG IN THE JUNGLE
for small mixed chorus.

65-1 Score.
4 pages, 16-stave ms. paper in a brown cover, deco-
rated with title and birthday dedication.
Dated 14-20.6.05. "Birthday-Greeting Mother 3.7.05."

65-2:1 to 25 ms. vocal parts, in several hands, mostly not Percy Grainger's.
In one hand:
1. to 7. Women x 7
8. to 10. Men x 3
In at least 3 other hands:
11. to 14. Women's High x 4
15. to 20. Women's Low x 6
21. Men's High x 1
22. Men's Middle x 1
23, 24. Men's Low x 2 (23. possibly in Rose Grainger's hand)
25. Separate part (possibly in Percy Grainger's hand)
labelled "Beigel's part".

139
MO RUN GEALDILEAS
See My Faithful Fond One.

MOWGLI'S SONG AGAINST PEOPLE
Full score for mixed chorus and some instruments, dated 1903. See Kipling Settings, MG3/100-3-1.
Vocal and piano score, dated 1924. See Kipling Settings, MG3/100-3-2.
Last movement of Jungle Book Cycle, sketches for the scoring revision of 1956. See Kipling Settings, MG3/100-3-3.

MY DARK-HAIRED MAID
See Mo Nighean Dhu, in Scottish Folksongs, MG3/77.

MY FAITHFUL FOND ONE
(MO RUN GEALDILEAS)
Nr.10 of Scottish Folksongs, arranged for voice and piano, 1900. See Scottish Folksongs, MG3/77.

MY LODGING IS ON THE COLD GROUND
Nr.8 of English Folksongs, for voice and piano, 1899. See "Early Settings of Folksongs and Popular Tunes" in the Youthful Toneworks category, MG3/102-7-2.

MY LOVE'S IN GERMANY
for mixed voices, dated 1903. pp.4-7 of the Sixpenny Music Book, see MG3/83.

NEAR WOODSTOCK TOWN
Nr.6 of English Folksongs, for voice and piano, 1899. See "Early Settings of Folksongs and Popular Tunes" in the Youthful Toneworks category, MG3/102-7-2.

MG3/66.
66-1
66-2

THE NIGHTINGALE AND THE TWO SISTERS

NIGHT-SONG IN THE JUNGLE
Nr.1 of 4 settings of Jungle Book Verses, 4-part men's chorus, unaccompanied, "To Miss Wolfe". 1898-99. See MG3/42.

67-1:1 to 3

NORSE DIRGE
(3rd movement of Youthful Suite).
An envelope of sketches. 3 single sheets, dated:
1. March 16, 1943.
2. November 19, 1942.
3. Wheeling, November 19, 1942.
See also unfinished fragment of the full orchestral score, 1899, in the Youthful Toneworks category, MG3/102-8-1.

NORTHERN BALLAD
Kipling Setting for voice and piano, 1898, copied by
Isabel du Cane, 1922. With The Men of the Sea, see Kipling Settings, MG3/100-4.

**NORTHERN MARCH**
(1st movement of Youthful Suite).

An envelope of sketches.
2. 8vo size sheet of unlabelled jottings (harmonies and melodic fragments).

See also the full score of 1901, (titled March) in the Youthful Toneworks category, MG3/102-5.

**O’ER THE MOOR**
Nr.12 of Scottish Folksongs, arranged for voice and piano. 1900. See Scottish Folksongs, MG3/77.

**O GIN I WERE WHERE GOWRIE RUNS**
Nr.13 of Scottish Folksongs, arranged for chorus, solo and piano, 1900. See Scottish Folksongs, MG3/77.

**OH, THE OAK AND THE ASH**
Nr.7 of English Folksongs, arranged for voice and piano, 1899. See "Early Settings of Folksongs and Popular Tunes" in the Youthful Toneworks category, MG3/102-7-2.

**O MISTRESS MINE**
Setting for mixed chorus, 1903.

**ONE MORE DAY, MY JOHN**
Easy version for piano solo, 1932.

**ORCHESTRAL PIECE**
(Based on Kipling song "There were three friends").
Dated "Theme (?) May 24, 1898 — April 7, 1899".
In the Youthful Toneworks category, see MG3/102-8-5.

**ORCHESTRAL PIECE I**
(Based on Kipling setting "Fisher’s Boarding House").
Dated March 14-April 21, 1899. In the Youthful Toneworks category, see MG3/102-7-5.

**ORCHESTRAL PIECE**
(Based on ideas from "We were dreamers").
Full score dated July 3, 1899. In the Youthful Toneworks category, see MG3/102-7-4.

**ORCHESTRAL PIECE**
(Based on ideas from "We were dreamers").
Compressed piano score, date (on Percy Grainger’s labelling note only) June, 1899. In the Youthful Toneworks category, see MG3/102-3.

**O WILLOW WILLOW**
See Willow, Willow.
MG3/69.

PASTORAL
(Nr.3 of the In a Nutshell Suite)
69-1:1 to 7
An envelope of sketches.
1. 2. 2 single sheets — 4 sides of pen and pencil jot-
tings for "? English Pastoral (for Suite)".
3. to 6. 4 single sheets of notepaper with musical ideas
jotted on them. Dated February and March, 1916.
(Item 5 noted on back and front of program for Percy
Grainger's piano recital "Normal Concert Course"
Ypsilanti, Michigan, February 16, 1916.)
7. Torn off cover, with sketch.

See also In a Nutshell Suite, MG3/39. and Ella's Miscel-

lany, MG3/103-5.

PEACE

with Saxon Twiplay in Two Piano Pieces, in the Youthful
Toneworks category, see MG3/102-8-2.

MG3/70.

THE PEORA HUNT
70-1
"[2nd version]" for mixed chorus.
2 sides of a single sheet of 16-stave paper (in Rose
Grainger's hand?).
Dated 8-11.3.06.
Choral and (practice) piano score.
Dated January 10, 1924.
See Kipling Settings, MG3/100-5.
Score sketch for contraltino and 5-part unaccomp-
panied men's chorus, dated July 20, 1901. Verso of p.1
of sketches for To Wolcott Balestier. See "Early Kipling
Settings" in the Youthful Toneworks category, MG3/
102-9-4.

THE PLOUGH BOY

Nr.9 of English Folksongs, for voice and piano, 1899.
See "Early Settings of Folksongs and Popular Tunes" in
the Youthful Toneworks category, MG3/102-7-2.

A POOR BEGGAR'S DAUGHTER

Nr. 18 of English Folksongs, for voice and piano, 1899.
See "Early Settings of Folksongs and Popular Tunes" in
the Youthful Toneworks category, MG3/102-7-2.

MG3/71.

THE POWER OF LOVE
Some instrumental parts: "("old (1922-1926) parts")".

MG3/72.

THE POWER OF ROME AND THE CHRISTIAN
HEART
72-1
Sketches.
6 pages of 14-stave ms. paper (Carl Fischer Monarch
Brand No. 6). "Yule-gift to Mother, December 1919."
Ideas dated variously, fall 1918, January 1919, and
August 1921.

72-2
Single sheet dated December 9-10, 1919, inserted in
72-1.

72-3
Conductor's compressed score labelled "1942 trials
for Band". 4 pages, 12-stave paper (Belwin Inc. Music
Book).
GROUP 3: Manuscripts: Original compositions and folksong settings

Dated March 11-12, 1942. Some pencil jottings on the final page.

**72-4:1 to 25**

Set of ms. instrumental parts labelled “1942 Trials, for Wind Band”, in Percy Grainger’s hand:
1. Piccolo
2. 3. Flute 1, 2
4. Oboes
5. English Horn
6. Eb Clarinet
7. 8. Bassoon 1, 2
9. Double Bassoon
10. Horns 1 & 2
11. Horns 3 & 4
12. Soprano Saxophone
13. 14. Alto Saxophone 1, 2
15. Tenor Saxophone
16. Baritone Saxophone
17. Cornets 4
18. to 20. Trombone 1, 2, 3
21. Baritone $$
22. Euphonium
23. String Bass
24. Piano
25. Gong

Parts dated variously, March 1942.

**72-5:1 to 9**

Set of dieline prints of parts labelled “1942 Trials for Wind Band”, from Percy Grainger’s masters.
Parts dated variously, March 1942.
1. 1a-c Bb Clarinet I x 4
2. Bb Clarinet II x 4
3. Bb Clarinet III x 4
4. 4a Bb Bass Clarinet x 2
5. Eb Alto Clarinet x 2
6. 6a-c Bb Cornet I x 4
7. Bb Cornet II x 4
8. Bb Cornet III x 4
9. Tubas x 4

**72-6:1 to 6**

Sketches.
1. Organ Solo of opening.
4. Sketch for approach to Dreamery, July 3-4, 1943.
5. Ms. book containing photocopy of 1919 sketch on alternating facing pages, with ms. revisions and rewrites opposite.
6. Dieline print of Tailpiece enclosed.

**MG3/73:**

**THE PRETTY MAID MILKIN’ HER COW**

for high or medium voice and piano.
(British Folk-Music Settings Nr.27)
2 pages, 14-stave ms. paper (Carl Fischer Monarch Brand No. 6). A single sheet taped into a double leaf wrap around.
Subsequently engraved by Schirmer : 30518. This copy has instructions to the engraver re. cover design and layout. Typed page, top of p.1, gives title details.
THE RAG-TIME GIRL
American Folk-song arranged for voice and piano
1900.
With Scottish Folksongs, see MG3/77.

MG3/74.
74-1

RANDOM ROUND
ms. part labelled "1st Guitars" (not in Percy Grainger's
hand — but cf. English Dance parts).
5 pages, 14-stave ms. paper (BC No. 3).

RED DOG
Sketches (1941?).
Together with sketches for Lukannon, which are dated
May 29, 1941. See Kipling Settings, MG3/100-7.2 to 4.

MG3/75.
75:1 to 4

THE RIVAL BROTHERS
(HJALMAR OG ANGANTYR)
Sketches.
1. 2 sides of a single sheet of sketches dated
27.6.1905. After the 1st sketch appear 2 variants dated
June 6, 1931. Then a series of pencil sketches, also
dated June 6, 1931.
2. Typed text in Faerdiske. (The text is from "Faerdiske
Kvoedor, 2 Heft, Side 12".)
3. 4. 2 sheets of Percy Grainger's English translation of
verses 1 to 15 and refrains.
Sketch dated 27.6.05. in 8vo music sketch book in the
Upright Music Folio. In the Youthful Toneworks cate­
gory, see MG3/102-6-11.
See also the dish-ups for piano, 4 hands (1932) and
piano solo (1943) in The Easy Grainger, MG3/21:8 and
MG3/21:12.

ROMANCE
Early form of the title of Colonial Song, see MG3/13-1-3.

RONDO
for piano, 4 hands (1897).
In the Youthful Toneworks category: Upright Music
Folio. See MG3/102-6-4.

RUSSORD PARK POACHERS
3rd movement of Lincolnshire Posy, see MG3/52.

THE RUNNING OF SHINDAND
(Kipling Settings Nr.9)
Set of chorus parts in Percy Grainger's hand.
In Kipling Settings, see MG3/100-9.

THE SAGA OF KING OLAF
Pencil jottings dated February 28, 1899.
In the Youthful Toneworks category, see MG3/102-8-7.
See also The Crew of the Long Serpent and Thora von
Rimol in the Youthful Toneworks category, MG3/102-1
and 102-8-6.

SAILOR'S CHANTY
for voice and piano, 1901.
With Dedication in the Youthful Toneworks category,
see MG3/102-2.
MG3/76:1,2

SAILOR'S SONG (SAN REMO)
Single side of a single page of a sketch for full orchestra, the final bars added on a single sheet of notepaper.
Dated February 26,1900.

SALLY IN OUR ALLEY
Nr.4 of English Folksongs, for voice and piano, 1899.
See "Early Settings of Folksongs and Popular Tunes" in the Youthful Toneworks category, MG3/102-7-2.

SAXON TWIPLAY
With Peace in Two Piano Pieces, 1898.
In the Youthful Toneworks category, see MG3/102-8-2.

SCHERZO
for string orchestra, 1898.
In the Youthful Toneworks category: Upright Music Folio, see MG3/102-6-2.

MG3/77.

SCOTTISH FOLKSONGS
and The Rag-Time Girl.
"(14) SCOTCH FOLKSONGS from "Songs of the North arranged for voice and piano (1900)" (Percy Grainger's note).
Also titled Some Songs Arranged.
18 pages, 14-stave ms. paper, in a brown paper cover with birthday dedication on front. The text has not been written in. Contents are listed on verso of title page.
Dated, p.1: "For dear Mother's birthday, July 3rd. 1900. Remembering a great kindness in the permission of a highland trip."
Final page dated July 2, 1900, London.
Enclosed are Percy Grainger's legends (added later) explaining the history of the work and its underlying interest.
Contents:
1. Willie's Gane to Melville Castle
2. Weaving Song
3. 'Skye Boat Song
4. This Is No My Plaid
5. Turn Ye to Me
6. Drowned
7. Fair Young Mary (Mairi Bhan Og)
8. Lizzie Lindsay
9. The Women Are A'g'ane Wud
10. My Faithful Fond One (Mo Run Gealdileas)
11. Bonnie George Campbell
12. O'er the Moor
13. O Gin I Were Where Gowrie Runs
14. Mo Nighean Dhu (My Dark-Haired Maid) plus The Rag-Time Girl at the end.

MG3/78.

SCOTCH STRATHSPEY AND REEL
for room-music 20-some.
78-1-1:1 to 15
ms. vocal and instrumental parts.
1. to 4. ms. vocal parts in Percy Grainger's hand,
   1 copy of each voice. (Labelled Voice 1, 2, 3 and 4th voice.)
5. to 8. ms. vocal parts in another hand.
1 copy of each voice. (Labelled 1st, 2nd, 3rd and 4th voice.)

Instrumental parts in Percy Grainger's hand:

9. Piano
10. 3rd Guitar
11. 4th Guitar
12. Small flute part, not in Percy Grainger's hand (but cf. English Dance)

Covers, but no parts of:

13. Flute
14. Baritone Concertina
15. 2nd Fiddle

78-1.2.1 to 10 Various notes, related and unrelated.

1. to 3. 3 sheets of instructions for Guitar 1 & 2 parts.
5. to 9. 5 small sheets of jottings re. guitar parts.
10. Sheet of German translation of text of Scotch Strathspey, signed Willy Str. (Strecker).

78-1.3.1 to 4 In the same packet as 78-1.2, an envelope, addressed to Percy Grainger in Frankfurt from Roger Quilter, containing transcriptions of tunes from the Petrie collection and notes on the Strathsey (Items 1 to 3). Item 4, a note from Willy Strecker.

78-1.4 Sketch of "Hugo Rumboldt's Scotch Tune" sung by "the 5 Orlacks" in Jenum, 8.8.11. and used in Scotch Strathspey.

78-2 version for piano solo.

78-2.1.2 Sketches.

6 sides (1 double leaf and 1 single leaf numbered separately).

See also First sketch for big band score.

4 sides, 24-stave ms. paper (BC No. 21). Dated "(1901-1902?)".

In Early Settings of Folksongs and Popular Tunes, MG3/101:3.

MG3/79.1.2 SEA-SONG

Sketch for "Sea Songs" style or for the style of "Grettir the Strong" Overture or "Hoermaendene paa Helgeland" Overture.

1. Double sheet showing the difference between
(A) Regularly barred music
(B) Irregularly barred music
(C) Beatless music
(for Duo-Art pianola)

2. ms. of version (C) (single sheet) dated as "composed 1907, worked out, beatless, for pianola, May 26, 1922." The front page also has Percy Grainger's own note on the beginning of his thought about "beatless music".

MG3/80. THE SEA-WIFE

(Kipling Settings Nr.22) for mixed chorus and brass band.

Full score, including also piano version of the brass band score.
GROUP 3: Manuscripts: Original compositions and folksong settings.

17 pages, 12-stave ms. paper. Loose in a yellow cardboard cover with the title and Yule dedication to mother on the front.
Dated, p.1: Begun 28.5.05. Ended 18.12.05.
Yule-gift to Mother, '05.


THE SECRET OF THE SEA
Set for voice and piano, 1898.
In the Youthful Toneworks category, see MG3/102-7-3

MG3/81.

SHALLOW BROWN
for voice(s) and 20 (or more) instruments.
(Sea-Chanty Settings Nr.3)

81-1
Full score.
11 pages, 16-stave single-sided ms. paper stitched into a brown cardboard cover, 43.5 x 28 cm.
This score dated variously from p.1 "SS Hellig Olav. September 30-October 2, 1925."

81-2:1 to 8
Enclosed in 81-1 are various sheets of notes for the Explanatory Note and Program Note.

81-3:1 to 5
ms. instrumental parts (incomplete set) found with the score, in Percy Grainger's hand:
1. Harmonium
2. Mandolin I
3. Guitar I
4. Guitar II
5. Ukulele I
(Performers' names appear on the covers of these parts.)

81-4:1 to 16
ms. instrumental parts found separately. Used as basis for Schirmer published parts : 32738. Instructions to engravers appear throughout:
1. Piano
2. Harmonium
3. Violin I
4. Violin II
5. Viola I
6. Viola II
7. Cello I
8. Cello II
9. Bass
10. Flute & Piccolo
11. Bb Clarinet
12. Bassoon & Double Bassoon
13. Eb Horn or Alto Saxophone
14. 2nd Eb Horn
15. Euphonium
16. Mandolinas I, II

81-5:1 to 4
Positive photostat copies of Percy Grainger’s ms. parts for:
1. Mandolins I & II
2. Guitars I & II
3. Guitars III & IV
4. Ukeleles I & II
Also used for engraving. Some ms. corrections throughout.

SHENANDOAH
Windlass chanty set for single voice, chorus and 6 accompanying single voices.
Dated 1907.
In the Youthful Toneworks category, see MG3/102-8-9.

SHEPHERD'S HEY
Full score of the 1949 version for orchestra (B.F.M.S. Nr. 16), "rescored for full orchestra, following suggestions by Leopold Stokowski, October, 1949."
12 pages, 24-stave ms. paper (G. Schirmer's Royal Brand No. 61). In manila folder.
Dated September 29-October 3, 1949.

SIXPENNY MUSIC BOOK
p.1 Sketches for 2nd setting of The Three Ravens Feb. 25. '03. Half a page.
pp.1-3 "Bad setting of The Twa Corbies (from Scott's "Minstrelsy of the Scottish Border")."
1 side and two half sides, dated Feb. 26-28, '03. Half a page of short jottings dated April 24, '03 and March 10-11, '03.
pp.4-7 My Love's in Germany, setting for mixed voices. 4 pages, dated March 13-23, '03.
p.5A. A sketch for setting of Welsh Y Gadlys. April 1, '03. Half a page.
p.7A. Smiling Polly or The Keel Row voice and piano, transcribed by Rose Grainger from "Thompson's 200 Country Dances 1765".
p.8 Brighton Camp or The Girl I Left Behind Me, voice and piano, in Rose Grainger's hand.
p.9 Grainger's setting of O Mistress Mine (Morley tune in William Chappell) for mixed chorus. April 10, '03.
p.10 Text of Willow, Willow in Rose Grainger's hand. April 14, '03. Musical sketch by Percy Grainger.
p.11 Mowgli's Song Against People (Second Jungle Book) Sketch. April 25, '03. Half a page.
p.11 The Fall of the Stone. Sketch, 4 staves.
p.12 2 sketches dated 6 June and 26.7.03 (Swaney River chords).
pp.13-14 Sketch for setting of The First Chantey [Kipling Settings] for single Baritone (highish) along of which instruments and chorus (men's). One and a half sides. Dated June 12-13, '03.
pp.15-21 Rough sketch for Danny Deever. (Barrack
Room Ballads. Men's chorus and instruments. 7 pages. Dated 29, 7th month, '03. Final page: 31st, 7th month, '03.
Enclosed a double stave sketch "3 alti". Dated Oct. 16, 1901.
Some pencil jottings on back page.

SKYE BOAT SONG
Nr.3 of Scottish Folksongs, arranged for voice and piano. 1900. See Scottish Folksongs, MG3/77.

SMILING POLLY
or The Keel Row
copied out, voice and piano, with text, by Rose Grainger. p.7A of the Sixpenny Music Book, see MG3/83.

SOLDIER, SOLDIER
Set for single voices and mixed chorus.
Chorus score copied by I. du Cane, in February 1922.
8 sides, 4 double sheets of 12-stave ms. paper. No cover.

1 page fragment of a vocal part (incomplete): Accompanying chorus Part A.
"1st" and "2nd" settings, for voice and piano, dated 1898 and 1899. See "Early Kipling Settings" in the Youthful Toneworks category; MG3/102-9-2 and 102-9-8.

A SONG OF AUTUMN
Words by A. L. Gordon. Set for voice and piano. 2 sides of a single sheet of 12-stave ms. paper: 12er 4°hoch.
Dated p.1 and p.2 "February 20, 1899."

SONG OF SOLOMON
Sketch of Part V, Song of Solomon for mixed chorus and orchestra. (Not the same as Love Verses from the "Song of Solomon").
13 pages, 22-stave ms. paper. No date. (Percy Grainger's label gives the date as "1901?").
The text:
Behold 3-score valiant ones of the most valiant of Israel surrounding the bed of Solomon. All holding swords and most expert in war: every man's sword upon his thigh because of fears of the night. King Solomon hath made him a litter of the wood of hibanus. The pillars thereof he made of silver, the seat of gold, the going up of purple. The midst he covered with charity for the daughters of Jerusalem. Go forth ye daughters of Zion and see King Solomon in the diadem wherewith his mother crowned him in the day of his espousals and in the day of the joy of his heart.

SOUSA FROM THE U.S.A.
Sketch.
2 double staves, back page of The Keel Row "written down November 24, 1901".
See Early Settings of Folksongs and Popular Tunes, MG3/101.5.
SPOON RIVER

for orchestra (elastic scoring).

(American Folk-music Settings Nr.2)

Set of instrumental parts in Percy Grainger's hand. Subsequently published by Schirmer (Galaxy No. 375) in 1930.

Parts dated May and June 1929. 1 part dated January, 1930.

1. Piccolo
2. Flute
3. Oboe
4. Clarinet
5. Bassoon
6. Trumpet
7. Horn
8. Eb Alto Horn
9. Trombones 1, 2, 3 & Tuba
10. Kettle-Drums
11. Xylophone
12. Tubular Chimes
13. Glockenspiel
14. Piano II
15. Harmonium
16. Harp
17. Violin I
18. Violin II
19. Violin III
20. Viola
21. Cello I
22. Cello II
23. Double Bass

Duplicate ms. string parts, not in Percy Grainger's hand (from the Library of the National Broadcasting Co., 711 Fifth Ave., N.Y.).

1. Violin I
2. 3. Violin II x 2
4. 5. Violin III x 2
6. 7. Viola x 2
8. Bass
9. 1 extra violin part.
10. List of scoring possibilities.

for piano solo.

(American Folk-music Settings Nr.1)

8 pages, 12-stave ms. paper.

Dated: "Set, March 10, 1919, New York City and January 29-30, 1922, White Plains N.Y."


for 2 pianos, 4 hands.

(American Folk-music Settings Nr.3)

Score: a paste-up of published piano version with ms. amendments for the 2-piano version.

Pages individually dated from February 15, to February 19, 1932, on the road from Detroit to Ann Arbor.

pp.2 to 6 stuck on brown paper.

pp.7 to 10 ms. paper.

Single sheet of sketch jottings enclosed in 87-3-1.
GROUP 3: Manuscripts: Original compositions and folksong settings.

STORMY
Pumping chanty.
for single voice and accompanying 4-part solo voice group.
Dated 1907.

MG3/88.
THE SUSSEX MUMMERS' CHRISTMAS CAROL
version for cello and piano.
(British Folk-Music Settings Nr.17)
88-1 Piano score (6 pages) and cello part (3 pages). No date, but return address given at 680 Madison Ave., N.Y. City.

MG3/89.
THANKSGIVING SONG
89-1 "Part of Thanksgiving Song sketch".
Compressed score for voice, organ, harmonium, other tone-tools and bells (C major version).
Dated Greensboro N.Y. January 30, 1928.
89-2:1 to 3 Set of parts (incomplete) from 89-1.
1. Soprano
2. Violin
3. Viola
89-3:1 to 5 Set of parts, "Thanksgiving Song Sketches" for string 4-tet, piano and harmonium.
Dated October 20-22, 1930.
1. Violin I
2. Violin II
3. Viola
4. Cello
5. Harmonium
89-4 Score sketch for "Room-music work"
(Cincinnati Carol) (Thanksgiving Song)
(Maybe end of "Warriors" Room-music)
Dated Cincinnati Jan. 28, 1928.
3 pages of compressed score.
89-6 Page of an instrumental part, A major.
89-7 Manila folder covered with sketches:
Thanksgiving Song (A major) recto,
To a Nordic Princess, verso.
89-8 Single sheet of sketches for To a Nordic Princess, same date as 89-1: Greensboro, January 30, 1928.

THEMA AND VARIATIONS
for treble instruments and piano.
In the Youthful Toneworks category: Upright Music Folio, see MG3/102-6-3.

THEME AND VARIATIONS
for string quartet.
(1898) "1st modern Grainger tone-piece".
(Contains "Der Pfeifender Reiter").
In the Youthful Toneworks category: score, see MG3/102-4 and parts, MG3/102-6-1:1 to 4.
THERE WAS A JOLLY MILLER
Nr. 17 of English Folksongs, for voice and piano, 1899. See “Early Settings of Folksongs and Popular Tunes” in the Youthful Toneworks category, MG3/102-7-2.

THERE WAS A PIG WENT OUT TO DIG
for unaccompanied chorus or vocal quartet (women’s voices). (British Folk-Music Settings Nr. 18) [1905 & 1910]. Set of vocal parts:
1. to 3. Part I x 3
4. to 7. Part 2 x 4
8, 9. Part 3 x 2
10. to 12. Part 4 x 4
Subsequently published by Schott: 3792.

THERE WERE THREE FRIENDS
Orchestral piece based on . . . (1898 and 1899). In the Youthful Toneworks category, see MG3/102-8-5.

THIS IS NO MY PLAID
Nr. 4 of Scottish Folksongs, arranged for voice and piano, 1900. See Scottish Folksongs, MG3/77.

THORA VON RIMOL
Sketch, part of Saga of King Olaf, (1898). In the Youthful Toneworks category see MG3/102-8-6.

THE THREE RAVENS
Score of setting for baritone solo, mixed chorus and clarinets.
6 pages, 12-stave ms. paper.
Dated, p. 1: July 8, 1902.
Final page dated July 10, 1902.
At the end is a setting of Irish Folk-song, for 5-part mixed chorus, no text indicated.
Dated September 30-October 2, 1902.
Sketch for 2nd setting, 1903.

THREE SONGS TO VERSES BY ROBERT BURNS
1. You wild and mossy mountains
2. Evan Banks
3. Afton Water
for voice and piano, 1898. In the Youthful Toneworks category, see MG3/102-6-6 and 102-8-10.

TIGER, TIGER
(Kipling Settings Nr. 4)
Incomplete set of vocal parts in Percy Grainger’s hand:
1. Part B
2. Part C
3. 4. Part D x 2
92-2: 1, 1a to b 3 Hektograph copies of the ms. full score with instructions to singers to take particular parts. (The 3rd copy is not complete.)
No date [1905?].

Nr. 2 of Verses from the Jungle Book, “To Miss Wolfe”, set for 4-part men’s chorus unaccompanied, 1898. See MG3/42.

MG3/93.

TO A NORDIC PRINCESS
(Bridal song)

93-1 pp. 1 to 14 of the full score.
Titled Bridal Song.
for woodwinds, harmonium, piano and 6 single strings.
Sheets of 10 and 12-stave ms. paper glued together to make long sheets, 66 x 27 cm, and stitched into a white cardboard cover.
Dated, p. 1: Omaha, Nebraska (March 8?), 1928.
p. 14 dated Cedar Rapids March 12, 1928.

93-2 Full score, 2nd part, bound separately.
Titled “To a Nordic Princess, Bridal Song for Orchestra (Pipe Organ at will)”.
pp. 1 to 14: a reduced size photocopy of the manuscript score as in 93-1.
pp. 15 to 22: ms. score. 16-stave ms. paper, 43.5 x 28 cm. Dated “Auditorium Hotel, Chicago, March 15-16, 1928.”
The last part of the score is made up of a photostat copy of pages of another ms. score, pages 9 to 14, dated March 3-4, 1928. The copy is from “Ella’s score”, as in 93-3.

93-3 “Sketch” (?) of the full score in Percy Grainger’s hand.
This is “Ella’s copy”: “Loving Birthday-gift to darling Ella-Viola for May 1st, 1928”.
14 pages of single-sided 14-stave ms. paper, stitched into a grey cardboard cover.
Dated: “Tone-wrought January 21, 1927-February 25, 1928.”
Pages dated individually for their clean-copying from February 26 to March 4, 1928 “on the trail” in Nebraska.

93-4 Compressed full score, as subsequently published by Schirmer: 34884, 1929-30.
pp. 1 to 10 are ms. in Percy Grainger’s hand, dated March 2, 5 and 14, 1929.
pp. 11 to 24 are photostat copies of 1928 full score with amendments and corrections noted in and pasted over.
Pages are loose in a manila folder. Cover design sketched on the front.

93-5: 1 to 42 Set of instrumental parts: ms. in Percy Grainger’s hand; paste-ups of photocopies and ms.; photocopies.
ms. in Percy Grainger’s hand:
1. Trumpet I
2. Trumpets II & III
3. to 5. Trombone I, II, III
6. Euphonium

153
7. Bass Tuba
8. Kettle-Drums
9. Cymbals
10. Glockenspiel etc.
11. Bells
12. Harp
13. Violin II

Paste-ups of ms. and photocopies:
14. Piccolo
15. 2 Flutes
16. 2 Oboes
17. English Horn
18. Clarinets
20. Bassoons
21. Horns I & II
22. Horns III & IV
23. Celeste
24. Pipe Organ
25. Piano
26. Harmonium
27. Solo Violins I & II
28. 29. Violin I x 2
30. Violas
31. Cellos
32. Double Basses

Photostat copies of ms.:
33. Reed Organ (3rd Harmonium)
34. Harmonium
35. Harp II
36. Glockenspiel
37. Violin I x 3
38. Violin II x 6
39. Violas
40. Cellos x 2
41. Basses
42. To Engraver: title details

93-6
Rough sketch.
"1st sketch for string 4-some and reed organ", dated January 1928.
10 pages stitched into a manila folder.

93-7:1 to 3
Enclosures in 93-6:
1. Note on parts sent to Fred (Morse?).
2. Note (part of programme note) dated March 20, 1928.
3. Cover of "Secrets" magazine, showing picture of Greta Garbo and John Gilbert in the movie "Love".

93-8:1 to 4
Sketches and notes:
1. Note on setting out of published compressed score.
2. Program note.
3. Analysis (in Ella's hand).
4. Musical sketch.
See also the sketches dated January 1928 included with sketches for Thanksgiving Song, MG3/89-7 and 89-8.

TO WOLCOTT BALESTIER
Sketches for male alto, 5-part unaccompanied chorus and organ pedals, dated 1901-1902.
GROUP 3: Manuscripts: Original compositions and folksong settings.

(verso, 1901 sketch of The Peora Hunt.)

**MG3/94.**

**94-1**

TRIBUTE TO FOSTER

Score, for mixed chorus, men’s voices behind platform, musical glasses and bowls, and bowed metal marimba.

9 pages, pasted-up 12-stave ms. paper.
Dated February 6, 7 and 8, 1931.
Subsequently published by Schirmer: 35347, in 1931.

**94-2:1 to 8**

Sketches and jottings.
1. An envelope, of chopped up pieces of Schirmer 8vo version.
2. Folder labelled “Piano accompaniment (for accompanist)”: contains pieces of chopped up photocopy of ms. piano accompaniment.
3. Women’s solo voice part, ms. in Percy Grainger’s hand.
4. Portion of solo voices part.
5. 6. Program note jottings.
7. Envelope of scraps, carbon copies of program note.
8. To Engraver — note.

See also “Lullaby” from Tribute to Foster dished-up for piano solo (1932) in The Easy Grainger, MG3/21:6.

**TURN YE TO ME**

Nr.5 of Scottish Folksongs, arranged for voice and piano, 1900. See Scottish Folksongs, MG3/77.

**MG3/95.**

**THE TWA CORBIES**

for voice and 7 strings.

**95-1**

Score.

6 pages, 12-stave ms. paper.
Subsequently published by Schirmer: 31842, in 1924.
This score stamped March 25, 1924.
(Loose sheets giving text in front of score.)

**95-2:1 to 5**

Set of string parts in Percy Grainger’s hand:
1. Violins I, II
2. Violas I, II
3. Cellos I, II
4. Double Bass
5. Note to Engraver (Schirmer: 31843)

**95-3**

Version for voice and piano.
3 pages:
Subsequently published by Schirmer: 31842, in 1924. Also stamped Mar. 25, 1924.

**95-4:1 to 7**

Set of string parts for “lowered version”.
No date (probably earlier? in Percy Grainger’s hand?).
1. 1st Fiddle

2. 2nd Fiddle
3. 1st Middle Fiddle
4. 2nd Middle Fiddle
5. 1st Bass Fiddle
6. 2nd Bass Fiddle
7. Bass

See also "Bad setting of 'The Twa Corbies'" (Percy Grainger's label) for voice and accompaniment of string solos written here on 2 staves, dated February 26-28, 1903. pp.1 to 3 of the Sixpenny Music Book, MG3/83.

TWO PIANO PIECES: PEACE and SAXON TWIPLAY
In the Youthful Toneworks category, see MG3/102-8-2.

UP-COUNTRY SONG
A version of Colonial Song dished up for piano solo (1932) in The Easy Grainger, MG3/21:3.

THE VICAR OF Bray
Nr. 1 of English Folksongs, arranged for voice and piano, 1899. See "Early Settings of Folksongs and Popular Tunes" in the Youthful Toneworks Category, MG3/102-7-2.

WALKING TUNE
for 4 hands at one piano, dished up (1939) for The Easy Grainger, see MG3/21:10.

THE WARRIORS
Full orchestral score.

MG3/96. 96-1
GS
68 pages, 36-stave ms. paper (NY No. 14) with extra staves ruled in top and bottom by Percy Grainger.
Bound into a grey cloth cover. 55 x 36 cm.
Opposite p.1 is pasted Percy Grainger's program note. It is labelled "first performance", but no details of time or place are given. Programs from the 2nd and 3rd performances are pasted onto the fly leaves at the front.

96-2:1 to 28
Incomplete set of orchestral parts, not in Percy Grainger's hand, but labelled by him "corrected F'furt."
1. to 7. Violin I x 7
8. to 14. Violin II x 7
15. to 19. Viola x 5
20. to 23. Cello x 4
24. to 26. Bass x 3
[The parts are numbered "Desk I, Desk II", etc. According to this numbering the No. 1 copy of all string parts is missing. No. 4 Double Bass part is also missing.]
Also found with string parts in filing cabinet FC 2:
GROUP 3: Manuscripts: Original compositions and folksong settings.


96-3:1 to 3 Envelope containing "Old percussion parts (since altered)".
1. 2. Steel marimba, 2 players x 2
3. Wooden marimba x 1

96-4:1 Envelope containing "special percussion instruments parts of Warriors." Parts are listed on front. All that remains inside is Low Staff Bells part.

96-5:1 to 4 Found with photostat material in FC1:
Ms. in Percy Grainger's hand of:
1. 2. Steel marimba x 2
3. High Staff Bells
and in another hand:
4. Low Staff Bells

96-6:1 to 5 Photostat copies, found with 96-5 of:
1. 1a. Low Staff Bells x 2
2. 2a. High Staff Bells x 2
3. Steel marimba (1st & 2nd players)
4. Steel marimba (3rd player)
5. Piano III

96-7:1 to 19 An envelope of scoring sketches.

96-8:1 to 5 Sketches for "Warriors" Room-music Work, 10-some or 14-some (Begun late 1917?).
5 double leaves. 4 are numbered consecutively p.1 to p.13.
The 5th double leaf is a Piano II part.
2. pp.4 to 7, F-H, copied August 4, 1921.
3. pp.8 to 11, I-M, copied July 13, 1922, written down Dec. 23, 1917. (includes a bit from "Bridal Lullaby" sketch dated December 1917.)
5. Piano II part.

96-9 Sketches.

WEAVING SONG
Nr.2 of Scottish Folksongs, arranged for voice and piano, 1899. See Scottish Folksongs, MG3/77.

WE BE THREE POOR MARINERS
3 settings dated March 1901.

WE HAVE FED OUR SEAS FOR A THOUSAND YEARS
for boy's and men's chorus, 3 horns, bass fiddles and double basses. (Kipling Settings Nr.2)
Full score.
10 pages, 12-stave ms. paper in a brown paper
cover, with the birthday dedication on the front. Dated “begun, San Remo, about 24.2.00, ended London, 1.7.04. Birthday gift to Mother 3.7.04.”

Enclosed in 97-1, an engraved voice and piano score with ink corrections — for a later printing? (no publication details)

WE WERE DREAMERS
Unfinished sketch for mixed chorus (and organ pedals?).
3 pages, 12-stave ms, paper, (double sheet), in dark brown cardboard cover. The title and birthday dedication appear on the front.
Dated, p.1: "begun 12.12.06, Upper Cheyne Row."

p.3 is dated: 12.12.06.
14.4.07
17.6.07
2.7.07
“Birthday gift to Mother, 3.7.07.”
See also unfinished score for 4-part unaccompanied mixed chorus, no date. In “Early Kipling Settings” in the Youthful Toneworks category, MG3/102-9-1.

Orchestral piece based on . . .
(1899). In the Youthful Toneworks category, see MG3/102-7-4.

THE WIDOW’S PARTY
Score for men’s chorus and wind band, dated 1906.
In Kipling Settings, MG3/100-6.

Sketch for men’s chorus with orchestral accompaniment, dated 1901.

WILLIE’S GANE TO MELVILLE CASTLE
Nr.1 of Scottish Folksongs, arranged for voice and piano, 1900. See Scottish Folksongs, MG3/77.

O WILLOW, WILLOW
arrangement of an old English song for voice and piano, 1898, on verso of Evan Banks. Later Percy Grainger added the label “Early Settings of Folksongs and Popular Tunes. O Willow, Willow voice and piano (1st setting?)” See Evan Banks in the “Youthful Toneworks” category, MG3/102-8-10.


Copy of the text of Willow, Willow (B.M. Addl. ms. 15.117 [circ.1600]) in Rose Grainger’s hand, no date (1903?). p.10 of the Sixpenny Music Book, see MG3/83.
THE WOMEN ARE A'GANE WUD
Nr.9 of Scottish Folksongs arranged for voice and piano, 1900. See Scottish Folksongs, MG3/77.


YE BANKS AND BRAES O' BONNIE DOON
99-1
version for women's and men's voices and whistlers.

99-1-1
Score for voices and whistlers, pencil, 3 pages (probably not in Percy Grainger's hand).

99-1-2
Enclosed in 99-1-1, a photostat copy of Percy Grainger's 1901 manuscript score.

99-1-3:1 to 3
Enclosed in 99-1-1, roneoed parts for:
1. Tenor 1
2. Tenor 2
3. Bass 1

99-1-4
Enclosed in 99-1-1, an engraved copy of women's voices and whistlers part.

99-2
version for orchestra.

99-2:1 to 8
Orchestral parts:
1. Double Bass, ms. in Percy Grainger's hand
2. to 7. Photostat copies of Percy Grainger's ms:
   2. 2a-c Violin I x 4
   3. 3a-d Violin II x 5
   4. Viola
   5. Cello
   6. Bass x 1
   7. Horns III & IV
   8. List of parts

[According to the list, the following parts are missing:
Violin 1 x 1
Viola x 1
Cello x 1
Bass x 2
Piccolo
Flute
Clarinets
Bassoons
Horns I & II
Trumpets

There is no indication as to whether the missing parts were ms. or photostat. Ms. parts for Ye Banks and Braes are in the National Library of Scotland (given to them by Ella Grainger in 1962).]

See also sketch for voices and whistlers, 1901, in Early Settings of Folksongs and Popular Tunes, MG3/101:2.

Y GADLYS
(THE CAMP)
(Welsh Folk-song)
Sketch dated 1903.
p.5 of the Sixpenny Music Book, see MG3/83.
THE YOUNG BRITISH SOLDIER
Set for voice and piano, 1899.

YOU WILD AND MOSSY MOUNTAINS
Nr.1 of Three Songs To Verses by Robert Burns for voice and piano, 1898.
In the Youthful Toneworks category: Upright Music Folio. See MG3/102-6-6.

NOTE:
Here follow the listings of items included in the general groupings indicated by Percy Grainger:
1. Kipling Settings
2. Early Settings of Folksongs and Popular Tunes
3. Youthful Toneworks.

I have added further categories to handle odd items not accommodated by the main alphabetical list:
4. Ella's Miscellany
5. Music and Sketch Books
6. Unidentified Sketches.

The Youthful Toneworks are organised as follows:
Items found separately are listed alphabetically.
Items found in groups are listed as found.
Alphabetical entries, for all titles in the general categories and all cross references are found in the main alphabetical list.

MG3/100.

KIPLING SETTINGS

MG3/100-1

THE FALL OF THE STONE
for mixed chorus and 10 or more instruments.
(Kipling Settings Nr.16)

Chorus and piano score.
5 pages, 12-stave ms. paper.
Dated: "Composed July 20, 1901-December 19, 1904. Scoring slightly revised in 1923."
This copy dated, each page individually, January 20, 1924 and January 22, 1924.
Engraver's marks appear throughout.
(Words from Rudyard Kipling's "Plain Tales from the Hills").

100-1-1
"Blind-eye" lead-line score stitched into undersized brown paper cover together with a copy of a letter from Percy Grainger to Professor G. Adolph Nelson of Dec. 12, 1941 re. performance of Jungle Book.
Enclosed a dieline printing of the score of The Beaches of Lukannon.

100-1-2

MG3/100-2

GANGES PILOT
for voice (baritone solo) and piano.
((from "The Light That Failed") Rudyard Kipling.)
2 sides of a single sheet of 12-stave ms. paper (382).
Dated, p.1: November 12, 1899
p.2: November 13, 1899
(In an envelope with The Widow's Party.)

MG3/100-3

MOWGLI'S SONG AGAINST PEOPLE
100-3-1

for mixed chorus and some instruments.
(Second Jungle-book/Rudyard Kipling.)
Full score.
10 pages, 12-stave ms. paper, 3 double sheets loose in a brown paper cover.
Dated, p. 10: Begun 25th/4th month/03.
Ended 29th/6th month/03."
"With love for Mo'er's Birthday, 3rd, 7th month, 03."
Some pencil sketches facing p. 10. Date 6th & 7th, 11.07.

100-3-2

(Kipling Settings Nr. 15)
Vocal and piano score.
12 pages, 12-stave ms. paper.
Dated: "Composed April 25-June 29, 1903.
Scoring revised in 1907 and 1923."
This copy dated January 15 and January 20, 1924 (each page individually).
(Words from Rudyard Kipling's "Second Jungle-book".)

100-3-3

Last movement of Kipling "Jungle-Book" Cycle for mixed chorus and large room music.
Conductor's score of the scoring revision of 1956. 2½ sheets fixed into a yellow folder.

100-3-4:1 to 3

Enclosures in 100-3-3:
2. Photostat copy of 1903 score.
3. Extra copy of last page of 2.

MG3/100-4

NORTHERN BALLAD and THE MEN OF THE SEA
Voice and piano scores.
((from "The Light That Failed") words by Rudyard Kipling.)
1 single side each, both copied on double leaf by Isobel Du Cane on 31.1.22.
12-stave ms. paper (Carl Fischer Monarch Brand No. 3).
Northern Ballad has composition date "May 24th 1898". The other is not dated.

MG3/100-5

THE PEORA HUNT
for unaccompanied mixed chorus (instrumental accompaniment at will). (Kipling Settings Nr. 14)
Choral score, with piano or harmonium part for practice purposes, and optional instrumental accompaniment also indicated.
4 pages, 12-stave ms. paper.
Datings: "Composed March 8-11, 1906."
Final page of this copy dated "All 4 pages "The Queens" Hotel, Montreal, Jan. 10, 1924."
(Words from Rudyard Kipling's "Plain Tales from the Hills".)

MG3/100-6

THE WIDOW'S PARTY
Set for men's chorus and brass band.
(Barrack Room Ballads)
Vocal and 2-stave orchestral reduction score, with
touched Feb. 2, 1922. Tried thru with W'peg choir, Min­
neapolis, March 16, 1922."
4 double staves of chorus sketch (single side of
single leaf).
verso: 1st part of Lucannon
for men's chorus "(composed Dec. 27-29, 1898).
Tried thru with W'peg choir, Minneapolis, March 16,
1922."
Also on this page the (missing) Glockenspiel part of
English Dance. (I surmise Percy Grainger used the
part as "scrap" paper for his try-out Kipling
sketches.)
2. Red Dog
for 4-part men's voices.
"Tone wrought May 13, 1941, Little Rock, Ark. and
May 14, Springfield, Mo. Written out, May 27 '41,
Springfield, Mo."
Single page of 2-stave chorus part outline. Text
noted in.
3. Also a single sheet of blue paper with Ella's typing
out of the text and Percy Grainger's sketch.
4. A double leaf of 12-stave ms. paper containing:
1 side of pencil sketches for Red Dog.
2 sides of sketches for middle section of Lucannon,
dated May 29, 1941, Springfield, Mo.

MG3/100-8

A folder labelled Harmonium. Contains harmonium part
for Jungle Book series, put together out of a mixture of
mss (Percy Grainger's hand) dieline print offs and pub­
lished scores.
Stitched in are ms. parts:
The Poria Hunt
The Fall of the Stone
Mowgli's Song Against People
dieline prints:
Lukannon
Red Dog
published scores:
Morning Song in the Jungle
Hunting Song of the Seeonee Pack
Tiger, Tiger

Loosely enclosed in 100-8-1 are dieline prints of:
1. The score of Lukannon
2. The score of Red Dog
3. The harmonium part of Mowgli's Song Against People
MG3/100-9:1 to 6

**THE RUNNING OF SHINDAND**  
(Kipling Settings Nr.9)  
Set of chorus parts in Percy Grainger's hand:  
1. Male altos or high tenors  
2. 1st Tenors  
3. 2nd Tenors  
4. Baritones  
5. 1st Basses  
6. 2nd Basses


**EARLY SETTINGS OF FOLKSONGS AND POPULAR TUNES**

101:1  
Double leaf containing:  
Sketches for 3 settings of *We be Three Mariners*  
(settings A, B, C.) all dated March 28, 1901. 3 pages in all.  
On the back page: rough sketch for setting of *After the Ball Was Over*, for whistlers and strings.  
6 staves, dated March 29, 1901.  
1st setting of *Early One Morning*, for mezzo solo, accompanied by male solo.  
11 bars, dated October 16, 1901.  
2nd setting of *Early One Morning*, for mezzo solo accompanied by 3 alti soli.  
9 bars, dated October 16, 1901.

101:2  
Setting of *The Hunt Is Up*, men's voices in unison with orchestral accompaniment.  
1½ pages (27 bars) dated October 16, 1901.  
Following after is a setting of *Ye Banks and Braes* for voices and whistlers.  
2½ pages, dated October 22-24, 1901.

101:3  
First sketch for *Scotch Strathspey and Reel*, for big band "(1901-1902?)".  
4 pages. The sketch is unfinished.

101:4  
A half sheet of paper containing:  
Recto: Sketch for a setting of *Scotch Folksong* (*The bridegroom grat*) for contralto, 2 viole and 3 celli dated April 23, 1902.  
The *Land o' the Sea* (?) (*Scotch*) for voice (?) and strings, dated April 23, 1901.  
Verso: First sketch for *O Willow, Willow*, for voice, guitar and 4 strings, dated February 1, 1902.

101:5  
Setting of *The Keel Row*, for chorus, orchestra and whistlers, October 19 and November 24, 1901.  
3 pages, plus 2-stave addition taped on.  
Later (?) 2-stave sketch on p.4.  
On the back page of the double leaf is a sketch titled *Sousa from the U.S.A.* dated November 24, 1901.

MG3/102.

**YOUTHFUL TONWORKS**

MG3/102-1  
**THE CREW OF THE LONG SERPENT**  
for orchestra.  
Score.  
29 pages, 12-stave ms. paper (7½ double leaves).  
Loose in a brown paper cover.  
Dated, p.29: 1898. "Composed June 14th-July 2nd, 1898. Scored Sept. 5th-16th, 1898."
102-1-2

THE CREW OF THE LONG SERPENT (DRAGON)
Longfellow: The Saga of King Olaf XIV.
Seascape for piano duet.
12 pages, 12-stave ms. paper (380a). 3 double sheets stitched together and placed in a cardboard cover.
Poem copied inside front cover. Title on front, and date — 1898.
Dated, p.1: June 14, 1898
p.12: July 2nd 1898.
"To my dear mother for her birthday."

102-1-3

THE CREW OF THE LONG (DRAGON)
(SERPENT)
Seascape for piano duet (June-July, 1898).
ms. of p.1 of the piece, "This page is added from memory and by analogy (Aug. 5, 1940), as the original ms. was (by mistake) taken to Springfield, Mo. (June 27, 1940) without p.1 being photocopied." "written out at Bigelow's, Aug. 5, 1940."

102-1-4

Photostat positive of pp.2-12 of 1898 score for piano duet to which ms. page 1, 102-1-3, was added.

MG3/102-2

DEDICATION
1st and 2nd edition (Grainger's word on ms.) also Sailor's Chanty and The Love Song of Har Dyal, all for voice and piano.
Dedication:
(from "The Light That Failed" by Rudyard Kipling.)
"1st Edition" dated March 29, 1901 at beginning and March 30, 1901 at end. 1 page (single side). [Transposed to G minor, and with some revisions, mainly affecting layout of bars (rhythm), it was later published by Schott.]
Sailor's Chanty:
(from "The Voyage of Copley Banks" by A. Conan Doyle.)
Dated April 10, 1901 at beginning, and April 13, 1901 at end. 2½ sides.
The Love Song of Har Dyal:
((Plain Tales from the Hills.) Rudyard Kipling) for soprano voice and piano accompaniment.
Transposed down a tone, and with revisions, published by Schott.
Dated Sept. 12, 1901, at end. 1 side plus 2 half sides.
The whole group comprises 7 sides (2 double sheets folded) in a brown paper cover. Unstitched.

MG3/102-3

ORCHESTRAL PIECE
(based on ideas from We Were Dreamers)
Compressed piano score.
4 pages, 12-stave ms. paper (380a).
Dated, on Percy Grainger's note only, "June 1899". (Full score, see 102-7-4).
**MG3/102-4**

**THEME AND VARIATIONS**
for string quartet
(containing "Der pfeifender Reiter"). "Partitur".
20 pages, 16-stave 8vo size ms. paper (C. A. Klemm No. 4), stitched into a dark blue cardboard cover. Dated, p. 1: 1898. "durchgeplumst im Conservatorium June 8th."
Violino I Frl. Glentzer. V.II. P. Offenheimer.
Viola Hr. Raisert. Cello Hr. Warka."
The envelope is labelled "1st modern Grainger tone-piece".
String parts, see MG3/102-6-1: 1 to 4).

**MG3/102-5**

**MARCH**
(later Northern March, 1st movement of Youthful Suite for orchestra.)
Full score.
16 pages, 16-stave ms. paper (16 W.O.N.i.H.), in a manila folder. The last page becomes jottings, but for the most part it is a clear and legible full score.
Final page, dated "end written from sketches and memory, January 13, 1901."

**MG3/102-6**

**UPRIGHT MUSIC FOLIO**
An "Upright Music Folio", containing miscellaneous sketches and early tone-works was found separately from the main body of manuscripts. Because of the apparent chronological relativity of the contents, they have been left together in the folder.
A list in Percy Grainger's hand (photocopy) of his 1898-99 works was found separately but is now included in the folio as an aid to identifying its contents.

**MG3/102-6-1: 1 to 4**

**THEME AND VARIATIONS**
for string quartet (1898)
(Containing "Der pfeifender Reiter")
Set of 4 string parts, dated June 8th, 1898.
[Score, see MG3/102-4 above].

**MG3/102-6-2**

**SCHERZO**
for string orchestra.
Four pages of pencil score, dated May (April?) 1898.

**MG3/102-6-3**

**THEMA & VARIATIONEN**
for treble instrument and piano.
8 pages. (Variation XI is a sketch only and is unfinished.) No date.

**MG3/102-6-4**

**RONDO**
for piano, 4 hands.
8 pages. Dated Dec. 24th 1897.
"To my darling mother, Xmas, 1897."

**MG3/102-6-5**

**KLAVIER QUARTETTE**
Unfinished, 6 pages
(Same material as Rondo)
"Durchgeplumst bei Klimsch Xmas 1897 seihe Rondo 4 händige."
THREE SONGS TO VERSES BY ROBERT BURNS
1. You Wild and Mossy Mountains
   "Fair copy" of 2? dated October 27-28, 1898. 6 pages.
2. 2nd pencil copy of 1. dated October 27-28, 1898. 6 pages.
3. Afton Water (Nr.3 of the three)
   Dated November 2-4, (1898?) 4 pages.
   [Nr.2 Evan Banks was found separately, see MG3/102-8-10.]

Sketches:
   "Tom Hall caught Cold?" written at the bottom of the page.
2. Sketch of piece for men's chorus.
   Text: "The tides they'll go their friendly race/but I'll
go never more/and see the hogs at ebb tide?turn
scampering back to shore./No more I'll see the
trawlers drift below the ? ."
   Dated Aug. 15-16. (No year)
   Verso: crossed out sketch for choral piece.
3. Sketch of There were three friends, voice and piano setting.
   Single page dated May 24th, no year.
   Verso—piano duet sketch?
5. Half a sheet of music for "2 Trompeten 2 Hornen (?)
   Dec. 7ten 1898".
7. Sheet of jottings, unlabelled, undated.
8. Sketch for piece for men's chorus and orchestra:
   "Stars of the summer night
   far in your azure deeps
   . . . hide your golden light
   she sleeps, my lady sleeps."
10. Start of piece for orchestra. Unidentified jottings on verso. No date.
11. Pencil jotting. No date.
12. Page of a score (?) Variations for string quartet (?)
   No date.
13. Ink sketches unidentified. No date.
14. Two fragments. No date.

Book IV of Walter Maynard's Music Copy Book, with
Percy Grainger's workings of the various exercises. No date.

Photostat positive copy of "List of compositions 1897-
1898."
[Original list, see MG3/102-7-7.]

Blue-covered 8vo size music sketch book, labelled
"Musical Scraps, Percy Grainger."
"(Cotton wastes, Leavings, Aftermaths—Dan. Efter-
mad.)"
The first page is headed "List of compositions completed after July 8, 1901 (20th birthday)", then follows list of piece, date of completion, place of completion: July 10, 1902-Apr. 10, 1903. Book contains sketches and jottings from March 11, 1901-June 12, 1903.

The main body of sketches are from 1901.

Contents (identified sketches only):
From a San Remo page, Apr. 2, 1901.
The Hunt is Up, March 22, 1901.
Dedication, March 29-30, April 1, 1901.
"There's a legion that's ne'er been listed" of Malowe, Apr. 2, 1901.
The Ballad of Bolivar, Feb. 10, 1901. Apr. 13, 14, 1901.
Marching Song, May 1901.
Suggestion for Rig up of Folk-edition.
Charging Irishry, Train Music, May 8, 1901.
"From the unpublished papers of J.J." (?) (Plain Tales)
Sketches July 20, 1901.
Life's handicap, Aug. 4, 1901.
Charging Irishry, June 23, 1901.
Rhyme of the 3 Sealers (?"Rh. of the S.S.") early 1901.
Marching Song, July 7, 1901.
Lady Casselit's Lilt, mid. May 1901.
Hill-Song leavings, Aug. 20, 1902.
Vulgar Walse
The Running of Shindan Complete draft for 5-part men's chorus dated Bath, Aug. 4, 1901.
Hill-Song leavings, August 1901, Jan. 1902. (5 pages)
A might-have-been for The 1st Chanty, June 12, 03.

MG3/102-6-11
Green-covered 8vo Music Book (1905)
Contents (identified sketches):
a try at" Hjálmar of Angantyr 27.6.05.
Also copy of text loosely inserted.
The (?) o' Killomanty, no date.
Recessional, rough sketch, no date.
Outdoor Song, 1.8.05.
Many more unidentified jottings.

MG3/102-7,8,9
A manila folder of Youthful manuscripts was found among the photostat material in FC 1. The folder contained 3 groups of Youthful Toneworks, each group in its own folder. The groupings have been retained; the folders are numbered respectively 7, 8 and 9.

MG3/102-7
1st Folder from FC 1
MG3/102-7-1
List of early manuscripts photostated in 1940. (Includes some "Youthful Toneworks" subsequently found separately.)

MG3/102-7-2
ENGLISH FOLKSONGS
[Percy Grainger's annotation adds the title "Early Settings of Folksongs and Popular Tunes" as well as the general heading "Youthful Toneworks"].
Percy Grainger: "26 (sic) settings of popular old English songs (late Jan., 1899), seemingly from Augener's "The Minstrely of England".
Voice and piano settings. 19 pages. 12-stave ms.
paper, no imprint, 6 double sheets folded, brown paper cover.
Contains:
1. The Vicar of Bray 
2. Drink to Me Only 
3. The Leather Bottel 
4. Sally in Our Alley 
5. The British Grenadiers 
6. Near Woodstock Town 
7. Oh, the Oak and the Ash 
8. My Lodging is on the Cold Ground 
9. The Plough Boy 
10. The Girl I Left Behind Me 
11. The Bailiff's Daughter of Islington 
12. Come, Lasses and Lads 
13. Early One Morning 
14. A-Hunting We Will Go 
15. Jokes to the Fair 
16. Barbara Allen 
17. There Was A Jolly Miller 
18. A Poor Beggar's Daughter 
19. The Three Ravens 
20. The Hunt is Up 
20. (sic) Jog On, Jog On 
21. It was a Maid of My Country

THE SECRET OF THE SEA
(Longfellow)
for voice and piano, June 1898.
4 pages, 12-stave ms. paper, no imprint, stitched into cardboard cover, title on front.
Dated, p.1: "To my dear mother for her birthday, being almost satisfied Percy Grainger June 18, 1898." Final page dated June 19th, 1898.
Stitched into the back cover is a vocal part with German text: "Das Meeres Geheimnis", Deutsch von H. Simon. 2 sides of a single sheet, dated 19 Juni, 1898.

ORCHESTRAL PIECE
Full score.
("based on ideas from "We were dreamers" with criticisms by Cyril Scott in pencil"—Percy Grainger's note)
16 pages, C. A. Klemm A. No. 2 paper, 12-stave, stitched into brown paper cover. Inside front cover, title is given as "II Orchestral Piece".
Front cover gives title "Orchestral piece", author's signature, and dedication "To Mother, July 3rd, 1899."
See also the compressed piano score, MG3/102-3.

ORCHESTRAL PIECE I
(Title as given on front cover).
Percy Grainger's note: "based on Kipling Setting "Fisher's Boarding House", composed for) Dedicated to the Perth (W.A.) Amateur Orchestral Society."
14 pages, 16-stave paper, no imprint.
Loose in brown paper cover.
Composition ends on p.12. The last 2 pages are sketches: "Idee zum Fishers boarding house. Montag 14th Márz 1899".
The final page of the composition is signed and dated "April 21st, 1899, commenced March 14, 1899".

**MG3/102-7-6**

**KLEINE VARIATIONEN-FORM**
für Kleines Orchester.
(based on Bj. Bjørnson's "Blessom's Weihnachtsfahrt" from "Thrond" (Kleine Erzählungen).)
18 pages, 14-stave ms. paper, no imprint, placed in brown paper cover.
Dedication, p.1: "To my Mother, Yule 1898"
Final page dated Dec. 7ten-9ten, 1898 ausgeschrieben Dec. 10ten.

**MG3/102-7-7**
List of compositions 1897-1898.

**MG3/102-8**
2nd Folder from FC 1

**MG3/102-8-1**
**NORSE DIRGE**
from Youthful Suite for orchestra.
Unfinished fragment of full orchestral score.
4 sides of 1 double sheet, 12-stave paper, no imprint.
Verso of p.1 scored out leaving 3 pages of pencil sketches.
Dated, p.1: "Sketched some time in 1899. Started August, 12, '99".

**MG3/102-8-2**
**TWO PIANO PIECES**
Peace Andante rubato e pianissimo.
Single side, 12-stave paper, no imprint.
Dated: July 22nd top of page, June 22nd bottom of page. 1898.
Saxon Twiplay
2 sides (inner facing sides of double folded leaf with Peace on p.1).
Dated: July 24th 1898 at beginning, July 25th 1898 at end.

**MG3/102-8-3**
**KLAVIER CONCERTO** (sic)
(Has an illegible German subtitle along the lines of "with accompaniment of a 2nd piano or an orchestra")
"Componirt von G. Percy Grainger März 20th (1896) and dedicated to my dear mother."
Erstes Klavier part.
6 pages. The final 2 pages are half sheets only.
Final page dated "April 13th, 1896."

**MG3/102-8-4**
Zweites Klavier part.
4 pages, 14-stave paper, no imprint, no cover.
p.1 "Started writing out 2nd April 96."
Final page dated April 13th, 1896.

**MG3/102-8-5**
**ORCHESTRAL PIECE**
based on Kipling song "There were three friends".
Kipling poem (from Northern Ballad?) copied out top of p.1 of score.
Small orchestra: full score.
p.1 dated: "Theme (?) May 24th 1898."
Final page: "April 7th 1899."
4 pages (Imprint 16er 4*hoch).

**MG3/102-8-6**
**THORA VON RIMOL**
Sketch, voice and piano, March 1898.
Part of "The Saga of King Olaf" (Longfellow)
10 pages, 12-stave ms. paper: "14" bottom l.h. cover.
Final page notes for "Bestezung für "Saga of King Olaf" für chor (9em.) & Orchester."

**MG3/102-8-7**

**SAGA OF KING OLAF**

**MG3/102-8-8**

**STORMY**
(Pumping Chanty)
Percy Grainger has added later a general heading "Grainger: Settings of Folksongs and Sea-chanties".
Noted down from the singing of Mr Charles Rosher, Chelsea, 24.7.06, and set for male voices (single voice, chorus and accompanying 4-part solo voice group) by Percy Grainger.
2 sides of a single sheet of 12-stave paper.
Dated at end 14.6.07.
(Not labelled a "Youthful Tonework" but found in this folder.)

**MG3/102-8-9**

**SHENANDOAH**
(Windlass Chanty)
Noted down from the singing of Mr Charles Rosher (24.7.06) and set for male voices by Percy Grainger.
Setting for single voice, chorus and 6 accompanying single voices.
2 sides of a single sheet, 12-stave paper, no imprint.
Dated at end "3.4.07-14.6.07."

**MG3/102-8-10**

**EVAN BANKS**
No. 2 of Three Songs to Verses by Robert Burns, for voice and piano.
Single side of single leaf.
Dated Nov. 1st, 1898.
Verso: O Willow, Willow
arrangement of old English Song for voice and piano dated Nov. 2nd, 1898.
For this, Percy Grainger has later added a general heading "Early Settings of Folksongs and Popular Tunes. O Willow, Willow voice and piano (1st setting?) Nov. 1898."

**MG3/102-9**

3rd Folder from FC 1

**EARLY KIPLING SETTINGS**

**MG3/102-9-1**

**WE WERE DREAMERS**
(from Song of the English)
Vocal score for 4-part unaccompanied mixed chorus.
Unfinished. 6 pages, 2 double leaves of 12-stave 8vo chorus ms.: C. A. Klemm C No. 4. No date.

**MG3/102-9-2**

**SOLDIER, SOLDIER**
No. 1 of Three Barrack-room Ballads by Rudyard Kipling for baritone. Voice and piano score.
Dated May 26th, 1898.
[Percy Grainger's margin note: "1st setting (?)"]
4 sides of a double leaf of 12-stave ms. paper, no imprint. Unfinished.

**MG3/102-9-3**

**THE WIDOW'S PARTY**
(Barrack-room Ballads)
for men's chorus with orchestral accompaniment. Sketch score, dated at start Nov. 27, 1901 and at end Dec. 7, 1901. 4 pages, 24-stave paper: B.C. No. 8.

MG3/102-9-4  
TO WOLCOTT BALESTIER  
2 single sheets of sketches, numbered later by Percy Grainger 1 and 2, for male alto, 5-part unaccompanied men's chorus and organ pedals.  
p.2 dated Dec. 5, 02.  

MG3/102-9-5  
THE YOUNG BRITISH SOLDIER  
(Barrack-room Ballads)  
Set for voice and piano.  
2 sides of a single sheet of 12-stave ms. paper, insignia imprint: 12er 4° hoch.  
Dated at end Feb. 21st, 1899.

MG3/102-9-6  
THE FIRST CHANTEY  
(Seven Seas)  
Set for voice and piano.  
8 pages, 2 double sheets of 12-stave ms. paper, insignia imprint: 12er 4° hoch.  
Dated at beginning Feb. 7th 99, and at end Feb. 8th 99.

MG3/102-9-7  
ANCHOR SONG  
(Many Inventions)  
Set for voice and piano.  
6 pages, 1½ double sheets, 12-stave ms. paper: C. A. Klemm C No. 7.  
Dated at end Feb. 7th 1899.

MG3/102-9-8  
SOLDIER, SOLDIER  
(Barrack-room Ballads)  
Voice and piano score. Dated at end, Feb. 23rd, 1899. [Percy Grainger's note: 2nd setting]  
4 pages, double sheet of 12-stave ms. paper, insignia imprint: 12er 4° hoch.

MG3/102-9-9  
MERCIFUL TOWN  
(The day's work. "The Brushwood Boy").  
Set for voice and piano. ["1899"]  
Single side of a single sheet of 16-stave ms. paper, no imprint.

MG3/102-9-10  
THE SEA WIFE  
(Seven Seas)  
Set for voice and piano.  
6 pages, 1½ double sheets, 12-stave ms. paper, no imprint.  
Dated final page Nov. 10-11th, 1898.

MG3/103.  
ELLA'S MISCELLANY  
An envelope labelled in Ella Grainger's hand "mss by Grainger: odds and ends for Museum".  
103-1  
Sheet containing parts for Bb and Eb Clarinets labelled "Molly trials, March 28, 1919."
Sheet of unidentified sketches labelled A, B, C.

Copy of same.

Sheet of pencil sketch of band scoring of ?

Single sheet labelled "Measures 26-31 of 'Pastoral'" [version for piano solo?]. No date.

3 parts for English Dance, dated June 1, 1920:
1. Reed Organ
2. Bb Clarinet
3. Bass Clarinet

Note of instructions to publisher re. publication of (unidentified) piece. The note mentions Isabel Du Cane as having the string parts of The Bride's Tragedy, and copyist Mr. Gast of Schirmer's.

First page of Danny Deever for chorus and band, with makeshift piano version of band part. Dated 1903 and 1907.


Miscellaneous Music and Sketch Books

Blue cover, white blank label on front. 8vo size. Contains sketches dating from 1903, including Vulgar Walse, We Be Three Poor Mariners, Song of the Fatherland.

Enclosed: a drawing and study notes for the Bb Clarinet and several unidentified jottings.

Breitkopf music book—labelled "Klavier Methodik Freitag 9-10". Inside appears a date 1899-1900. Contains instructions in German. Also contains miscellaneous music sketches some dated June 23, 1901. (Using up the blank paper?). The sketches are not labelled but scored through, suggesting perhaps that a fair copy was made of them.

Nicholson's music book. The first page contains the "soprano" part of an unlabelled work. The dates on the enclosed notes suggest 1903. Contains a double page of Percy Grainger's jottings about his relationship to Australia—the draft of a letter perhaps? Also suggests a date of 1903 or 1904 and that he is in Australia. Many loose sheets of enclosures including parts for We Be Three Poor Mariners.

Nicholson's music book. 1st page, "Alto part" of unlabelled work. Also enclosed is a "Baritone" part. At the back of the book are some sketch jottings for a written piece on his aims, with some notes in Rose Grainger's hand. No visible date.

Nicholson's music book. The first page is the "2nd Tenor" part of an unlabelled work. It also contains parts labelled with player's name (?): Jacobs, Dr. Fisher. The remainder of pages are blank.

Nicholson's music book. Loose inside is a sheet labelled "Bass" and one labelled "Petergh". The remainder of the book (many pages have been torn out) comprises written jottings on "Australian Public Schemes".
GROUP 3: Manuscripts: Original compositions and folksong settings.

104-7
Graydon manuscript music book (London). Cover only.

104-8
Book labelled "Grainger. Vocal and Dictation" (as teacher or pupil?) Dated inside June 14, 1918.
Back pages, questions and answers re. musical instruments.

104-9

104-10
Small brown-covered music book containing notes on the ranges and transpositions of instruments and one page of "Ideas".

104-11
"Little old Frankfurt music sketch book about 1899-1900." Some jottings, mostly blank.

MG3/105.

UNIDENTIFIED SKETCHES
(Found separately)

105-1
2 pages of score sketches dated December 28, 1921. The back page has "Shepherd's Hey" written on it, but the sketch is not this.

105-2:1,2
Two sheets in an envelope labelled "1929 compo. sketches".

105-3:1 to 10
Unidentified sketches from the Music Room Portfolio none of which is titled or dated. (One only is possibly a Sound Trial.)
[verso of 105-3:1 is a list of parts of Balfour Gardiner's Joyful Homecoming, handed to G. Schirmer November 19, 1919.]

105-4:1 to 5
Unidentified sketches found separately in a manila folder of miscellaneous material. No identifying labels.
Item 5 is a bundle of blank 8vo size ms. paper.

105-5
Sketch fragment found in Red letter case with letters 1896-1900 and a fragment of a programme for a (German) symphony concert. 

173
First Grainger Concert
OF NORDIC MUSIC
BY THE SOUTH AUSTRALIAN ORCHESTRA

To Grainger, "Nordic Music" was "... a convenient term for summing up the artistic expression of the predominant temperament in a given race". The programme included three of his transcriptions of early music.
GROUP 4: Manuscripts: Arrangements, transcriptions, paraphrases, and editions of other composers’ music.
GROUP 4: Manuscripts: Arrangements, transcriptions, paraphrases, and editions of other composers' music.

Group 4

Arranged alphabetically by composer's surname.
Miscellaneous items are placed at the end of the list.

MG4/ 1. ANON. : PUELLARE GREMIUM
2. BACH, J. S. : BLITHE BELLS
3. BACH, J. S. : FUGUE IN A MINOR
4. BACH, J. S. : TOCCATA AND FUGUE IN D MINOR
5. BACH, J. S. : TOCCATA FOR ORGAN IN F
6. BRAHMS, Johannes : CRADLE-SONG
7. BROCKWAY, Howard : FOLKSONGS FROM KENTUCKY
8. CABEZON, Antonio de : PRELUDE IN THE DORIAN MODE
9. DELIUS, Frederick : DANCE RHAPSODY
10. DELIUS, Frederick : THE SONG OF THE HIGH HILLS
11. FINCK, Heinrich : O SCHÖNES WEIB
12. GARDINER, H. Balfour : THE JOYFUL HOMECOMING
13. GRIEG, Edvard : KNUT LURÆSENS HALLING II
14. GRIEG, Edvard : THREE LYRIC PIECES
15. GRIEG, Edvard : EROTIK-EROTIKON
16. HANDEL, G. F. : HORNPIPE
17. LISZT, Franz : HUNGARIAN FANTASY
18. MACHAUT, Guillaume de : RONDEAU No. 14
19. OLSEN, Sparre : MOUNTAIN-NORWAY
20. OLSEN, Sparre : THE SPIRIT OF NORWAY
21. OLSEN, Sparre : WHEN YULETIDE COMES
22. PARKER, Katharine : DOWN LONGFORD WAY
23. POWER, Lyonel : ANIMA MEA LIQUEFACTA EST
24. SCOTT, Cyril : AUBADE
25. SCOTT, Cyril : SOLEMN DANCE
26. SCOTT, Cyril : THREE SYMPHONIC DANCES
27. STRAUSS, Richard : DER ROSENKAVALIER, LAST LOVE DUET
28. to Miscellanea: GOVERNOR'S ISLAND &
31. FORT HAMILTON, 1917-1918
32. MASON, D. G. : FREE AND EASY FIVE STEP
33. Early Lute Music and its Influence on
   Keyboard Music: Musical Examples
34. BACH, J. S. : Example of 2-part writing
35. BACH, J. S. : MARCH
36. MOHR, Halsey K. : LIBERTY BELL

MG4/1.

ANON. : PUELLARE GREMIUM
transcribed from the Worcester Medieval Harmony by Dom Anselm Hughes.
Pencil short score of Percy Grainger’s arrangement for wind and strings.

MG4/2.

(BACH, J. S.) : BLITHE BELLS
Free ramble on “Sheep may safely graze” from Cantata 'Was Mir Behagt Ist Nur Die Muntre Jagd' by J.: S. Bach.

2-1 version for 2 pianos, 4 hands.

2-1-1

2 piano score.
4 pages, 12-stave ms. paper (Schirmer Style No. 2).
This copy dated December 24-25, 1931.
Subsequently engraved by Schirmer.

2-1-2:1 to 3 Loose sheets of piano parts:
1. Piano I: Figure 24 to 4 bars after Figure 28. 1 sheet.
2. Piano II: Figure 24 to 6 bars after Figure 47. Pencil jottings on verso. 1 sheet.
3. Figure 54 to 15 bars after Figure 112. 1 sheet, not labelled.

2-2 version for 15 (or more) single instruments, or for small orchestra.

2-2-1

Score.
12 pages, 14-stave ms. paper (Carl Fischer Monarch Brand No. 6) 52 x 24 cm. Stitched into cardboard and brown paper cover.
Dated: “Set, November 1930-February 1931. Scoring slightly revised late 1931-early 1932.”
This score dated, final page, January 3, 1932.
Book binding dated December 30, 1931.

2-2-2:1 to 32

Set of parts.
Some parts bear different versions of the title: “Sheep may safely graze in peace, Bach-Grainger” is amended to “Sheep may graze in safety”.
Piano, harmonium and dulcitone parts are headed “Ramble on Sheep may graze in safety when a goodly shepherd watches o’er them.”
Later parts are headed “Blithe Bells”.
Dating: November-December 1930.

Percy Grainger’s ms.:
1. Fragment of score
2. Fragment of part (came unglued)
3. Flutes
4. Clarinets
5. Bassoons
6. Horns
7. Trumpets
8. Trombone II
9. Trombone III
10. Eb Alto Saxophone
11. Piano Duet Primo
12. Celeste or Dulcitone or Piano II
13. Glockenspiel etc.
GROUP 4: Manuscripts: Arrangements, transcriptions, paraphrases, and editions of other composers' music.

14. Violin I
15. Double Bass

*ms. in other hands:*
16. Horn II
17. Glockenspiel
18. Violin I

*Photocopies:*
19. Flutes
20. Oboes
21. Clarinets
22. Horn
23. 23a. Bb Trumpets x 2
24. Trombone I
25. Piano
26. Harmonium
27. Glockenspiel etc.
28. Cello

*Paste-ups (photocopy and ms.):*
29. Violin I
30. Violin II
31. Violin II
32. Cello

2-2-3:1 to 20

Second set of parts, mostly in Percy Grainger's hand, with instructions to the engraver.
(Dated June 1927 and 1930.)

*ms. parts:*
1. Violin II
2. Viola
3. Cello
4. Oboe
5. Clarinets in Bb I & II
6. Eb Horn or Alto Saxophone
7. Trombone or Bb Tenor Saxophone
8. Glockenspiel
9. Metal and Wooden Marimba
10. Piano, 4 hands
11. Harmonium or Pipe Organ
12. Harp

*Paste-ups (involving ms. and photocopy):*
13. Violin I
14. Double Bass
15. Flutes I & II
16. Clarinets in A I & II
17. Bassoons I & II
18. Trumpets or Soprano Saxophones
19. Horn or Mezzo-Soprano Saxophone
20. Celeste or Dulcitone (or Piano II)

2-2-3:21 to 24

4 sheets of notes to the publisher concerning the design and layout of the cover and score.

2-2-4

Enclosed with 2-2-3, a reduced size photostat copy of the full score with corrections noted in for publication.

*MG4/3:*

BACH, J. S. : FUGUE IN A MINOR
(from Book I Das Wohltemperierte Clavier)

3-1

The score reads "A minor Fugue (for Harpsichord)".
The first 4 pages use a published edition of the fugue (extracted from a larger volume, plate No. 11015) with
Percy Grainger's ms. alterations to particular bars pasted in. Paste-ins are heavier on pp. 3-4 leading to pp. 5-6, which are an entire re-writing by Percy Grainger.

The manuscript is dated, final page: "N. Adelaide, Feb. 3, 1934, [and] Lewisburg, Pa., Feb. 24, 1931."
The ms. pages are 10-stave paper (CFS Co. Music Paper No. 1). The whole is stitched into a manila cover.

3-2
3-2-1
3-2-2

Edited for piano ensemble by Percy Grainger.
Final page (8) only of score.
Complete score.
8 pages, no date.
(Found with duplicate photocopies of the score and clearly intended for use in performance.)

**MG4/4.**

**BACH, J. S. : TOCCATA AND FUGUE IN D MINOR**
(Tausig-Busoni-Grainger)
Short score.
(A memory aid? or a rewriting of certain passages for his use as a performer?)
2 pages, 12-stave ms. paper (Passantinno Brand No. 1)
Dated December, 1950.

**MG4/5.**

**BACH, J. S. : ORGAN TOCCATA IN F**
arranged for 3 pianos or multiples of 3.

5:1 to 6
A sheaf of material in *Ella's Miscellany* [MG3/103]:
✓ 1. Note on the Method of Arrangement (Foreword).
✓ 2. to 4. 3 pages of published score (pp. 19-20; 21-22; 23-24).
5. Fragment of Piano I part: a paste-up of published score and ms.

**MG4/6.**

**BRAHMS, Johannes : CRADLE-SONG**
freely arranged for piano by Percy Grainger (July 1922).
4 pages, 14-stave ms. paper (Carl Fischer Monarch Brand No. 6).
Dated, final page: "Chicago Musical College, July 20-21, 1922."
Subsequently published by Schirmer as Nr. 1 of their "Free Settings of Favorite Melodies" series (Schirmer: 31210). Stamped November ? 1922.

**MG4/7.**

**BROCKWAY, Howard : FOLKSONGS FROM KENTUCKY**
Folksongs from Kentucky collected by Howard Brockway and arranged for 2 pianos by Percy Grainger as part of a planned *Kentucky Rhapsody*.

7-1
7-2:1 to 5

Miscellaneous sketches:
2. "Kentucky Rhapsody" Piano II
3. Tune of John Riley.
GROUP 4: Manuscripts: Arrangements, transcriptions, paraphrases, and editions of other composers’ music.

MG4/8.

CABEZON, Antonio de: PRELUDE IN THE DORIAN MODE
arranged for two violas and two cellos.
8:1 to 4
Set of string parts, not in Percy Grainger’s hand (but the same copyist as MG4/11, 18 and 23).
Dated September 11, 1935.
[Prepared for and used in the “Historical Chamber Music Concerts” which Percy Grainger presented during his 1934-5 Australian tour?]
Percy Grainger notes on the envelope “Score is in the ‘Rose Grainger Libraries’ in the Universities of W.A. and S.A. and in the State Conservatorium in Sydney.”

MG4/9.

DELIUS, Frederick: DANCE RHAPSODY
arranged for two pianos by Percy Grainger in 1922.
9:1,2
2 single leaves, 3 sides, no date. 12-stave ms. paper: G.S.M. Nr.845/12.

MG4/10.

DELIUS, Frederick: THE SONG OF THE HIGH HILLS
10-1
Harmonium part arranged by Percy Grainger.
(A compression of various bits of the full score.)
3 pages (double leaf folded), stitched into a manila folder, no date.

MG4/11.

FINCK, Heinrich: O SCHÖNES WEIB
Song, for tenor voice and three strings.
11:1 to 4
Tenor voice and string parts (violin, viola, cello.)
Not in Percy Grainger’s hand, but the same copyist as MG4/8, 18 and 23. No date (1935?).
The score is in Schering’s Musikgeschichte in Beispielen.

MG4/12.

GARDINER, H. Balfour: THE JOYFUL HOMECOMING
March for piano, by H. Balfour Gardiner, orchestrated by Percy Grainger.
12:1 to 20e
Set of parts of an excerpt only.
(11 bars). The string parts are labelled “For Sound trial, Montreal, November 1946.”
The parts are dated as “copied, November 22, 1946.”
Percy Grainger’s ms.:
1. Flutes 1 & 2
2. Oboes 1 & 2
3. Clarinets 1 & 2
4. Bassoons 1 & 2
5. Horns 1 & 2
6. Horns 3 & 4
7. Trumpet 1
8. Trumpets 2 & 3
9. Trombone 1
10. Trombone 2
11. Trombone 3
12. Tuba
13. Timpani
14. Cymbal
15. Side Drum, Bass Drum
Dieline prints of duplicate string parts:
16, 16a to e Violin I x 6
17, 17a to e Violin II x 6
18, 18a to e Viola x 6
19, 19a to e Cello x 6
20, 20a to e Double Bass x 6

Also list of parts sent to Schirmer, verso of an unidentified sketch from the Music Room Portfolio, see MG3/105-3.

MG4/13.

GRIEG, Edvard : KNUT LURÅSENS HALLING II
Nr. 11 of Grieg's Slaatter (Op. 72) freely dished up for 2 pianos, 4 hands, by Percy Grainger.
2 piano score.
6 pages, 12-stave ms. paper: G. Schirmer NY Style No. 2.
2 double leaves stitched together and placed in a manila folder with outsize music notes written on it.
(The folder could be part of a "blind-eye" score.)
Dated, p.1: "1st thought of it in London (1910-1913?)
Worked out, Springfield Ohio, Oct. 21, 1921.
"Final page is dated: Hotel Bancroft, Springfield Ohio, Oct. 21, 1921.
"1st Trial, Red Springs, N.C. Oct. 25, 1921 by Charles E. Vardell Jr. and Percy Grainger who autographed the final page."

MG4/14.

GRIEG, Edvard : THREE LYRIC PIECES
for piano solo, orchestrated by Percy Grainger in 1898.
No. I Walzer
No. II Con Moto
2 pages dated July 18, 1898.
No. III Allegro Molto
In the Youthful Toneworks category of MG3/.

MG4/15.

GRIEG, Edvard : EROTIK-EROTIKON
(Lyric Pieces Bk. 3, Op. 43, No. 5)
Transcribed by Percy Grainger.
Single leaf dated Hobart, July 17, 1935.
(Found in the Music Room Portfolio.)

MG4/16.

HANDEL, G. F. : HORNPIPE
4 pages, 14-stave ms. paper (Carl Fischer Monarch Brand No. 6).
Dated, final page: "Written out at Chicago Musical College, July 28, 1922."
Subsequently published by Schirmer as Nr. 2 of their "Free Settings of Favorite Melodies" series (Schirmer: 31209). Stamped November 17, 1922.

MG4/17.

LISZT, Franz : HUNGARIAN FANTASY
"Hippodrome Orchestration" (label on packet).
Balough lists "G. Schirmer's orchestral edition augmented for piano and band."
Slattery has an arrangement for piano and band (ms. 1950).
Is this another arrangement? Perhaps a “special occasion” scoring?

17-1 Ms. score (possibly in Percy Grainger’s hand?). No date.

17-2:1 to 13 Parts (not in Percy Grainger’s hand). No date.
1. Flute
2. Clarinets in A
3. 2nd clarinet in Bb
4. Horns in F
5. Cornets in A
6. Trombone
7. Drums and Timpani
8. 9. 1st Violin A x 2
10. 11. 1st Violin B x 2
12. Cello
13. Bass

MG4/18.

MACHAUT, Guillaume de: RONDEAU No. 14
transcribed for 3 to 6 modern strings by Percy Grainger.

18:1 to 6 Set of string parts, not in Percy Grainger’s hand, but the same copyist as MG4/8, 11 and 23. No date (1935?).
1. Violin I
2. Violin II
3. Viola I
4. Viola II
5. Cello I
6. Cello II


MG4/19.

OLSEN, Sparre: MOUNTAIN-NORWAY
(FJELLE-NORIG)
version for chorus and orchestral accompaniment.

19-1 Published score of original song by Olsen, Nr.1 of *Tri Aukrust-Songar Op.3*.

19-2:1,2 Enclosures in 19-1:
1. Olsen’s notes on the text (pp.VII/VIII of the letter listed below, MG4/20-4).
2. Percy Grainger’s note of his English translation.

19-3:1 to 15 Set of parts in Percy Grainger’s hand, dated “S.S. Bergensfjord, June 17-18, 1932.”
1. Flute
2. Trumpet in Bb
3. Alto Saxophone in Eb
4. Violin I
5. Violin II
6. Cello
7. Bass
8. Piano
9. Soprano I
10. Soprano II
11. Altos
12. Tenor I
13. Tenor II
14. Bass I
15. Bass II
OLSEN, Sparre: THE SPIRIT OF NORWAY
(the same music as MG4/19 above)
An envelope of material relating to a proposed dish-up for Alti Soli and a capella choral vocalise.

20-1
Sketch score dated “written out from June 9, 1931 parts on Bergensfjord, June 19, 1932.”

20-2
Alto part dated, White Plains, June 9, 1931.

20-3:1 to 3
Attachments to 20-2:
1. Carbon of Percy Grainger’s English text.
2. Note on his translation (3 pages).
3. Handwritten English text—not Percy Grainger’s hand. 2 pages.

20-4:1
pp.I-VII.

20-4:2
Various sheets in Ella Grainger’s hand.
16 in all, text translations.

20-5
Sketch sent to Sparre Olsen 1930 or 1931?

20-6:1 to 3
Vocal parts:
1. Soprano
2. Tenors
3. Basses
Dated WP. June 9, 1931.

OLSEN, Sparre: WHEN YULETIDE COMES
Score, for Soprano solo with Alto and men’s voices in a vocalised accompaniment.
Single sheet.
Dated Spencer Hotel, Indianapolis, December 7, 1937.

PARKER, Katharine: DOWN LONGFORD WAY
arranged for elastic scoring by Percy Grainger.

22-1
Full orchestral score.
5 pages, 12-stave ms. paper.
(Pages are dated and placed individually, on tour in Australia, 1935.)
Subsequently published by Boosey & Hawkes: 7822.

22-2:1 to 21
Set of parts in Percy Grainger’s hand.
Dated May 24, 1935.
Subsequently published by Boosey & Hawkes: 7823.

1. Flutes
2. Oboes
3. Clarinets
4. Bass Clarinet
5. Bassoons
6. Horns I & II
7. Horns III & IV
8. Trumpet I
9. Trumpet II
10. Trombone I
11. Trombone II
12. Trombone III
13. Tuba
14. Harmonium
15. Cymbal & Side Drum
16. Violin I
17. Violin II
GROUP 4: Manuscripts: Arrangements, transcriptions, paraphrases, and editions of other composers' music.

18. Viola
19. Cello I
20. Cello II
21. Bass

MG4/23.

POWER, LYONEL : ANIMA MEA LIQUEFACTA EST
for voice and three modern strings, transcribed by Percy Grainger.

23:1 to 4
Set of parts:
1. Voice
2. Violin
3. Violas I & II
4. Cello
Not in Percy Grainger's hand, but the same copyist as MG4/8, 11 and 18.
The cello part is dated 8/9/35.
"The score is in Schering's Geschichte der Musik in Beispielen (sic)."

MG4/24.

SCOTT, Cyril : AUBADE
transcribed for harmonium by Percy Grainger.
7 pages, 12-stave ms. paper (Schirmer's Style No. 2), stitched into a manila cover.
Dated April 7-10, 1932, on tour in trains and hotels between Kansas and Scranton, Pa.

MG4/25.

SCOTT, Cyril : SOLEMN DANCE
Op. 75, No. 3, arranged by Percy Grainger for 8 (or more) single instruments [strings and piano] with ad. lib. instruments: harmonium, celesta, tubular chimes, metal marimba and piano II.

25-1
Full score.
10 pages, of which pp.8, 9 and 10 are photocopies.
No date on this ms.

25-2:1 to 13
Set of parts for 9 (sic) single instruments:
the parts are dated June 1933.
1. Violin I
2. Violin II
3. Violin III (Substitute for Viola I)
4. Viola I
5. Viola II
6. Cello I
7. Cello II
8. Double Bass
9. Percussion
10. Celeste (Vera Bradford)
11. Harmonium
12. Piano I
13. Piano II (photostat)

MG4/26.

SCOTT, Cyril : THREE SYMPHONIC DANCES
Three Dances for Orchestra by Cyril Scott arranged for two pianos, four hands, by Percy Grainger.

26:1 to 3
Each dance is a separate section.
1. No. 1
13 pages, 4 double sheets of 12-stave ms. paper (Schirmer's Style No. 2) "Fair-copied from Percy Grainger's mss."
2. No. 2
15 pages, 4 double sheets of 14-stave ms. paper
(Schirmer's Style No. 3) "Fair-copied from Percy Grainger's mss."

3. No. 3 in Percy Grainger's hand.
11 pages, 3 double sheets of 14-stave ms. paper
(Fischer Monarch Brand No. 6). A note to copyist is pinned to p.5. The final page is dated "Arranged for 2 pianos Sept. 1920, New York City."
Subsequently published by B. Schott's Söhne, Mainz : 30826 in 1922.

26:4
Attached to No.3 is a letter from Cyril Scott to Percy Grainger, 27 January (postmarked 1922?) giving the dates of composition of Scott's Symphony.

2. No. 2
15 pages, 4 double sheets of 14-stave ms. paper
(Schirmer's Style No. 3) "Fair-copied from Percy Grainger's mss."

3. No. 3 in Percy Grainger's hand.
11 pages, 3 double sheets of 14-stave ms. paper
(Fischer Monarch Brand No. 6). A note to copyist is pinned to p.5. The final page is dated "Arranged for 2 pianos Sept. 1920, New York City."
Subsequently published by B. Schott's Söhne, Mainz : 30826 in 1922.

26:4
Attached to No.3 is a letter from Cyril Scott to Percy Grainger, 27 January (postmarked 1922?) giving the dates of composition of Scott's Symphony.

2. No. 2
15 pages, 4 double sheets of 14-stave ms. paper
(Schirmer's Style No. 3) "Fair-copied from Percy Grainger's mss."

3. No. 3 in Percy Grainger's hand.
11 pages, 3 double sheets of 14-stave ms. paper
(Fischer Monarch Brand No. 6). A note to copyist is pinned to p.5. The final page is dated "Arranged for 2 pianos Sept. 1920, New York City."
Subsequently published by B. Schott's Söhne, Mainz : 30826 in 1922.

26:4
Attached to No.3 is a letter from Cyril Scott to Percy Grainger, 27 January (postmarked 1922?) giving the dates of composition of Scott's Symphony.

(StRAUSS, Richard)
RAMBLE ON THE LAST LOVE DUET FROM RICHARD STRAUSS'S OPERA "THE ROSE-BEARER"
for piano by Percy Grainger.
9 pages, 10-stave ms. paper (CESCO Music Paper No. 1) in a manila cover.
The final page is dated December 20, 1927.
Subsequently published by Schirmer as Nr. 4 of their "Free Settings of Favorite Melodies" series (Schirmer : 33646) in 1928.

Miscellanea: GOVERNOR'S ISLAND AND FORT HAMILTON 1917-1918
4 envelopes numbered separately.

Governor's Island Miscellany Envelope 2
1. Conductor's lead-line of Irish Tune from County Derry. "Used by Resta (?) at Hippodrome Concert Nov. or Dec. 1918 or earlier concert?"
2. Soprano saxophone part of Bach Gavotte.
3. Page of fingerings for Bassoon.
4. Page labelled "Saxophone practice while at Ft. Hamilton (summer?) 1917."
5. Sheet of "Details of Capt. Clappe's career, taken down from press work late 1918."
7. Printed 3rd Trombone part of Shepherd's Hey for full band "used Ft. Hamilton 1918 (also Governor's Island?)"
8. to 15. A group of harmonisations of the same phrase, some signed: "George E. Zepf; Carl H.
Fischer, etc." (— a student exercise worked under Grainger's direction?)

**MG4/30.**
Governor's Island Miscellany Envelope 3
An envelope of chorus parts.
Copied by Percy Grainger and fellow bandsmen, Governor's Island, 1918.

30-1:1 to 8
Listen to de lambs
1. to 3. 1st Tenors x 3 (1 x Percy Grainger)
4. to 6. 2nd Tenors x 3 (1 x Percy Grainger)
7. 1st Bass x 1 (Percy Grainger)
8. 2nd Bass x 1

30-2:1 to 11
God's a gwine to move all de troubles away
1. Conductor (Percy Grainger)
2, 3. 1st Tenors x 2 (1 x Percy Grainger)
4. to 7. 2nd Tenors x 4
8. to 10. 1st Bass x 3 (1 x Percy Grainger)
11. 2nd Bass x 1

**MG4/31.**
Governor's Island Miscellany Envelope 4
Contains chorus parts of Edvard Grieg's The Blessed Host, and of There Goes Bob.
1. to 4. 1st Tenor x 4
5. to 11, 18. 2nd Tenor x 8
12. 13. 1st Bass x 2
14. to 17. 2nd Bass x 4

**MG4/32.**
MASON, D. G. : FREE AND EASY FIVE STEP
arranged for band by Harwood Simmons.
Sketch score made by Percy Grainger at Interlochen, August 1937.

**MG4/33.**
EARLY LUTE MUSIC
Various examples of early lute music copied by Percy Grainger (illustrations to a lecture?).

**MG4/34.**
Portion of Bach 2-part counterpoint for "Omaha: Lecture to children's audience. March 7, 1928".

The following two items exist in a grey area between the classes chosen for cataloguing the Grainger music. They do not strictly speaking belong in this class as they are not manuscripts. But since they do not fit any other class any better, they are included here. They are works which Grainger arranged, and these items are "working materials" presumably used in the making of his arrangements.

**MG4/35.**
BACH, J. S. : MARCH
from the Clavierbüchlein für Anna Magdalena Bach "as interpreted by Arnold Dömetsch, arranged for brass choir by Percy Grainger".
This is a photocopy of a published edition of the score (PI. No. 14876).
2 pages. Labelled as above by Percy Grainger but not otherwise marked.

**MG4/36.**
MOHR, HALSEY K. : LIBERTY BELL
arranged for band by Geo. F. Briegel "with additions by Grainger".
36:1 to 15
Set of published parts.
Shapiro, Bernstein & Co., N.Y. labelled by Percy Grainger, but otherwise not marked. (ms. in Library of Congress)

1. Db Piccolo
2. Solo & 1st Bb Clarinets
3. Bb Clarinets 2 & 3
4. Eb Clarinet
5. Eb Horns 1 & 2
6. Eb Horns 3 & 4
7. Solo & 1st Bb Cornets
8. Bb Cornets 2 & 3
9. Eb Cornet
10. Trombones?: 1 & 2
11. Bass Trombone
12. Bb Tenors?: 1 & 2
13. Baritone?:
14. Basses
15. Drums
GROUP 5: Photostat copies of manuscripts: Original compositions and folksong settings.
GROUP 5: Photostat copies of manuscripts. Original compositions and folksong settings.

This group is arranged alphabetically by title. Some general categories have been extrapolated and placed at the end of the list. For the most part these reflect the general categories extrapolated from group 3. For convenience, a further division has been made in these general categories between photocopies for which there is an original manuscript in the Grainger Museum, and photocopies for which there is no original here.

A special category is placed at the end of the list for photocopies which Grainger sent to H. Balfour Gardiner. These came to the museum in 1950. [Odd items of published music and a manuscript were also included in this parcel, but these items have been listed separately in groups 1 and 3.]

Many of the items in the alphabetical list are copies of manuscripts in the Grainger Museum. Other items are copies of manuscripts in other libraries. Where the location of a manuscript is known, it is indicated at the end of each entry. We do not at this stage have copies of all manuscripts in other libraries.

Grainger was a prodigious photocopier of his manuscripts. He copied for convenience—where multiple copies were needed for a performance, or for his revision work. He also copied against the risk of a manuscript being lost.

Special note should be made of the material relating to the Jungle Book Cycle. This material was prepared for Schott's Hire Library. Only the vocal scores have been published. Together with the dieline material (MG7/12) this constitutes the complete body of required performing material. One of Grainger's self-assembled vocal scores was found with this material. It has been moved to Group 1, see MG1/39a.

MG5/  
1. AGINCOURT SONG  
2. ANCHOR SONG  
3. ARRIVAL PLATFORM HUMLET  
4. AUSTRALIAN UP-COUNTRY SONG  
5. THE BRIDE'S TRAGEDY  
6. BRITISH WATERSIDE  
7. BRISTOL TOWN  
8. CHILDHOOD WORKS: Birthday gift to Mother, 1893.  
9. CHILDREN'S MARCH  
10. COLLEEN DHAS  
11. COUNTRY GARDENS  
12. DANNY DEEVER  
13. DIED FOR LOVE  
14. DOLLAR AND A HALF A DAY  
15. EASTERN INTERMEZZO  
16. THE EASY GRAINGER  
17. ENGLISH DANCE  
18. ENGLISH WALSE  
19. THE FALL OF THE STONE  
20. FATHER AND DAUGHTER
21. FREE MUSIC
22. "GLANVILLE" MUSIC SKETCH BOOKS
23. GREEN BUSHES
24. HANDEL IN THE STRAND
25. HARVEST HYMN
26. HILL-SONG I
27. HILL-SONG II
28. THE HUNTER IN HIS CAREER
29. THE IMMOVABLE DO
30. IRISH TUNE FROM COUNTY DERRY
31. IT'S A MERRY KING OF OLD ENGLAND
32. JUNGLE BOOK VERSES
33. JUNGLE BOOK CYCLE
34. JUTISH MEDLEY
35. KJAELLINGEN TIL BARSEL
36. KJAERLIGHEDENS STYRKE
37. KLAVIERSTUCKE 1898
38. "LADS OF WAMPHRAY" MARCH
39. LINCOLNSHIRE POSY
40. LORD MAXWELL'S GOODNIGHT
41. LORD PETER'S STABLE-BOY
42. THE LOST LADY FOUND
43. THE LOVE SONG OF HAR DYAL
44. LOVE VERSES FROM "THE SONG OF SOLOMON"
45. MANDEN OG KONEN
46. MARCHING SONG OF DEMOCRACY
47. MARCHING TUNE
48. THE MEN OF THE SEA
49. THE MERCHANTMEN
50. THE MERRY WEDDING
51. O MISTRESS MINE
52. MY LOVE'S IN GERMANY
53. THE NIGHTINGALE AND THE TWO SISTERS
54. NIGHT-SONG IN THE JUNGLE
55. NORWEGIAN IDYLL
56. THE POWER OF ROME AND THE CHRISTIAN HEART
57. RECESSONAL
58. THE RHYME OF THE THREE SEALERS
59. SAILOR SONG (SAN REMO)
60. SCOTCH STRATHSPEY AND REEL
61. SEA-SONGS SKETCH
62. SHALLOW BROWN
63. A SONG OF AUTUMN
64. SONG OF SOLOMON Part V
65. SPOON RIVER
66. THE SUSSEX MUMMERS' CHRISTMAS CAROL
67. THANKSGIVING SONG
68. THE THREE RAVENS
69. TO A NORDIC PRINCESS
70. TRAIN MUSIC/CHARGING IRISHRY
71. TRIBUTE TO FOSTER
72. THE TWA CORBIES
73. THE WARRIORS
74. THE WIDOW'S PARTY
75. THE WIDOW'S PARTY MARCH
76. THE WRAITH OF ODIN
77. YE BANKS AND BRAES O' BONNIE DOON
78. YOUTHFUL RAPTURE
79. ZANZIBAR BOAT SONG

General Categories:
80. EARLY SETTINGS OF FOLKSONGS AND POPULAR TUNES
GROUP 5: Photostat copies of manuscripts: Original compositions and folksong settings.

81. YOUTHFUL TONEWORKS (originals in the Grainger Museum)
82. YOUTHFUL TONEWORKS (no originals in the Grainger Museum)
83. EARLY KIPLING SETTINGS (originals in the Grainger Museum)
84. EARLY KIPLING SETTINGS (no originals in the Grainger Museum)
85. MUSIC SKETCH BOOKS
86. Miscellaneous loose pages
87. Photostat material given to H. Balfour Gardiner by Percy Grainger.

AFTERWORD
Photostat negative of the compressed score.
Dated December 1, 1957.
Together with the transparencies of the parts, see MG7/1-1.

MG5/1.
AGINCOURT SONG
Sketch for 5-part unaccompanied mixed chorus.
3 pages. Photostat positive.
Original ms. in the Grainger Museum, MG3/1.

MG5/2.
ANCHOR SONG
2-1
for baritone solo, male voice choir and piano.
Score “Final version” [1921?].
8 pages. Photostat negative.
Original in the Grainger Museum, MG3/2-1.

2-2:1 to 4
Set of chorus parts:
1. 1st Highs
2. 2nd Highs
3. 1st Lows
4. 2nd Lows

See also the 1899 setting for voice and piano, an “Early Kipling Setting”, MG5/83-8.

MG5/3.
ARRIVAL PLATFORM HUMLET
for solo viola.
Final copy of the high key version.
“Fingered and bowing revised by Lionel Tertis.”
[c.1916, 1925 by P.G.]
Photostat negative. 3 pages.

MG5/4.
AUSTRALIAN UP-COUNTRY SONG
for 5-part mixed chorus, unaccompanied.

4-1
Score. May 27, 1928.
Photostat negative. 2 pages.
Original in the Grainger Museum, MG3/5-1.

4-2:1 to 3
Set of vocal parts:
1. Sopranos and Altos
2. Tenors
3. 1st & 2nd Basses
Originals in the Grainger Museum (Adelaide Collection), see MG15/1-1:1,3 and 4.

AUSTRALIAN 1935 SKETCH-BOOK
See MG5/85-2.
THE BRIDE’S TRAGEDY
Compressed full score, 1-23 August 1914.
Photostat positive. 77 pages.
[Some additional information re. copyright and publication, and some tempo markings were crayoned in after the copy was made.]

BRITISH WATERSIDE
for low or medium voice and piano.
(B.F.M.S. Nr.26)
Photostat positive. 4 pages.
(Subsequently published by Schirmer : 30517.)

BRISTOL TOWN
Sketch for instrumental setting, dated “sketch of 19.11.06; copied January 20, 1929.”
Percy Grainger adds general heading “Settings of British Folksongs and Popular Songs.”
Photostat positive, single sheet.
2 copies.

CHILDHOOD WORKS: Birthday gift to Mother, 1893
8:1 to 3
Three segments of material.
Photostat positive.

CHILDREN’S MARCH
Compressed score of version for military band [c.1919].
Complete copy, reverse image photostat negatives. 20 pages.
The original ms. was given to Richard Franko Goldman of the Goldman Band, New York, by Ella Grainger, February 1963. It was once in the Grainger Museum.
See also MG3/10-2-1 for a photostat positive copy (with ms. parts). The photocopies were made when the ms. was sent away.

COLLEEN DHAS
(The Valley Lay Smiling in Moore)
room-music setting dated 1904.
10-1
Score, 8 pages. 4 copies.
10-2
2 pages of sketches. 2 copies.
10-3
Flute part. 2 copies.
Originals of all this material are in the Grainger Museum, MG3/12-1:1 to 3.

COUNTRY GARDENS
version for piano solo.
(B.F.M.S. Nr.20)
Dated June 29, 1918.
8 pages. 3 copies: photostat positive x 1
photostat negative x 2
Original ms. donated to the British Museum by Ella Grainger in 1961.
MG5/12. DANNY DEEVER
for men's voices and orchestra.
(K.S. Nr. —)
This is a score for men's voices and a piano reduction of
the orchestral accompaniment.
11 pages. "Reworked February 13, 1922".
2 copies, 1 positive and 1 negative.

MG5/13. DIED FOR LOVE
for woman's voice and various combinations of instru­
ments accompanying.
Score, dated 16-18.12.07.
3 pages. Hektograph print.

MG5/14. DOLLAR AND A HALF A DAY
14-1 Chorus and (rehearsal) piano score.
7 pages. Photostat negative.
Original in the Grainger Museum, MG3/18-1.

14-2:1,2 Extra pages 3 and 7.
14-3:1 to 4

Vocal parts:
1. Refrain chorus
2. Accompanying chorus: 1st Highs
3. Accompanying chorus: 2nd Highs and 1st Lows
4. Accompanying chorus: 2nd Lows
Originals (except 1st Highs) in the Grainger Museum,
MG3/18-3:1 to 3.

DUBLIN BAY
version for wind 5-some (1906-1931).
Sketch score "clean-written Oxford, England July 23,
1931."
See MG9/4-2.

MG5/15. EASTERN INTERMEZZO
15-1 version for two pianos, 4 hands.
Score, July 16, 1922. 5 pages.
2 copies, 1 positive and 1 negative.

15-2 version for piano solo.
2 copies, 1 positive and 1 negative.

MG5/16. THE EASY GRAINGER
2 sides of a single sheet of sketches, containing Austra­
lian Up-Country Song, The Brisk Young Sailor, One
Barbara Helen.
No date.

MG5/17. ENGLISH DANCE
17-1 for orchestra and organ.

17-1-1 Full score, 1924-25 version.
Reduced size photostat negative. 46 pages.
March 3, 1925-April 4, 1925.

17-1-2:1 to 8 Photostat negatives of some instrumental parts.
Piano, percussion and organ in Percy Grainger's hand;
string parts in another hand.

17-2:1,2

version for 2 pianos, 6 hands.
Piano I and Piano II parts.
Dated May 13-22, 1921.

MG5/18.

ENGLISH WALSE

Full score (unfinished), 1899-1901.
5 pages. Photostat positive.
Original in the Grainger Museum, MG3/24-1-1.
Two further photostat positive copies of the full score, and related photostat material, are with the dieline transparencies of Youthful Suite: English Waltz. See MG7/33.

(English Waltz)
Photostat positive copy of sketch score dated August 8, 1940, with the dieline print of the 1943 full score, see MG9/28-3-2.

MG5/19.

THE FALL OF THE STONE

for mixed chorus, men's solo and band (3 horns, 2 sax-reeds, 2 English horns, bass-fiddles and double-basses).
Full score, 1904.
Dated: "started 20.7.01, carried on Spring '03. 21.11.04-19.12.04."
8 pages. Photostat positive.

MG5/20.

FATHER AND DAUGHTER

pp.2 and 3 of piano duet part.
Photostat negative.

MG5/21.

21-1
Sample of Free Music for string 4-some.
(Free Music No. 1)
2 pages dated Melbourne 1935.
Photostat positive.
ms. graph on verso.

21-2
Free Music No. 2 for 6 Theremins.
Single page of graph paper dated October-December (1935-36?).
Photostat positive.

21-3
Free Music No. 1
5 pages of graph paper, dated October 12, 1937.
Photostat positive.

21-4
Free Music No. 2
10 pages, date is illegible.
Photostat positive.

21-5
Beatless music.
3 pages of graph paper dated 1907.
Photostat positive.
See also Experiment for dealing with irregular rhythms notation, 1901, MG5/58-3.

MG5/22.

"GLANVILLE" MUSIC SKETCH BOOKS

22-1
Glanville I: sketches for settings of Faeroe Island Folksongs.
GROUP 5: Photostat copies of manuscripts: Original compositions and folksong settings.

p.1 Asmunder Adalsson, 4-part chorus. 4.1.05.
Nornagests rima. 6.1.05.
p.2 Alvur kongur (All the King) 6.1.05.
p.3 Rough sketch for Battle of Brunanburh.
Song of Sol(omnian) sketch.
p.4 Interlude in All day the battle has raged. ?.1.05.
Tjúgundi bidol.

22-2

Glanville II

p.1 Crib of Tchaikovsky’s 4th Symphony “(Room music?) dancer idea” 14.8.05.
The Widow’s Party March sketches; 16.8.05.
p.2 Up-Country Song idea.
Room music dance setting of Green Bushes
F.S.D.S. vol. 2 p.16.
p.3 Green Bushes 16.11.05.
p.4 Sketch to The lost lady found
(same tune as Green Bushes) 23.12.05.
p.5 English Dance idea 27, 29.3.06.
p.6 Up-Country Song 9.8.05.
Hymny Tune (Harvest Hymn) late11-05 or early 12-05.
p.7 English Dance sketches 12.4.06.
p.8 Widow’s Party March sketches.
Englishish Tunelet (“used in ‘Pastoral’ of In a Nutshell”) 9.6.06-12.6.06.

22-3

Glanville III

The Sea Wife.
Green Bushes—through to p.6.

22-4

Glanville IV: Folksong tunes noted.
The Merry King tune.
The Warlike Seamen
The little ?-boy
p.2. Our Saviour tarried out on an high holiday
Young Collins
p.3. The Pitcher
When I was young and a batchelor brave
p.4. ? a courtin’ go.
p.5. Bu chod leam bhi meraidh 23.8.05.
p.7. A border tune to “When the Kye cam hame”
Dunrobin Castle 23.8.05.

MG5/23.

GREEN BUSHES

23-1
Hektograph print of the 1905-6 score for smallish orchestra. (1st version) 51 pages.

23-2
Full score of the version for room-music 22-some, dated January 16-28, 1921.
58 pages. Photostat negative. Large format.

23-3
Piano score of the 1921 re-scoring for room-music 22-some. (B.F.M.S. Nr.12).
Dated April 21, 1921. 16 pages.
2 copies, 1 negative and 1 positive with some ms.
corrections added later. Positive copy also contains Percy Grainger's notes on possible combinations of instruments and a program of the first performance, Detroit Symphony Orchestra, conductor Goossens, Jan. 2 & 3 (no year).

Original in the New York Public Library at Lincoln Center.

23-4:7 to 11
Incomplete set of instrumental parts in Percy Grainger's hand, for room-music 22-some.
1. Oboe
2. Clarinet
3. Baritone Saxophone
4. Percussion
5. to 7. Violin 1, 2, 3
8. Viola 1
9. Viola 2
10. Cello 1
11. Cello 2
Photostat negatives.

MG5/24.

HANDEL IN THE STRAND
24-1
version for piano solo.
4 pages "clean written copy" dated March 26, 1930.
Photostat negatives.

24-2
Bass part of orchestral version.
Photostat negative.

MG5/25.

HARVEST HYMN
25-1
Score of version for elastic scoring.
8 pages. Dated February 1-March 2, 1933.
Photostat negative.

25-2:1 to 16
Incomplete set of instrumental parts, dated 1932 and 33.
1. Flute
2. Oboe
3. Clarinet 1
4. Clarinet 2
5. Bass Clarinet
6. Bassoons 1 & 2
7. Horn
8. Trumpet
9. Trombone
10. Piano
11. Violin 1
12. Violin 2
13. Viola
14. Cello 1
15. Cello 2
16. Bass
Some originals in the Grainger Museum, MG3/31-1-1:1 to 41.

MG5/26.

HILL-SONG I
26-1
Score "for woodwind" dated March 16, 1901.
(This copy is badly trimmed at the bottom and some information appears to be missing.) A compressed score is written at the bottom of the full score. [33 unnumbered pages.] Photostat positive.
Original in the British Museum.
GROUP 5: Photostat copies of manuscripts: Original compositions and folksong settings.

26-2
Sketch for re-scoring.
Full score, dated June 17, 1921 (begun scoring); December 28, 1921 (ended scoring).
48 pages. Photostat negative.
Original in the British Museum.

MG5/27.

HILL-SONG II

27-1
Full score "for wind band".
Dated variously in 1907. The final page is dated in detail. The final date is 20.8.1907.
23 pages. Photostat positive.
Original in the British Museum.

27-2
Reduced size photostat positive score labelled "1st scoring 1907" with added title page and program note dated 1940.
(Is this the 1940 revision?)

27-3:1 to 27
Set of instrumental parts dated 1942 and 1946. Photostat negatives.
1. Piccolo
2. Flute 1
3. Flute 2
4. Oboe 1
5. Oboe 2
6. English Horn
7. Clarinet 1
8. Clarinet 2
9. Clarinet 3
10. Clarinet 4
11. Clarinet 5
12. Clarinet 6
13. Alto Clarinet
14. Bass Clarinet 1
15. Bass Clarinet 2
16. Bassoon 1
17. Bassoon 2
18. Double Bassoon
19. Cornet 1 x 2
20. Cornet 2
21. Trombone 1
22. Trombone 2
23. Trombone 3 x 2
24. Baritone
25. Euphonium x 2
26. Tuba 2
27. Cymbal

The parts have been re-touched by hand and have Percy Grainger’s comments on the quality of the reproduction.

Enclosed were dieline transparencies for Viola 1, 2 and Cello 1, 2 parts, designated as substitute parts and dated August 1948. Moved to Group 7, see MG7/10:1 to 4.

MG5/28.

THE HUNTER IN HIS CAREER

for men’s chorus and two pianos.
Vocal score comprising a pasted-in published choral score with added ms. piano 1 part.
2 pages. Dated November 11, 1929.
Photostat negative.
THE IMMOVABLE DO

Score of the version for full orchestra, dated November 11 to December 10, 1941.
20 pages. Reduced size photostat negatives.
2nd photostat positive copy of score of version for full orchestra (November-December 1941) is together with the dieline prints of the orchestral parts. See MG9/8-3-1.

29-2:1 to 4
Four only orchestral parts, dated April 1940.
1. Oboes
2. English Horn
3. Clarinet 1
4. Clarinet 2
Photostat negatives.

29-3
Choral score
9 pages. Dated 1940.
Reverse image photostat negatives.
2nd positive copy of choral score is together with dieline prints of chorus parts, see MG9/8-2-1.

29-4
Sketch score.
Reverse image photostat negatives.

IRISH TUNE FROM COUNTY DERRY
for women's chorus (small or large) and various instrumental accompaniments (small or large combinations) including organ.

30-1
Vocal and organ score.
9 pages, no date [set 1920].
Photostat negatives.

30-2
Instrumentation lists.
4 copies: 2 carbons; 1 photostat positive; 1 photostat negative.

30-3:1 to 7
Some instrumental parts.
Photostat negatives.
1. Bass Clarinet
2. Euphonium/Baritone/Trombones
3. Eb Horns/Eb Alto Clarinets/Eb Alto Saxophone/Eb Sarrusophone
4. Contra-Sarrusophone/Double-Bassoon/Contrabass-Clarinet/Double Basses (String Basses)/Bass Tuba/Eb and BBb Basses
5. Violin I
6. Viola
7. Cellos/Bassoons/Baritone Saxophone/Baritone Sarrusophone

IT'S A MERRY KING OF OLD ENGLAND
Sketch for piano solo.
Dated July 15-16, 1936.
Photostat negative.

JUNGLE BOOK VERSES
("To Miss Wolfe")
JUNGLE BOOK CYCLE

Conductor's full score for the whole cycle.
Dated 1956-7.
Photostat positive.

Extra copy of the full score of the 8th movement, Hunting Song of the Seeonee Pack, dated 1957.
Photostat positive.

Set of instrumental parts.
Photostat positives.
1. Oboes
2. English Horn
3. Clarinet 1
4. Clarinet 2
5. Bass Clarinet
6. Bassoons
7. Horns 1 & 2
8. Trumpets 1 & 2
9. Trombone 1
10. Trombones 2 & 3
11. Harmonium
12. Piano
13. Harp
14. Kettle-Drums
15. Violin 1
16. Violin 2
17. Viola 1
18. Viola 2
19. Cello 1
20. Cello 2 & 3
21. Double Bass

See also dieline material for Jungle Book Cycle, MG7/12.

Duplicate photostat positive copies of the Violin I part of the 10th movement, The Only Son.

JUTISH MEDLEY

version for piano solo.
(D.F.M.S. Nr.8)
Dated 1927.
13 pages. Photostat negative.

Miscellaneous material relating to the version for orchestra:
1. Piano, 4 hands
2. Horn
3. Harmonium
4. p.1 of the full score
5. Cover design x 2
Photostat negatives.

Piano II part of the version for 2 pianos, 6 hands.
Photostat negative.
(The Old Women at the Christening)
for voice, harmonium and piano.
(Danish Folksong)
Vocal score. Date of setting: October 10-14, 1925.
5 pages, 3 copies: 2 photostat positives and 1 negative.
Original at the Library of Congress (?).

MG5/36.

KJÆLIGHEDENS STYRKE
(The Power of Love)
(Danish Folksong)
Voice and piano setting, 3 pages.
Dated September 3-6, 1922.
"Yule gift to the memory of my beloved mother, December 1922."
Photostat positive. 2 copies.
[The text begins "Der Stander en Lind in min Faders Urtehav." cf MG3/17.]

MG5/37.

KLAVIERSTÜCKE
1. Con Moto, 1898:
5 pages. Photostat positive. 2 copies.

MG5/38.

"LADS OF WAMPHRAY" MARCH
for brass and reed band.

38-1
Full score, 1905.
47 pages, plus some extra pages.
Reduced size photostat negative.

38-2
Envelope of pages of "passages since rescored and a few details of rescoring" (of 1905 score). Reduced size photostat negatives.

38-3
("The Lads of Wamphray")
Photostat negative of chorus part.
No date. (Not the same as 38-4.)

38-4
(Border Ballad for men's chorus and band)
Hektograph print of chorus part.
No date. 9 copies.

38-5
Envelope of duplicate pages of 38-4, not collated.
(Also found in this folder of vocal parts was an envelope containing the ms. of the "1st score & sketches". See MG3/49-1.)

MG5/39.

LINCOLNSHIRE POSY

39-1
version for band.

39-1-1
Compressed scores of the 6 movements [1937-1938—No. 2 dated 1937].
Reduced size photostat negatives.
Originals in the Grainger Museum, MG3/52-1-1:1 to 5 and 52-1-3:3.

39-1-2:1 to 15
Some band parts.
Reduced size photostat negatives.
Parts dated 1937.
1. Flute
2. Clarinet 1
3. Clarinet 2
4. Clarinet 3
5. Alto Clarinet
GROUP 5: Photostat copies of manuscripts: Original compositions and folksong settings.

6. Bass Clarinet
7. Cornet 1
8. Horns 1 & 2/Cornet 3 (portion)
9. Horns 3 & 4
10. Trombones 1 & 2
11. Bass Trombone
12. Tubas
13. Side Drum/Cymbal
14. String part?
15. Sound trial (5 pages)

39-2 version for two pianos, four hands, dated 1938. Photostat negative. 
(Note on envelope: “Manuscripts sent Ralph Hawkes, August 31, 1938.”)

MG5/40.

LORD MAXWELL’S GOODNIGHT
for man’s high voice and 4 strings, 1904 scoring.
Score, 7 pages.
Part photostat negative, part blue-print copy—poor quality.

MG5/41.

LORD PETER’S STABLE-BOY
41-1:1 to 10 Instrumental parts.
The piano part is dated April 22, 1927.
Photostat negatives.
1. Horns
2. Piano duet
3. Harmonium
4. Trombone
5. Piano
6. Violin 1
7. Violin 2
8. Viola
9. Cello
10. Bass

41-2:1 to 4 An envelope labelled “Boston orchestration (11 or more instruments)”. Contains 4 string parts only.
Photostat negatives.
1. Violin 1
2. Violin 2
3. Viola
4. Cello

MG5/42.

THE LOST LADY FOUND
for mixed voices, piano and 8 strings or mixed chorus, 2 cornets, 2 or 3 horns, kettledrums and string band.

42-1 Full score dated 11.12-10.
21 pages. Photostat negatives.
Original in the Grainger Museum, MG3/54-1.

42-2 Second envelope containing miscellaneous duplicate pages of 42-1.
Positive and negative copies.

MG5/43:

THE LOVE SONG OF HARRY DIAL
for woman’s high voice and piano.
(Kipling Settings Nr.—)
Composed September 12, 1901. But this is a later copy—prepared for engraving? (2nd copy, gift to Balfour Gardiner, is dated 1922.) Photostat negative. Original in the Elder Music Library, University of Adelaide.

**MG5/44.**

**LOVE VERSES FROM "THE SONG OF SOLOMON"

44-1

Score of "Part 2 of Song of Solomon" composed late 1899 and early 1900. Envelope labelled "original score (1900)."
4 pages. No date on manuscript.
2 copies: 1 positive; 1 negative.

44-2

Vocal score [c.1931]
4 pages. 2 copies: 1 positive; 1 negative.

44-3

Vocal and piano score [c.1931]
8 pages. 2 copies: 1 positive; 1 negative.

**MG5/45.**

**MANDEN OG KONEN**
*(Husband and Wife)*

Set for 2 voices. 2 guitars and cello (kettledrum ad.lib.). This is the voice and piano score, dated August 19-December 23, 1923. Written out November 1, 1925. Photostat negative.

**MG5/46.**

**MARCHING SONG OF DEMOCRACY**

Elsie Bristow's copy of the full score for military band.
28 pages. Poor quality reverse image photostat negatives.

**MG5/47-1 to 7.**

**MARCHING TUNE**
*(B.F.M.S. No. 9)*

An envelope of brass parts:
1. Horns 1 & 2
2. Horns 3 & 4
3. Cornets 1 & 2
4. Cornets 3 & 4
5. Trombones 1 & 2
6. Trombone 3 & Tuba
7. Percussion
Photostat negatives. No date.

**MG5/48.**

**MARY THOMSON**

Photostat positives of the vocal parts, for 4-part mixed chorus, enclosed in ms. piano score. See MG3/58-2:1 to 4.

**MG5/49.**

**THE MEN OF THE SEA**

Setting for voice and piano, November 14, 1899. Photostat negative.

**THE MERCHANTMEN**

for male voices whistlers, strings, bassoons and horns.

49-1

49-2
pp.16-18, revisions dated 1909.

49-3
p.19 choral sketch: 1911.
GROUP 5: Photostat copies of manuscripts: Original compositions and folksong settings.


MG5/50.

THE MERRY WEDDING

50-1
Full score. A paste-up of the published choral parts with ms. instrumental parts below.
47 pages. No date.
Reverse image photostat negative.

50-2:1 to 15
Instrumental parts.
Reverse image photostat negatives.

1. Flutes
2. Clarinets
3. Bassoons
4. Horns 1 & 2
5. Horns 3 & 4
6. Trumpets
7. Trombones 1 & 2
8. Trombone 3
9. Bass Tuba
10. Organ
11. Kettle-Drum
12. Violin II
13. Viola
14. Cello
15. Bass

MG5/51.

O MISTRESS MINE
for 5-part chorus. dated April 10, 1903.
[from the Sixpenny Music Book]
Photostat positive. 2 copies.
Original in the Grainger Museum. MG3/83

MG5/52.

MOWGLI'S SONG AGAINST PEOPLE
Reduced size photostat positive copy of the score of 1903, enclosed with ms. sketches for the 1956 scoring revision. See MG3/100-3-4.2.

MG5/53.

MY LOVE'S IN GERMANY
for mixed voices, 4 pages dated March 13-23, 1903.
[pp.4-7 of the Sixpenny Music Book]
Photostat positive, 2 copies.
Original in the Grainger Museum, MG3/83.

MG5/53.

THE NIGHTINGALE AND THE TWO SISTERS

53-1
Conductor's score, dated April 9-11, 1930.
6 pages. Photostat negative.

53-2:1 to 13
Instrumental parts:

1. Violin 1
2. Violin 2
3. Violas/Basses
4. Cellos
5. Piano
6. Organ
7. Horns 3 & 4/Trombone 3 & Tuba
8. Harp/Trombone 1
9. Clarinets 1 & 2
10. Horns 1 & 2/Trombone 2
11. Trumpets 1 & 2/Flutes 1 & 2
12. Oboes 1 & 2/Bass Clarinet
13. Bassoons 1 & 2/Double Bassoon
NIGHT-SONG IN THE JUNGLE
for men's 4-part chorus.
Chorus and piano score "revised, February 2, 1924."
Photostat negatives.
2nd copy, photostat positive, marked for 1st Tenor was found in the 1st Tenor part of The Lads of Wamphray, see MG3/50-6.

NORWEGIAN IDYLL
8 pages. (Page 5 was written out from memory, July 31, 1940.)
Photostat positive.

THE POWER OF ROME AND THE CHRISTIAN HEART
An envelope of parts:
1. Percussion—reverse image photostat negative dated 1944.
2. Percussion
3. Flute 2
4. Soprano Saxophone
5. Kettle-Drums
Items 2 to 5 are photostat negatives.

RECESSIONAL
for mixed chorus.
(Kipling Settings Nr.18)
"original sketch" dated 4.8.05.
Single side. 2 copies. Photostat negatives.
Chorus and organ score.
Dated: "sketched August 4, 1905. scored November 27-28, 1929."
2 pages. 4 copies: 3 photostat positives; 1 photostat negative.
Chorus parts.
(The soprano part is from Percy Grainger's ms., the others from another copyist.)
No date. Photostat negatives.
1. Soprano
2. Alto 1
3. Alto 2
4. Tenor
5. Bass 1
6. Bass 2
Photostat positive of Soprano part found separately.

THE RHYME OF THE THREE SEALERS
(Kipling)
Music sketches, dated 1900-1901.
13 pages.
Sketches of rhythm and melodic line, dated 1900. 6 pages.
Enclosed: Experiment for dealing with irregular rhythms, notation, 1901.
GROUP 5: Photostat copies of manuscripts: Original compositions and folksong settings.

Single side.
All photostat positives.

MG5/59. SAILOR SONG (SAN REMO)
Sketch for full orchestra, February 26, 1900.
2 copies, photostat positives.
Original in the Grainger Museum, MG3/76.

MG5/60. SCOTCH STRATHSPEY AND REEL

60-1 Full score (Norway) "ended 4.10.1911."
75 pages. Reduced size photostat negatives.

60-2 Page 4 only of the version for piano solo.
Photostat negative. No date.

MG5/61. SEA-SONGS SKETCH
(Beatless Music) for Duo-Art Pianola, composed 1907.
Arranged for Duo-Art, May 1922.
"version B" 3 pages.
Photostat positive.

MG5/62. SHALLOW BROWN

62-1 Full score (unrevised) dated 17.12.10.
18 pages. Photostat negatives.

62-2 Full score dated September 30 to October 2, 1925 (revised).
11 pages. 2 copies: 1 photostat positive; 1 reduced size photostat negative (incomplete).
Original in the Gräinger Museum, MG3/81-1

62-3 Vocal and piano score.
4 pages. Dated "written out November 7, 1925."
Photostat negatives.

62-4:1 to 4 Duplicate instrumental parts:
1. Ukeleles I, II
2. Mandolins I, II
3. Guitars III, IV
4. Guitars I, II
Photostat negatives.
(Some ms. parts in the Grainger Museum, MG3/81-3, 4 & 5, but only photostats of these parts are here.)

MG5/63. A SONG OF AUTUMN
for voice and piano, 1899.
2 pages. Photostat negatives.

MG5/64. SONG OF SOLOMON
Sketch of Part V, for mixed chorus and orchestra.
[1901?].
13 pages. 2 copies, photostat positives.
Original in the Gräinger Museum, MG3/86.

MG5/65. SPOON RIVER

65-1 Full score of version for elastic scoring.
Dated June 4-11, 1929.
24 pages. 2 copies: 1 reduced size photostat negative; 1 photostat positive. Plus 2 duplicate pages.

65-2:1 to 3 Harmonium, Piano I, and Piano II parts.
Photostat negatives.

65-3
Piano I part, photostat positive.
(Found separately)

MG5/66.

THE SUSSEX MUMMERS’ CHRISTMAS CAROL
Sketch for canonical treatment (1943) for a setting for (voices?) organ and orchestra with a note on Bach’s problem in canon.
Single side of a single sheet.
Blue print copy.

MG5/67.

THANKSGIVING SONG
Room-music sketches.
5 pages. Dated Cincinatti, January 28, 1928.

MG5/68.

THE THREE RAVENS
pp.1 to 3 only of vocal and instrumental score dated 8-10 July, 1902.
(See also MG5/87-11, complete score.)
Photostat positive copy of the full score of July 1902 found with dieline prints of parts, see MG9/26-3.

TIGER, TIGER
Hektograph print of full score [1905?] enclosed with some ms. vocal parts.
2½ copies. See MG3/92-2:1 to 1b.

MG5/69

69-1
Full score, pp.1-14.
Dated March 8-12, 1928.
2 copies: 1 reduced size photostat positive; 1 large format negative.

69-2
Full score, variously dated:
pp.1-8 Reduced size photostat negative, dated March 2-5, 1929.
pp.9-10 Reduced size photostat negative, dated March 14, 1929.
pp.9-14 Photostat negative to size, dated March 3-4, 1928.
pp.15-22 Photostat negative to size, dated March 15-16, 1928.
(The segments above are copied from different scores.)

69-3:1 to 8
Incomplete set of parts, all of which start at bar 84 with 83 bars rest beforehand.
1. Piano
2. Reed Organ
3. Harps
4. Glockenspiel
5. Violin 1
6. Violin 2
7. Viola x 3
8. Cello
2 sets: 1 photostat negatives; 1 photostat positives.

MG5/70

TRAIN MUSIC/CHARGING IRISHRY

70-1
Sketch dated February 10, 1900.
"Started rewriting March 29, 1901."
Single side. Photostat positive.

70-2
Scoring of *Train Music* from sketches of San Remo, 1900.
Started scoring February 6, 1901. Final page is dated March 20, 1901.
6 pages (p.5 is missing). Photostat positive.

70-3
Sketch for *Charging Irishry — Train Music Style (A)* for orchestra.
3 pages. April 4, 1901. Photostat positive.

70-4
Rough sketch for *Charging Irishry — Train Music Style (B)* for orchestra, lots of winds.
2 pages, May 4, 1901. Photostat positive.

70-5
*Charging Irishry* sketch.
Photostat positive.

MG5/71.

TRIBUTE TO FOSTER

Sketch score.
50 pages. No date.
Photostat negative.

MG5/72.

THE TWA CORBIES

"original score" for 7 strings (no voice part).
3 pages. Dated "composed 25-28.2.03.
Scored 24.11.09."
Photostat negative.

MG5/73.

THE WARRIORS

73-1
Full score.
Photostat negatives.
Original in the Grainger Museum, MG3/96-1.

73-2
Full score.
Dated, final page: "S.S. Maunganui Pacific Ocean, September 26, 1924."
pp. 2-89 (p.1 missing).
Photostat negatives, large format.
"Original score mailed to Strecker, October, 1924."

73-3:1,2
Parts for the version for 2 pianos, 6 hands.
Dated March 31-April 8, 1922.
Photostat negative.

MG5/74.

THE WIDOW’S PARTY

74-1
for men's chorus and piano 2-some.
This score "written out Waterloo, Iowa, February 18-19, 1922."
10 pages. 2 copies, both incomplete: 1 photostat positive (p.1 missing); 1 photostat negative (pp.9-10 missing).

74-2
"Australian orchestration"

74-3:1 to 28 Set of parts for 74-2. Photostat negatives.
1. Piccolo
2. Flute
3. Oboes
4. Clarinet
5. Bassoon
6. Double Bassoon x 2
7. Horns 1 & 2
8. Horns 3 & 4
9. Trumpets
10. Trombone 1
11. Trombones 2 & 3
12. Tubas
13. Kettle-Drums
14. Xylophone
15. Side Drum etc.
16. Harmonium
17. Piano
18. Piano II
19. Violin I
20. Violin II
21. Viola
22. Cello
23. Basses
24. ad.lib. tutti Violin I
25. ad.lib. tutti Violin II
26. ad.lib. tutti Viola
27. ad.lib. tutti Cello
28. ad.lib. tutti Bass

MG5/75.

THE WIDOW'S PARTY MARCH
for 2 pianos, 6 hands.

75:1 to 3 Piano parts. Hektograph prints dated 16.8.05-1.7.08. Some ms. retouchings. Originals in the Elder Music Library, University of Adelaide.

MG5/76.

THE WRAITH OF ODIN
Full score for smallish chorus, biggish chorus and orchestra, dated January 14-February 15, 1903. 10 pages. Photostat positive.

MG5/77.

YE BANKS AND BRAES O' BONNIE DOON
"1931 vocal score" for women's voices, men's voices and whistlers [composed 1901?]. 2 pages. Photostat negative. 2nd copy of this score found with ms. parts of orchestral version, see MG3/99-1-2.

77-2:1 to 4 Some parts of a version for orchestra. Photostat negatives.
1. Violin I/Violin II
2. Violas/Horns
3. Cellos
4. Pipe Organ

See also MG3/99-2:1 to 8.
Duplicated copies of 3 men's parts of the version for women's and men's voices and whistlers found with ms. parts of orchestral version. See MG3/99-1-3:1 to 3.

**MG5/78.**

**YOUTHFUL RAPTURE**
Here titled "A Lot of Rot", for cello and piano, dated March 6 and March 13, 1901.
3 pages. 2 copies: 1 positive and 1 negative.

**MG5/79.**

**ZANZIBAR BOAT-SONG**
Previously titled "English Dance Nr. 5" for piano trio (i.e. 3 pianists at one piano).
Score dated March 11, 1902.
7 pages. Photostat negative.
Original in the Elder Music Library, University of Adelaide.

**MG5/80.**

**EARLY SETTINGS OF FOLKSONGS AND POPULAR TUNES**

80:1 to 5
Sketches for various settings.
Numbered as for the original manuscripts. see MG3/101:1 to 5.
2 copies. Photostat positive.

**MG5/81.**

**YOUTHFUL TONEWORKS**
(originals in the Grainger Museum)
The order of the listing here follows that of Group 3 (though not every item in the Group 3 list has a photostat copy). Unless otherwise indicated, all copies are photostat positives.

**MG5/81-1**

**THE CREW OF THE LONG (SERPENT)**

**DRAGON**

81-1-1 Orchestral score, 1898.
2 copies. (Original: MG3/102-1-1)

81-1-2 Seascpe for piano duet, 1898.
(Original: MG3/102-1-2)

81-1-3 1940 reconstruction of p.1 of the piano duet.
(Original: MG3/102-1-3)

81-2

**SAILOR’S CHANTY**
Voice and piano, 1901.
2 copies. (Original: MG3/102-2)

81-3

**ORCHESTRAL PIECE, 1899**
(We were dreamers)
Compressed score.
2 copies. (Original: MG3/102-3)
(A 3rd copy is with 81-8).

81-4

**THEME AND VARIATIONS**
for string quartet.
(with "Der Pfeifender Reiter")
2 copies. (Original: MG3/102-4)

81-5

**MARCH 1899-1901**
(later Northern March in Youthful Suite)
2 copies.
(Original: MG3/102-5)
Two further reverse image photostat negative copies of
the score are with the dieline transparencies of *Youthful Suite: Northern March*, see MG7/34.

81-6 **ENGLISH FOLKSONGS**
2 copies. (Original: MG3/102-7-2)

81-7 **THE SECRET OF THE SEA**
Voice and piano, June 18, 1898.
2 copies. (Original: MG3/102-7-3)

81-8 **ORCHESTRAL PIECE, 1899**
(We were dreamers)
Full score:
2 copies. (Original: MG3/102-7-4)

81-9 **ORCHESTRAL PIECE, 1899**
(Fisher's Boarding House)
2 copies. (Original: MG3/102-7-5)

81-10 **KLEINE VARIATIONEN-FORM**
for small orchestra, 1898.
2 copies. (Original: MG3/102-7-6)

81-11 **NORSE DIRGE**
fragment, 1899.
2 copies. (Original: MG3/102-8-1)

81-12 **TWO PIANO PIECES**
Peace and Saxon Twiplay, 1898.
2 copies. (Original: MG3/102-8-2)

81-13 **KLAVIER CONCERTO**
Erstes Klavier, 1896.
2 copies. (Original: MG3/102-8-3)

81-14 **KLAVIER CONCERTO**
Zweites Klavier, 1896.
2 copies. (Original: MG3/102-8-4)

81-15 **ORCHESTRAL WORK, 1898**
(There were Three Friends)
2 copies. (Original: MG3/102-8-5)

81-16 **THORA VON RIMOL**
Sketch for voice and piano, 1898.
2 copies. (Original: MG3/102-8-6)

81-17 **SAGA OF KING OLAF**
Sketches, 1899.
2 copies. (Original: MG3/102-8-7)

81-18 **STORMY**
(Pumping Chanty) 1907.
2 copies. (Original: MG3/102-8-8)

81-19 **SHENANDOAH**
(Windlass Chanty) 1907.
2 copies. (Original: MG3/102-8-9)
GROUP 5 Photostat copies of manuscripts: Original compositions and folksong settings.

81-20

WILLOW, WILLOW
Setting of November 2, 1898.
2 copies. (Original: MG3/102-2-10)

81-21

EVAN BANKS
Nr.2 of Three Songs to Verses by Robert Burns, voice and piano. November 1, 1898.
2 copies. (Original: MG3/102-8-10)

81-22

ENGLISH DANCE NO. 4
(Rustic Dance)
Full score, 1899.
2 copies: 1 positive; 1 negative. (Original: MG3/23-1)
A further photostat negative copy of the full score is with Henry Cowell’s (1943) dieline transparencies of the orchestral parts for Youthful Suite: Rustic Dance, see MG7/30.

81-23

(Rustic Dance)
Piano part dated 1943.
(found with 81-22)
Reverse image photostat negative.
(Probably part of the Youthful Suite revision of 1943 No original here.)

MG5/82.

YOUTHFUL TONWORKS
(no originals in the Grainger Museum)

82-1

ORCHESTRAL PIECE, 1899
7 pages. Dated June 29, 1899.
(Different layout from 81-8)
Photostat positive.

82-2

EASTERN INTERMEZZO
for small orchestra.
4 pages. No date.
(C. A. Klemm A No. 6 ms. paper)
Photostat positive.

82-3

DREI KLAVIERSTÜCKE, 1897
Piano solo.
7 pages.
Photostat positive.

82-4

PIANO PIECE: “To my dear Mother”
Single page. No date.
Photostat positive.
(Found in envelope with 82-3. Percy Grainger’s date on envelope is 1897.)

MG5/83.

EARLY KIPLING SETTINGS
(originals in the Grainger Museum)
The order of items follows that of Group 3.
Unless otherwise stated all copies are photostat positives.

83-1

WE WERE DREAMERS
Unfinished score for 4-part chorus.
2 copies. (Original: MG3/102-9-1)

83-2

SOLDIER, SOLDIER
1st Setting, voice and piano, May 1898.
2 copies. (Original: MG3/102-9-2)
83-3 THE WIDOW'S PARTY
Sketch for men's chorus and orchestra.
November 27-December 7, 1901.
2 copies. (Original: MG3/102-9-3)

83-4 TO WOLCOTT BALESTIER
Sketch, July 24, 1901 and continuation, December 5, 1902.
2 copies. (Original: MG3/102-9-4)

83-5 THE PEORA HUNT
Draft for contraltino and 5-part men's chorus.
July 20, 1901.
2 copies. (Original: MG3/102-9-4)

83-6 THE YOUNG BRITISH SOLDIER
Voice and piano, February 21, 1899.
2 copies. (Original: MG3/102-9-5)

83-7 THE FIRST CHANTEY
Voice and piano, February 7-8, 1899.
2 copies. (Original: MG3/102-9-6)

83-8 ANCHOR SONG
Voice and piano, February 7, 1899.
2 copies. (Original: MG3/102-9-7)

83-9 SOLDIER, SOLDIER
Voice and piano, 2nd setting, February 23, 1899.
2 copies. (Original: MG3/102-9-8)

83-10 MERCIFUL TOWN
Sketch, voice and piano (1899?)
1 copy. (Original: MG3/102-9-9)

83-11 THE SEA-WIFE
Voice and piano, November 10-11, 1898.
1 copy. (Original: MG3/102-9-10)

83-12 DEDICATION
2nd setting (edition) 1901, voice and piano.
2 copies. (Original: MG3/102-2)

MG5/84.
EARLY KIPLING SETTINGS
(no originals in the Grainger Museum)

84-1 SOLDIER, SOLDIER
Voice and piano, February 21-23, 1899.
2 pages. 2 copies.

84-2 THE MEN OF THE SEA
Voice and piano, 1899.
1 page.

84-3 NORTHERN BALLAD
Voice and piano, May 24, 1898-July 1, 1899.
1 page. 2 copies.

84-4 BALLAD OF BOLIVAR
Sketch for men's chorus and orchestra, January 15-21, 1901.
GROUP 5: Photostat copies of manuscripts: Original compositions and folksong settings.

4 pages. Photostat positive (poor).
2 copies.

84-5 BALLAD OF CLAMPHERDOWN
For baritone and orchestra. July 5, 1899-August/September, 1899.
6 pages (unfinished).
Photostat positive (poor).
2 copies.

84-6 BALLAD OF THE CLAMPHERDOWN
Voice and piano, July 5, 1899.
Further material added in 1901.
Photostat positive (poor).
1 copy.

84-7 RIDE WITH AN IDLE WHIP
Voice and piano, August 3, 1899.
1 page. Photostat positive (poor).
2 copies.

84-8 THE FIRST CHANTEY
Sketch of setting, 1903, (maybe a page from a book)
Photostat positive.

MG5/85. MUSIC AND SKETCH BOOKS

85-1 "ms. music book"
1906-1907 "on tour".
35 pages. Photostat positive.
Contents mostly fragments and jottings.
Labelled jottings:

p.1 The White Hare 5.11.06.
pp.1-2 Wamphray March end 6 11.06 & 7.11.06.
pp.2-3 Wamphray March, bars 371ff. 8.11.06.
p.3 Bristol Town 19.11.06.
p.4 We Were Dreamers 12.12.06.
   English Waltz Feb.-March 07.
   Waltz
   The Lost Lady Found 23.12.05 & 15.3.07.
pp.5-12 Hill-Song 20.3.07, 3.4.07, 6.4.07.
pp.13-15 Ford o' Kabul River 30.4.07 to 2.5.07
   (Faring Song Sketch)
p.15 Charging Irishry
p.16 Setting for Folksong No. 176 for 4 voices and 3
   strings 10.1.07.
pp.17-18 Sketch for setting of Nos. 901 and 902, Petri
   2-3.6.07.
p.18 Idea for DRAPA for tenor, pianola and maybe
   concertina 5.6.07.
p.19 Further sketch for We Were Dreamers 17.6.07.
p.19 150. Santa Anna 4.7.07.
p.20 Hoermaendene-Norse Style – Sea Song-Style
   sketch. 30-31.8.07
p.21 Sketch harmonies to De to Kongeborn. E. T. Kristensen
   Jydske Folkeviser og Toner No. 103.
   21.9.07. Alterations to The Inuit 20.9.07
   and 23.9.07.
pp.22-23 Sketch for setting of 107 Jydskeviser (E.T.K.)
   21.9.07.
   Dublin Bay 21-23.9.07.
p.23 Wamphray Ballad bars 152 and 193.
My Robin is to the Greenwood Gone.
pp.24-25 English Dance end. 28.10.07.

p.31 Scotch Strathspey sketch.

pp.32-33 I Wish my baby it was born for woman's single voice, ?, clarinet and baritone. 16.12.07.
Started 1906.

p.33 Scotch Strathspey Dec. 07.
Arrival Platform Hamlet

p.34 English Dance 28.12.07.
As Sally sat a-weeping, for voice and piano. 1.1.08.

p.35 English Dance 26.11.07.
Bold William Taylor 22.4.08.

85-2
Australian 1935 Sketchbook
Contents:
p.1 Unidentified sketch May 1935.
p.4 The Immovable Do earlier sketches called to mind Oct. 28, 1935.
p.5 Harkstow Grange July 17-18, 1935.
Thanksgiving Song July 18, 1935.
"pp.6-11 Sketches for noting down of Gamelan Anklung July 18, 1935.
p.14 Tailpiece to The Immovable Do.
p.17 End of Early One Morning, July 30, 1940, August 3-4, 1940.
("Complete drafts."
Photostat positive.
Original at Library of Congress.

85-3
SIXPENNY MUSIC BOOK
21 pages 1903. Photostat positive.
Original in the Grainger Museum, MG3/83.
See Group 3 list for details of contents.

85-4 to 85-7
An envelope labelled "Loose musical sketches" containing sketches for:

85-4
English Dance 28.3.06.
Walking Tune
Lads of Wamphray March
The Gipsy's Wedding Day

85-5
(horizontal format)
Green Bushes 18.8.06 3 pages.
Sir Eglamore pp.1-2, 6-7 only.

85-6
Some folksongs copied.
Hill-Song I
Lads of Wamphray March
There was a Pig
Recessional 4.8.05.
Leprechaun's Dance (Stanford)

85-7
(earlier)
GROUP 5: Photostat copies of manuscripts: Original compositions and folksong settings.

Walse (English Waltz) 1899-1901.
page annotated and dated 1900.
San Remo 1900.
Dance 1900.

Dirge
The Wraith of Odin 2 pages. 14.1.03.
The Merchantmen
Irregular rhythm notation Dec. 7, 02.
As there was no other identification on these sketches, they are loosely grouped according to paper size. According to the envelope, the originals are in White Plains.
All photostat positives.

85-8
Envelope containing 2 single sheets of sketches for The Immovable Do. The larger is numbered (15) and dated June 5, 1936.
Photostat negative.
(Single sheets from a larger book?)

MG5/86-1 to 25
A bundle of extra pages of photostat material, some duplicating material we have already (in photocopy), some not:


86-2:1 to 6 The Widow's Party: some instrumental parts.
(Side drum and 5 string parts.)
Photostat negatives.

86-2:7
Single page of vocal score. Photostat positive.

86-3:1 to 5 The Bride's Tragedy: some wind parts.
1. Clarinet, photostat negative, complete.
2. Double Bassoon, photostat positive, p.4 only.
3. Bass Clarionet, photostat positive, p.4 only.
5. Trumpets I & II, photostat positive, p.1 only.

86-4:1,2
The Warriors, Some pages of Piano I and Piano II parts of the version for two pianos, six hands.

86-5
Night-Song in the Jungle
Single page of choral score. Photostat positive.

86-6
Zanzibar Boat-Song
for piano 3-some. 3 copies of page 7.
Photostat positive.

86-7
When the World Was Young
(Sentimental)
pp.1 & 3 of the Piano II part. Photostat positive.

86-8
The Wraith of Odin
page 6 of the full score. Photostat positive.

86-9
Love Song of Har Dyal
3 copies, page 2 of voice & piano score.
Photostat positive.

86-10
Eastern Intermezzo
odd pages of the version for two pianos.
Photostat positive.
86-11  *Eastern Intermezzo*

3 copies of p.4, version for piano solo. Photostat positive.

86-12  *Jutish Medley*

p.1 only of piano solo version. Photostat positive.

86-13  *Klavierstücke, 1898.*

p.1 only. Photostat positive.

86-14  *Danny Deever*  
Voice and piano score, pp.1, 5 and 9. Photostat positive.

86-15  *Green Bushes*  
3 copies of p.13, version for piano. Photostat positive.

86-16:1 to 3  *Green Bushes: odd pages of parts for*  
1. Baritone Saxophone  
2. Clarinet  
3. Oboe  
Photostat positive.

86-17  *The Song of Solomon, Part 2*  
Page 2 only. Photostat positive.

86-18  *Love Verses from the “The Song of Solomon”*  
Soprano solo part.

86-19:1 to 6  *Marching Song of Democracy*  
Photostat negatives of parts.  
1. Violin 2  
2. Viola  
3. Cello  
4. Bass  
5. 6. 2 single pages, unlabelled but possibly from the same work.

86-20 to 23  Odd chorus parts, photostat negatives, of:  
20  *The Widow’s Party*  
21:1 to 3  *The Running of Shindand*  
22:1 to 4  *Hunting Song of the Seeonee Pack*  
23  *Danny Deever*  

86-24  1 copy of each chorus part for:  
*Lucannon*  
*Hunting Song of the Seeonee Pack*  
*The Running of Shindand*  
*Danny Deever*  
*The Widow’s Party*  
“Tried in Minneapolis, March 1922, with the Winnipeg Male Voice Choir.”  
Photostat positives.

86-25  3 pages of an unlabelled full score. Photostat positive.

MG5/87.  

**GIFTS TO H. BALFOUR GARDINER**

87-1  **BUSH MUSIC**  
“Sketch for Bush-Music style”  
Dated: “1st part of sketch, December 29, 1900.  
2nd part of sketch, January 18, 1922.”
GROUP 5: Photostat copies of manuscripts: Original compositions and folksong settings.

Single side of single sheet. Photostat positive.
"This copy with love to Balfour from Percy, January 1922."

87-2
DANNY DEEVER
Vocal score.
Photostat positive.
"This copy with love to Balfour from Percy, February 1922."

87-3
EASTERN INTERMEZZO
Version for piano solo.
Photostat positive.
"Love to Balfour from Percy, August 1922."

87-4
ENGLISH DANCE
Full score, 1924-5 rescoring.
Reduced size photostat positive.

87-5
HILL-SONG II
pp. 1, 4, 5 only of (undated) full score.

87-6
THE LOVE SONG OF HAR DIAL
Voice and piano, 1901.
Gift to H. Balfour Gardiner, February 1922.
Photostat positive.

87-7
THE MEN OF THE SEA
Voice and piano, November 14, 1899.
Gift to H. Balfour Gardiner, February 1922.
Photostat positive.

87-8
NORTHERN BALLAD
Voice and piano, May 1898-July 1899.
Single sheet. Loving gift to H. Balfour Gardiner, February 1922.
Photostat positive.

87-9
THE RIVAL BROTHERS
Sketches (dieline print), 1940.
Loving gift to Balfour, June 1940.

87-10
THE SONG OF SOLOMON: Part 2
(late 1899-early 1900)
Score. Loving gift to H. Balfour Gardiner, February 1922.
Photostat positive.

87-11
THE THREE RAVENS
Full score, July 8-10, 1902,
for baritone, 5-part chorus and clarinets.
6 pages. Gift to H. Balfour Gardiner, June 7, 1938.
Photostat positive.

87-12
THE THREE RAVENS
Dieline print, February 9-11, 1943.
(Dedication): "For my dear friend and tone-fellow Balfour Gardiner".

87-13
THE WARRIORS
Full score of 1916.
Photostat positive.

87-14:1,2  
**THE WARRIORS**  
Parts for two pianos, six hands.  
Thankful gift to H. Balfour Gardiner, June 5, 1922.  
Photostat positive.

87-15:1,2  
**WHEN THE WORLD WAS YOUNG**  
(Sentimental)  
2-piano sketch. Begun August, 1910. Worked on in 1910 and up to April 1911.  
Piano I and Piano II parts.  
Piano I inscribed “This copy with love to Balfour from Percy, February, 1922.”  
Photostat positive.

87-16  
**THE WIDOW’S PARTY**  
Voice and piano score, 1906.  
“This copy with love to Balfour from Percy, February 1922.”  
Photostat positive.

87-17  
**THE WRAITH OF ODIN**  
Full score. January 14-February 15, 1903.  
Loving gift to H. Balfour Gardiner, February 1922.  
“You once thought of copying it yourself.”  
Photostat positive.

87-18  
**THE WRAITH OF ODIN**  
2-piano arrangement of 1922.  
Loving gift to H. Balfour Gardiner, January 1922.

87-19  
**HILL-SONG II**  
Incomplete full score, pages 2 to 23 (the end).  
Dated 20.8.1907.  
Reduced size photostat negative.  
“First heard on band (Percy Hall, Percy St., Tottenham Court Rd.) and corrected 4.5.11 London.”  
(The ms. parts used in this performance are in the Grainger Museum, see MG3/33-3:1 to 14.)

87-20  
**ZANZIBAR BOAT SONG**  
for piano trio, 1902.  
“This copy with love to Balfour from Percy, February 1922. (Do you remember its first performance?)”
No. 34. "LINCOLNSHIRE POSEY"
Based on English Folk-tune gathered in Lincolnshire,
For Military Band

1. "DUBLIN BAY" (Sailor's Song)

Noted down by Percy Aldridge Grainger (in 1930?) from
the singing of John Deane (of Hildaflode, Lincolnshire, England)
and set for Military Band

By PERCY ALDRIDGE GRAINGER

The counter-melody (accompanying drums) begins at bar 7.
"Dublin Bay" is based on a joint phrase of The Duke
of Manchester's folk-tune, noted down by Percy Aldridge
Grainger in 1930. The final bars of this tune are used in The Duke
of Manchester's song "Dunmore's Recipe".

No. 35. "Lincolnshire Posey"

A variant of this same song.

BRISK = about 116, with plenty of gait (which means: 16.4 much heavier than 16.2.6).
GROUP SIX

GROUP 6: Photostat copies of manuscripts: Arrangements, transcriptions, paraphrases and editions of other composers' music.
<table>
<thead>
<tr>
<th>Group 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>This group is arranged alphabetically by composer's surname.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MG6/</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>ANON.: ANGELUS AD VIRGINEM</td>
</tr>
<tr>
<td>2.</td>
<td>ANON.: BEATA VISCERA</td>
</tr>
<tr>
<td>3.</td>
<td>ANON.: MARIOUNETTE DOUCE</td>
</tr>
<tr>
<td>4.</td>
<td>BACH, J. S.: BLITHE BELLS</td>
</tr>
<tr>
<td>5.</td>
<td>BACH, J. S.: FUGUE IN A MINOR</td>
</tr>
<tr>
<td>6.</td>
<td>BACH, J. S.: TOCCATA FOR ORGAN IN F</td>
</tr>
<tr>
<td>7.</td>
<td>BACH, J. S.: FUGUE IN D MAJOR</td>
</tr>
<tr>
<td>8.</td>
<td>DELIUS, Frederick: DANCE RHAPSODY</td>
</tr>
<tr>
<td>9.</td>
<td>DELIUS, Frederick: SONG OF THE HIGH HILLS</td>
</tr>
<tr>
<td>10.</td>
<td>GARDINER, H. Balfour: MOVEMENT FOR STRINGS IN C MINOR</td>
</tr>
<tr>
<td>11.</td>
<td>GRIEG, Edvard: THREE LYRIC PIECES</td>
</tr>
<tr>
<td>12.</td>
<td>HANDEL, G. F.: THE HARMONIOUS BLACKSMITH</td>
</tr>
<tr>
<td>13.</td>
<td>SCARLATTI, A.: THE QUIET BROOK</td>
</tr>
<tr>
<td>14.</td>
<td>STRAUSS, Richard: DER ROSENKAVALIER, LAST LOVE DUET</td>
</tr>
</tbody>
</table>
MG6/1. ANON. : ANGELUS AD VIRGINEM
(Annunciation Carol)
pp.4-5 only of vocal score, 1939.
Photostat negative.

MG6/2. ANON. : BEATA VISCERA
2-1 Vocal score dated September 23-24, 1939.
2 pages.
Reverse image photostat negative.
2-2 “Final vocal score”.
2 versions dated Springfield, December 28, 1941.
3 pages. Photostat negative.

MG6/3. ANON. : MARIOUNETTE DOUCE
Vocal score, 3 pages.
No date. Photostat negative.

MG6/4. (BACH, J. S.) : BLITHE BELLS
4-1 for two pianos, four hands.
Dated December 25, 1931.
Photostat negatives. 4 pages.
Original in the Grainger Museum, MG4/2-1.

4-2 version for 15 or more single instruments.
4-2-1 Score, dated December 30, 1931 to January 3, 1932.
12 pages. Reduced size photostat negatives.
Original in the Grainger Museum, MG4/2-2-1.

4-2-2:1 to 16 Set of instrumental parts, titled “Sheep may safely graze”, dated 1930.
1. Flutes x 2
2. Oboe
3. Clarinets 1 & 2
4. Bassoons 1 & 2
5. Horn
6. Trumpets 1 & 2 x 2
7. Glockenspiel etc.
8. Piano
9. Harmonium
10. Celeste or Dulcitone
11. Violin 1
12. Violin 2
13. Viola
14. Cello
15. Bass
16. Trombone 1
Reduced size photostat positive copy of the 1932 full score, with corrections noted in for publication, is with the ms. set of parts. See MG4/2-2-4.

MG6/5. BACH, J. S. : FUGUE IN A MINOR
No. 20, Book 1 of Das Wohltemperierte Clavier, edited for massed pianos by Percy Grainger.
Score. 8 pages. 7 copies.
6 photostat positive, 1 photostat negative.
Original in the Grainger Museum, MG4/3-3.
(ms. found with these photocopies).

MG6/6. BACH, J. S. : TOCCATA FOR ORGAN IN F
GROUP 6: Photostat copies of manuscripts: Arrangements, transcriptions, paraphrases and editions of other composers' music.

arranged for 3 pianos (or multiples of 3) by Percy Grainger. Arrangement begun around 1927, ended September 1938.

6:1 to 3 Piano I, II and III parts. Parts are dated September '37 and March '38. Photostat negatives.

MG6/7. BACH, J. S. : FUGUE IN D MAJOR
No. 5, Book 2 of Das Wohntemperierte Clavier, arranged for string quartet by Percy Grainger. An envelope of clippings of photostat positive copies of ms. string parts.

MG6/8. DELIUS, Frederick : DANCE RHAPSODY
for orchestra, arranged for two pianos by Percy Grainger.
(Spring 1922)
2-piano score 1922. 17 pages. 2 copies: 1 photostat positive used for engraving the Universal Edition Nr.7142; 1 large size photostat negative.

MG6/9. DELIUS, Frederick : SONG OF THE HIGH HILLS
for chorus and orchestra, arranged for two pianos by Percy Grainger.
2-piano score dated November-December 1923. 30 pages.
Originals in the Delius Trust Archive, London.

MG6/10. GARDINER, H. Balfour : MOVEMENT FOR STRINGS IN C MINOR
Balfour Gardiner's Movement for string quartet in C minor edited for string orchestra by Percy Grainger.
10:1 Double Bass part, for use only in performances by string orchestra. 4 pages. No date. Reverse image photostat negative.

MG6/11. GREIG, Edvard : THREE LYRIC PIECES

MG6/12. HANDEL, G. F. : THE HARMONIOUS BLACKSMITH
Variations for voice (or bass fiddle) or piano on Handel's The Harmonious Blacksmith, by Percy Grainger (used in Handel in the Strand). 4 pages dated late March 1911. Photostat positive.

MG6/13. (SCARLATTI, Alessandro) : THE QUIET BROOK
MG6/14.

(STRAUSS, Richard)
Ramble on the Last Love Duet from Richard Strauss's Opera "The Rose-Bearer"
for piano solo by Percy Grainger [c. 1928].
9 pages. Photostat negative.
Original in the Grainger Museum, MG4/27.
GROUP SEVEN

GROUP 7: Dieline transparencies: Original compositions and folksong settings.
GROUP 7: Dieline transparencies: Original compositions and folksong settings.

The material in Groups 7 to 10 suggests that it was from the late 1930's on that Grainger began to write his music —scores and parts—on transparent music paper. Quite possibly he was attracted by the ease and relative cheapness with which good quality multiple copies could be reproduced from the transparent "masters". We know that he experimented with many forms of photographic reproduction. This is certainly one of the superior methods that he used, at least in terms of the legibility of the copies. In some cases it is the final score or revision of a composition that is copied on to transparent paper. There are instances where prints from Grainger's manuscript masters go directly into publication, and I surmise that transparencies were prepared for this specific purpose. Reference has already been made to the Jungle Book Cycle material, which was prepared for the Hire Library of Schott & Co., London.

Special attention is here drawn to the material relating to the Youthful Suite. The Youthful Suite was put together by Grainger between 1940 and 1946 from five of his "Youthful Toneworks" which had not hitherto been published, but which he considered suitable for publication. Dieline transparencies of miscellaneous material relating to the five movements of the Youthful Suite were found in envelopes mixed together with photostat material. The photostat material consists for the most part of copies of the original early scores. The dieline transparencies relate to his 1940's reworkings. The whole represents a mixed body of "working material", and for that reason it is listed together, even though the types of material involved overlap two of the groups designated for this catalogue. Since the transparent material represents the reworking and the photostat material exists for reference and preparatory work only in relation to that reworking, all the material is listed in Group 7. The Youthful Suite material which was subsequently published by Schott & Co., London was not engraved. Scores and parts were printed directly off Grainger's manuscript master-copies. I would surmise that these master-copies were written on transparent paper.

The final master-copies are not in the Grainger Museum collection of Youthful Suite material. Some of the transparent material that is here is clearly marked as "reject" material. All the Youthful Suite material was stored by Grainger in envelopes which he labelled either "USE" or "DON'T USE". A comparison of these labellings with the dates on the material enclosed suggests that a first revision was done in 1942-3 (carrying through work begun in 1940 in some cases), but the final revision from which the published material came was done in 1945-6. Not all the working material of the Youthful Suite is here.

This group is arranged alphabetically by title.

MG7 /
1. AFTERWORD
2. THE BEACHES OF LUKANNON
3. BOLD WILLIAM TAYLOR
4. THE BRIDE'S TRAGEDY
5. DANISH FOLK-MUSIC SUITE
6. "THE DUKE OF MARLBOROUGH" FANFARE
7. EARLY ONE MORNING
8. THE EASY GRAINGER
9. ENGLISH WALTZ
10. HILL-SONG II
11. THE IMMOVABLE DO
12. JUNGLE BOOK CYCLE
13. LORD MAXWELL'S GOODNIGHT
14. LOVE VERSES FROM "THE SONG OF SOLOMON"
15. MARCHING SONG OF DEMOCRACY
16. THE MERRY KING (piano and wind instruments)
17. THE MERRY KING (piano solo)
18. MOWGLI'S SONG AGAINST PEOPLE
19. THE PEORA HUNT
20. THE POWER OF ROME AND THE CHRISTIAN HEART
21. RANDOM ROUND (5 or 6 pianists at 2 pianos)
22. RANDOM ROUND (mandolins, hammerwood and wooden marimba)
23. RED DOG
24. RUFFORD PARK POACHERS
25. THE SEA-WIFE
26. THE THREE RAVENS
27. THE TWA CORBIES
28. UNDER EN BRO
29. YOUTHFUL SUITE
30. YOUTHFUL SUITE: RUSTIC DANCE
31. YOUTHFUL SUITE: NORSE DIRGE
32. YOUTHFUL SUITE: EASTERN INTERMEZZO
33. YOUTHFUL SUITE: ENGLISH WALTZ
34. YOUTHFUL SUITE: NORTHERN MARCH
35. Unidentified Fragment
GROUP 7: Dieline transparencies: Original compositions and folksong settings.

MG7/1.

**AFTERWORD**

for mixed chorus and brass choir (1910-1911).

1-1: 1 to 5

Set of parts for brass and chorus:

1. 1 sheet containing separate parts for Euphonium/Horn I/Trombone III/Bass Tuba.
2. 1 sheet containing separate parts for Cornet I and Cornet II.
3. 1 sheet containing separate parts for Trombones I & II and Horns 1 & II.
4. 1 sheet containing separate parts for women's voices and Tenors.
5. Bass voices.

The parts are dated December 18-28, 1957, White Plains.

Enclosed with the parts is a photostat negative of a compressed score dated December 1, 1957.

MG7/2.

**THE BEACHES OF LUKANNON**

(Kipling Settings Nr. 20)

for mixed chorus and chamber orchestra.

This is a chorus and (rehearsal) keyboard score.

3 pages, G. Schirmer No. 2 transparent music paper—12-staves. Dated June 2, 1941, Springfield, Mo.

MG7/3.

**BOLD WILLIAM TAYLOR**

(English Folksong)

Set for voice, 1 or 2 clarinets, harmonium (or reed organ or chromatic English concertina or accordion) and 6 strings.

(B.F.M.S. Nr. 41)

3-1

Score.

22 pages, Circle Blue Print Co., 12-stave, 12L transparent music paper.

Datings: set April 4-8, 1908 in London and at sea. This copy dated September 9-13, 1952, Upsala.

3-2

Enclosures in 3-1: a double sheet of "foreword" notes typed on to transparent paper, and a promotional pamphlet.

3-3

Voice and piano score.

6 pages, Circle Blue Print Co., 12-stave transparent paper.

Datings through January 1955, White Plains, for this copy. (The vocal score has 7 pages. The transparency for page 7 is missing.)

MG7/4.

**THE BRIDE'S TRAGEDY**

Ballad for mixed chorus and orchestra.

(Text by A. C. Swinburne)

Compressed full score. 47 pages.

Circle Blue Print Co., 14-stave transparent music paper.

Dated: "composed and re-worked as birthday and yule-gifts to my beloved mother, July 1908, Yule 1909 and Yule 1913. Scored August, 1-23, 1914, London and Goudhurst, Kent."

This copy "cleanwritten, late December 1959—early January 1960 at Lyla's, Rochester, Minn."

The final page is dated March 25, 1960, White Plains.
DANISH FOLK-MUSIC SUITE
Various instrumental parts for 3 of the movements of the
Danish Folk-Music Suite "written for Interlochen per­
formances, summer, 1944."
(1) The Power of Love
(2) Lord Peter's Stable-boy
(3) The Nightingale and the Two Sisters
Parts are dated Interlochen, August 1944.
1. (1) (2) Trumpet III/(1) Flutes & Piccolo/
(3) Trumpet I.
2. (1) (3) Trombones I, II/(1) (3) Trombone III & Tuba.
3. (1) Clarinet II/(1) Trumpet II/(1) Trumpet III/(3)
Trumpet II.
4. (1) (3) Violin II.
5. (1) Organ.
6. (1) Bassoons/(3) Flutes & Piccolo/(3) Flute II.
7. (1) Eb Alto Saxophone.
8. (1) Horns I & II/(3) Horns I & II/(3) Horns III & IV.
10. (3) Bassoons/(3) Oboes/(1) Bassoons (end).
11. (3) Organ.
Not in Percy Grainger's hand:
12. (1) Clarinet II.
13. (3) Clarinet I.
14. (3) Clarinet II.
15. (3) Harp.
The envelope is labelled "since published" (incom­
plete?).

"THE DUKE OF MARLBOROUGH" FANFARE
Compressed full score.
2 pages, Schirmer's No. 2, 12-stave transparent music
paper.
Dated: "Set, Miami, Florida, March 5-6, 1939."
Set of parts:
1. Trumpets I/IV.
2. Trumpets III/III.
3. Trombone I/Horn IV/Bb Tenor Saxophone.
5. Euphonium/Trombone III.
6. Horn II/Cymbal/Horn III.
7. Horn I/Horn behind platform.
8. Basses (Bass Tuba) x 2.
Separate part for Bass Tuba in an envelope labelled
"Don't use till corrected. April 19, 1940".
The other parts are not dated.

EARLY ONE MORNING
Old English Song set for orchestra by Percy Grainger.
Conductor's score.
6 pages, Independent Music Publishers No. 110,
16-stave transparent music paper.
Dated October 8-12, 1950, White Plains.
Set of instrumental parts:
1. Cellos/Trumpet.
3. Bassoons I & II.
4. Trombone and Euphonium/Trumpet/Contra-bassoon.
GROUP 7: Dieline transparencies: Original compositions and folksong settings.

5. Violas.
7. Flutes I & II/Horns I & II/Bass Tuba.
Parts are dated October 13-15, 1950.

MG7/8.

THE EASY GRAINGER

Two excerpts from The Easy Grainger

8-1
Walking Tune
dished up for piano duet (1939).
This copy dated Feb. 6, 1957, Elsie's.
4 pages.

8-2
Ye Banks and Braes
Set for 3 pianists at one piano (Dec. 1953).
This copy dated Southolm, May 22, 1957.
2 pages.

8-3
Found separately, the heading of p.2 of Walking Tune from The Easy Grainger.

MG7/9.

ENGLISH WALTZ

English Waltz (1899-1943), last movement of Youthful Suite for orchestra, arranged for two pianos, four hands by the composer. (February 26-27, 1947).
2-piano score. 15 pages, 12-stave transparent music paper.
This score copied by E.H.B., May 1947.

MG7/10.

HILL-SONG II

10:1 to 4
Parts for:
1. Viola I
2. Viola II
3. Cello I
4. Cello II
Dated SS. Britannia, August 11-12 and Pevensey Bay August 16-17, 1948.
(Found with photostat copies of Hill-Song II wind parts, see MG5/27-3:1 to 26)

MG7/11.

THE IMMOVABLE DO

11-1
Sketch score (3 pages) which may be used as the conductor's score for versions for military band, full orchestra, string orchestra, 9 strings, saxophone choir, etc. Transparent negative plates.

11-2:1 to 34
Set of parts for version for military band:
1. Piccolo
2. Flutes
3. Flutes p2./String Bass
4. Oboes
5. Eb Clarinet
6. Bb Clarinet 1
7. Bb Clarinet 2
8. Bb Clarinet 3
9. Bb Clarinet 4
10. Bb Clarinet 5
11. Bb Clarinet 6
12. Bb Clarinet 7
13. Alto Clarinet
14. Bass Clarinet
15. Bassoons
16. Soprano Saxophone
17. Alto Saxophone 1
18. Alto Saxophone 2
19. Tenor Saxophone 1
20. Tenor Saxophone 2
21. Baritone Saxophone
22. Bass Saxophone
23. Cornet I/Trumpets 1 & 2
24. Cornets 2 & 3
25. Horns in F 1 & 2
26. Horns in F 3 & 4
27. Horns in Eb 1 & 2
28. Horns in Eb 3 & 4
29. Trombones 1 & 2
30. Trombone 3/Kettle-Drums
31. Baritone
32. Euphonium
33. Tubas
34. Side Drum, Cymbal, etc.

Parts mainly copied at White Plains between November 5 and 12, 1939. Soprano saxophone part is dated October 25, December 2-3, 1939. Tenor saxophone part is dated December 4, 1939. Horns 1 & 2 in Eb, dated December 16, 1939.

11-3:1 to 7
Set of string parts for the versions for orchestra or 9 single strings. "Revised version;" Dated at White Plains, January 1-2, 1940.
1. Violin I
2. Violin II
3. Violins III & IV
4. Viola I
5. Viola II
6. Cello I
7. Cello II

11-4:1 to 4
Set of wind parts for the version for orchestra, those which are different from the band parts (possibly in Ella Grainger's hand).
1. Oboes 1 & 2
2. English Horn
3. Clarinet 1
4. Clarinet 2

11-5:1 to 8
Set of parts for the version for 8 voices or mixed chorus. Dated May 31 and June 4, 1940, White Plains.
1. Soprano I
2. Soprano II
3. Alto I
4. Alto II
5. Tenor I
6. Tenor II
7. Bass I
8. Bass II

11-6
Odd pages:
11-6-1
Sketches (one page only) [1939?].
11-6-2
Pages of a version for organ or harmonium or choir, dated September 1939.

Dieline transparencies of Trombone I part (version for military band) and Violins III & IV part (version for or-
GROUP 7: Dieline transparencies: Original compositions and folksong settings.

MG7/12.
12-1

JUNGLE BOOK CYCLE

Full scores.
An envelope containing a series of separately packed full scores. Contains:

(a) Transparencies of:
   I The Fall of the Stone (K.S. No. 16)
      7 pages.
   X The Only Son (K.S. No. 21)
      12 pages.
   XI Mowgli's Song Against People
      12 pages, dated 1956.

(b) Paste-ups of published chorus parts with ms. of instrumental accompaniments of:
   V The Beaches of Lukannon 5 pages
   VI Red Dog (p.1 missing) 2 pages
   VII The Peora Hunt (dieline print off)
   VIII The Hunting Song of the Seeonee Pack

(c) Extra paste-up of Night-Song in the Jungle, found separately in FC 1 under “N” (with harmonium practice accompaniment added.

(d) A capella scores: (paste-ups from published scores of movements No. 2 (K.S. No. 3), No. 3 (K.S. No. 17), No. 4 (K.S. No. 5), No. 9 (K.S. No. 4).

Master copies of instrumental parts—a mixture of dieline transparencies and paste-ups of published material with ms. additions:

1 envelope: Harmonium
1 envelope: Violin I & II, Viola.
   (No transparencies for The Only Son—this is a photocopy).

1 envelope: Cello I, II, Double Bass.
   (The Only Son is a photocopy, the rest are transparencies.)

   (The Only Son is a photocopy, the others are transparencies.)

1 envelope: Horns I, II, Trumpets I & II, Trombones I, II & III.
   (The Only Son is a photocopy, the others are transparencies.)

1 envelope: Piano, Harp, Kettle-Drums.
   (The Only Son is a photocopy, the others are transparencies.)

1 envelope: titles, forewords & cue sheet.

MG7/13.

13-1

LORD MAXWELL'S GOODNIGHT
(British Folk-music Settings Nr.42)
Set (1904) for tenor voice (or male unison chorus) and four strings.

Voice and piano score.
4 pages.
The piano part is completed but the voice part is not written in.
Dated January 2, 1958, White Plains.

### MG7/14.
**LOVE VERSES FROM "THE SONG OF SOLOMON"**

For mezzo solo, tenor solo & mixed chorus (or 4 single voices without chorus) accompanied by chamber orchestra (12 or more instruments). Composed and scored late 1899 & 1900. Rescored 1931. Conductor's score dated December 19-30, 1956. 20 pages, mostly 14-stave transparent music paper.

### MG7/15.
**MARCHING SONG OF DEMOCRACY**

"Originally composed for mixed chorus, organ and orchestra (1901-1917). Scored for wind band March 1948."

#### 15-1
Full score.
28 pages, different paper types.
Also included is the cover design as per the published vocal score.

#### 15-2:1 to 37
Set of band parts, dated 1948:
1. Flute I
2. Flute II
3. Piccolos I & II
4. Oboes I & II
5. English Horn
6. Eb Clarinet
7. Bb Clarinet I
8. Bb Clarinet II
9. Bb Clarinet iii
10. Alto Clarinet
11. Bass Clarinet
12. Bassoons I & II
13. Double Bassoon
14. Soprano Saxophone
15. Alto Saxophone I
16. Alto Saxophone II
17. Tenor Saxophone
18. Baritone Saxophone
20. Horns I & II
21. Horns III & IV
22. Cornet I
23. Cornet II
24. Cornet III
25. Trumpets I & II
26. Trombone I
27. Trombone II
28. Trombone III
29. Baritone

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238
GROUP 7: Dieline transparencies: Original compositions and folksong settings.

30. Euphonium
31. Tubas
32. String Bass
33. Piano
34. Glockenspiel etc.
35. Marimbas etc.
36. Kettle-Drums
37. Cymbals, Gong, Bass Drum

**MG7/16.**

THE MERRY KING
for wind choir, brass and saxophones, harmonium and piano (piano and 9 or more wind instruments or small orchestra).
(B.F.M.S. Nr.39)

16-1
Compressed full score.
13 pages, plus 4 separate pages for Foreword notes.
Dated September 12-20, 1947.

16-2:1 to 18
Instrumental parts:
1. Piano
2. Harmonium
3. Eb Baritone Saxophone
4. Horn in Eb/Horn in F
5. Flute/Trumpet
6. Bass Clarinet
7. Eb Alto Clarinet
8. Bb Clarinet I
9. Bb Clarinet II
10. Bb Clarinet III
11. Bassoon I
12. Bassoon II
13. Double Bassoon or String Bass
14. Violin I
15. Violin II
16. Viola
17. Cello I
18. Cello II
The parts are dated February 1939. Alto Clarinet part is dated January 16, 1943.

**MG7/17.**

THE MERRY KING
version for piano solo (1936-1939).
3 pages, Natco 12-stave transparent music paper.
Dated February 11-12, 1939.
[Detailed datings for whole work and arrangements are given.]

**MG7/18.**

MOWGLI'S SONG AGAINST PEOPLE
(last movement of Kipling Jungle Book Cycle)

18-1
p.1 only of the full score dated August 23-24, 1956.
Labelled "Don't use."

18-2:1,2
Transparencies for parts for 2nd Bass Fiddle and 3rd Bass Fiddle in an envelope labelled "Don't use."

18-2:3
Dieline print of 3rd Bass Fiddle part.

**THE ONLY SON**
Full score dated September 1952.
In a glazine envelope labelled "No." See the Jungle Book Miscellanea in Group 3, MG3/43:1.

239
MG7/19. THE PEORA HUNT
for mixed chorus and 10 instruments (Kipling Settings Nr. 14)
Conductor's score. 4 pages.
The score is unfinished. The instrumental parts are noted in but the choral parts are missing.
It is dated only: "Copyright 1924, P.G." and "Composed March 8-11, 1906."
This score probably dates from a later period.

MG7/20. THE POWER OF ROME AND THE CHRISTIAN HEART
for wind band, string orchestra and organ.
Conductor's full score of the "final scoring." Early July-September 12, 1943.
29 pages.
Detailed datings are set out on the final page of the score.
[Note on the final page: "Copied from January 11, 1943 score of Dreamery."]
The whole a "Birthday gift to the memory of beloved mother, July, 1943."

20-2 to 42 Instrumental parts, mostly dated from March to July 1944.
1. Piccolos I & II
2. Flute I
3. Flute II
4. Oboes
5. English Horn
6. Eb Clarinet
7. Bb Clarinet I
8. Bb Clarinet II
9. Bb Clarinet III
10. Alto Clarinet
11. Bass Clarinet
12. Bassoons
13. Soprano Saxophone
14. Alto Saxophone I
15. Alto Saxophone II
16. Tenor Saxophone
17. Baritone Saxophone
18. Bass Saxophone
19. Horn in F I
20. Horn in F II
21. Horn in F III
22. Horn in F IV
23. Cornet I
24. Cornet II
25. Cornet III
26. Baritone G
27. Euphonium ?
28. Trombone I
29. Trombone II
30. Trombone III
31. Tubas
32. Percussion
33. Kettle-Drums
34. Celesta & Dulcitone
35. Piano
GROUP 7: Dieline transparencies: Original compositions and folksong settings.

36. Harps
37. Organ
38. Violin I
39. Violin II
40. Viola
41. Cello
42. Bass

20-2:43, 44
Plus extra copy of each of Violin I and Viola parts labelled "Don't use".
The envelope is labelled "since published".

MG7/21.

RANDOM ROUND
version for 5 or 6 pianists at 2 pianos.

21:1,2
Piano I and Piano II parts (Piano I: pp.1 to 6, Piano II: pp.7 to 13.)
13 pages. Circle Blue Print Co., 10-stave transparent music paper. Page 2 is headed "Easy Grainger".
Dated: "composed about 1914. Dished up for 5 (or 6) pianists at 2 pianos, March 1954."
Pages individually dated April 25 to May 6, 1954 at White Plains.

MG7/22.

RANDOM ROUND
2 pages of music for mandolins, hammerwood and wooden marimba.

MG7/23.

RED DOG
for unaccompanied men's voices in 4 parts.
Kipling Settings Nr.19)
Vocal score with rehearsal piano part.
Datings: "Tone-wrought May 13, 1941, (Little Rock, Ark.) and May 14, 1941 (Springfield, Mo.) Birthday gift, July 3, 1941 to the memory of my beloved mother."
Pages dated June 2, 1941 Wilshire Apartment, Springfield, Mo.

MG7/24.

RUSSORD PARK POACHERS
(Version B)
(Lincolnshire Posy Nr.3)

24:1 to 6
Set of instrumental parts:
1. Flutes I & II/Tubas
2. Trombone I/Euphonium/Baritone
3. Trombones II & III/Eb Horns 1 & II/Eb Horns III & IV
4. Bb Clarinet II/Bb Clarinet III
5. Bb Clarinet III (concl.)/Bb Clarinet I
6. Cornets I & II

MG7/25.

THE SEA-WIFE
for mixed chorus accompanied by brass band (or brass section of symphony orchestra) or by 7 (8 or 9) single strings or string orchestra or by brass and strings.
(Text from "The Seven Seas" by Kipling)
Conductor's full score.
15 pages, Circle Blue Print Co., 14-stave transparent music paper.

241
Datings: Begun May 28, 1905
   Ended December 18, 1905.
   Yule-gift to Mother, December 1905.
   This copy dated (each page separately) from November 4-13, 1956.

MG7/26.
THE THREE RAVENS
(Old English Song)
set by Percy Grainger (July 8-10, 1902) for Baritone solo, mixed chorus and 5 Bb Clarinets (or Flute & 4 Bb Clarinets or other woodwinds).

26-1
Score.
   This the “final score, 1943”.
   Written out, Springfield, Mo., Feb. 9-11, 1943.

26-2:1 to 7
Set of instrumental and vocal parts (7 sheets):
   1. 1 sheet containing Flute, Bb Clarinets I, II & III, IV and V.
   2. Sopranos
   3. Altos
   4. Tenors
   5. Baritones
   6. Basses
   7. Baritone Solo
The instrumental parts are dated Springfield, Mo: February 11, 1943.
The vocal parts dated: April 23, 1942 [S.A.T.]
   April 22, 1942 [B.B.B S.]

MG7/27.
THE TWA CORBIES
Set for voice (or voices) and 7 strings (1903).
Male unison chorus part.

MG7/28.
UNDER EN BRO (Under a Bridge)
(Danish Folk-Music Settings Nr.12)
Danish folksong collected in Jutland (August 26, 1922) from the singing of J. K. Jensen by E. T. Kristensen, H. P. Hansen and Percy Grainger and set (Sept. 16, 1945 to Sept. 24, 1946) for mezzo soprano and baritone voices, accompanied by flute (or violin) trumpet (or viola) piano (2 players), xylophone (2 players), wooden marimba (2 players), metal marimba or vibraphone (2 players), and staff bells (2 players). Other instruments (clarinet and strings) at will.

28-1
Full score.
   7 pages, transparent music paper: The Kayser Music Binding Co. No. 6, 16 staves, and Independent Music Publishers No. 109, 14 staves.
   Pages dated separately: “Scored, m.s “Gripsholm” (off Scotland) September 22, 23, 1946.”

28-2
Vocal and piano score.
   4 pages.

28-3:1 to 7
   1. Trumpet/Violin III/Violin IV
GROUP 7: Dieline transparencies: Original compositions and folksong settings.

2. Viola I/Viola II/Double Bass
3. Cello I/Cello II
4. Metal Marimba/Staff Bells
5. Xylophone/Bb Clarinet/Flute
6. Piano Duet
7. Wooden Marimba/Violins I & II

WALKING TUNE
version for piano duet in The Easy Grainger, (1939 & 1957), see MG7/8:1.

YE BANKS AND BRAES O' BONNIE DOON
Set for 3 pianists at one piano, December 1953.
In The Easy Grainger (this copy dated 1957), see MG7/8:2.

MG7/29
YOUTHFUL SUITE
Miscellaneous material for instrumental parts for all movements, found separately.
Envelope also contained p.20 of the Full Score of English Waltz. Dated Dec. 24, 1945, Hawm Hotel, Temple, Texas.

MG7/30
YOUTHFUL SUITE : RUSTIC DANCE
30-1 Photostat negative copy of the 1899 full score, titled English Dance No. 4.
30-2:1 to 10 (Youthful Suite: Rustic Dance)
Dieline transparencies of the orchestral parts of Rustic Dance, mostly in Henry Cowell's hand. Found with 30-1 above in an envelope labelled 'DON'T USE'.
The parts are dated March 1943 in Percy Grainger's hand. The cello part is dated August 13, 1940.
1. Violin I
2. Violin II
3. Corrections, dated March 1943 (in Percy Grainger's hand)
4. Cellos (in Percy Grainger's hand)
5. Violas
6. Flutes
7. Oboes
8. Clarinets
9. Bassoons
10. Horns

MG7/31.
YOUTHFUL SUITE : NORSE DIRGE
31-1 Full orchestral score.
17 pages.
This copy dated June and July, 1945.
31-2 Some instrumental parts dated August, 1945.
1. Horns I & III
2. Horns II & IV
3. Violin I
4. Violin II
5. Violas
The score and parts were in a single envelope labelled "USE".
(All dieline transparencies)

MG7/32.
YOUTHFUL SUITE : EASTERN INTERMEZZO
32:1,2 Envelope labelled "Revised (final) score and parts,
blue print negatives, photostat negatives, USE". Contained only reverse image photostat negatives of 1. Piccolo and 2. Marimba parts.

**MG7/33.**

**YOUTHFUL SUITE: ENGLISH WALTZ**

33-1 Photostat positive of the 1899-1901 full score of *English Waltz*. 5 pages. (Unfinished.) 2 copies.

33-2 *(English Waltz)* Photostat positive of the sketch score of 1940. 4 pages, dated August 8, 1940. 2 copies.

33-3:1 to 6 Blue-prints of some instrumental parts, dated August 8, 1940. 2 copies of each.

33-4 Dieline transparencies of 6 pages (lettered A-F) of the full orchestral score, dated January 4-8, 1943. Items 33-1 to 33-4 were found together in an envelope labelled "Sketch score and Old Parts. DON'T USE". The envelope also contained a dieline print-off of pages C and D of the 1943 full score.

33-5:7 to 13 In a separate envelope labelled "USE", dieline transparencies of parts for:
- 1. Violin I
- 2. Violin II
- 3. Viola
- 4. Cello
- 5. Bass
- 6. Clarinet I
- 7. Clarinet II
- 8. Flutes
- 9. Bassoons
- 10. Trumpet I
- 11. Trumpet II
- 12. Trumpet III
- 13. Side Drum etc.

The parts are dated January 1943.

33-6:1 to 9 Set of parts, photostat negatives, which were found with the transparencies, 33-5 above:
- 1. Oboes
- 2. Piccolo
- 3. Kettle-Drums
- 4. Horns 3 & 4 p.2 only
- 5. to 7 Trombones 1, 2, 3.
- 8. Horns 1 & 2
- 9. Violin 2, dieline print x 2 copies

**MG7/34.**

**YOUTHFUL SUITE: NORTHERN MARCH**

34-1 Reverse image photostat negative of the 1899-1901 full score, titled *March*. 2 copies. Percy Grainger has noted in the margin of copy 34-1a: "corrected Jan. '46".

34-2 Dieline transparency of page 21 of full score *(Northern March)* dated December 7, 1942. Percy Grainger notes in the margin: "Original scoring, since revised (don't use)".

Found with 34-1 above in an envelope labelled "DON'T USE".

34-3:1 to 15 Dieline transparencies of a set of orchestral parts, dated December 15, 16-30, 1942. The parts were found with 34-1a above in an envelope labelled "Revised
version 1946. USE".
1. Flutes I & II
2. Oboes I & II
3. Clarinet I
4. Clarinet II
5. Bassoons I & II
6. Horns I & III
7. Horns II & IV
8. Cornets I & II
9. Trombones I & II
10. Trombone III & Tuba
11. Violin I
12. Violin II
13. Viola
14. Cello
15. Bass

MG7/35. Unidentified fragment
Single page with jotting.
Grainger's white on black cover design for the vocal and piano score of his Marching Song of Democracy. Grainger designed the covers for many of his published compositions, imposing his choice of setting, colour, paper, decorative embellishments.
GROUP 8: Dieline transparencies: Arrangements, transcriptions, paraphrases and editions of other composers' music.
This group is arranged alphabetically by composer's surname.

1. ANON. : BEATA VISCERA
2. ANON. : MARIOUNETTE DOUCHE (sic)
3. CABEZON, Antonio de : PRELUDE IN THE DORIAN MODE
4. DUNSTABLE, John : O ROSA BELLA
5. FAURÉ, Gabriel : FUNERARY CHANT
6. GERSHWIN, George : LOVE WALKED IN
7. GERSHWIN, George : THE MAN I LOVE
8. GERSHWIN, George : PORGY AND BESS
9. GRAINGER, Ella : LOVE AT FIRST SIGHT
10. JENKINS, John : 5-PART FANTASY NO. 1
11. POWER, Lyonel : SANCTUS
12. SCHMITT, Florent : THE CAMP OF POMPEY
13. SCOTT, Cyril : FESTIVAL OVERTURE
ANON. : BEATA VISCERA
Bass part only.
April 30, 1941.

ANON. : MARIOUNETTE DOUCHE
Score for 4 voices with harmonium accompaniment.
December 19, 1946. 3 pages.

CABEZON, Antonio de : PRELUDE IN THE DORIAN MODE
Transcribed from the original by Arnold Dolmetsch and scored in 4-tone-strands for wind band as part of “Grainger’s Chosen Gems for Wind”.
Score. June 19-20, 1941. 4 pages.

DUNSTABLE, John : O ROSA BELLA
Transcribed from the original by Dom Anselm Hughes and edited for practical music making by Percy Grainger.
[Excerpt from “English Gothic Music”.
4-1 Choral score (revised).
Plus an extra page 4.
4-2 Transcribed for 6 tone-strands (to be taken by single voices or chorus, voices alone or voices with instruments) with optional harmonium or organ accompaniment.
Score. 9 pages. Circle Blue Print Co. Inc., 10L transparent music paper.
4-3:1 to 6 Instrumental and vocal parts (6 sheets):
Violin I/Violin II
Viola I/Viola II
Cello I/Cello II
Soprano/Alto
Tenor/Baritone
These parts dated December 25, 1939, White Plains.
Plus an extra Soprano part dated June 28, 1941, Springfield, Mo.

FAURÈ, Gabriel : FUNERARY CHANT
5:1 to 5 Set of parts in Grainger’s hand for:
1. Bb Trumpet I
2. Bb Trumpet II
3. 2nd & 3rd Bb Clarinets
4. Euphonium : /String Bass
5. Tubas
Parts dated Int(ernal) July 18, 1937.

GERSHWIN, George : LOVE WALKED IN
Concert transcription for piano solo by Percy Grainger.
Dated September-October, 1945.
“Written out October 24, 1945.”
3 pages, Kayser Music Binding Co. No. 1: 12-stave transparent music paper.

GERSHWIN, George : THE MAN I LOVE
Piano transcription by the composer.
Concert arrangement by Percy Grainger (1943).
GROUP 8: Dieline transparencies: Arrangements, transcriptions, paraphrases and editions of other composers' music.

“Written out, June 22, 1944, White Plains.”
Plus a carbon copy of Percy Grainger’s Foreword to his arrangement.

MG8/8.

GERSHWIN, George : PORGY AND BESS
Envelope containing manuscript sketches and notes, transparencies and dieline prints with manuscript revisions noted in for “a potpourri for 2 pianos” by Percy Grainger.
Contains: Sketches and revisions for the “1st grouping”. “2nd grouping” material is included. The material is dated 1950.

MG8/9.

GRAINGER, Ella : LOVE AT FIRST SIGHT
for soprano solo and women’s voices (baritone solo at will). Words and melody by Ella Grainger. Harmonised by Percy Grainger.
2 copies of the vocal score, with rehearsal piano (or organ) part. Each score has 2 pages.
9-1
(Copy 1)
Dated: words and melody by Ella, May 1944.
9-2
(Copy 2)
Dated: January 6, 1946, Ripley Hotel, Newton, Kansas.

MG8/10.

JENKINS, John : 5-PART FANTASY NO. 1 FOR VIOLS
Transcribed from the original by Arnold Dolmetsch and edited by Percy Grainger for 5 wind tone-strands as part of “Grainger’s Chosen Gems for Wind”.
Conductor’s score.
Dated October 14-15 and 17, 1944 at White Plains.

MG8/11.

POWER, Lyonel : SANCTUS
Score for 3 tone-strands with optional harmonium accompaniment.
Single sheet.
Dated “Written out October 2-3, 1936. Copied December 20, 1946.”
[Excerpt from “English Gothic Music”.]

MG8/12.

SCHMITT, Florent : THE CAMP OF POMPEY
Fanfare from Anthony and Cleopatra.
12:1 to 3
Set of parts in Grainger’s hand dated Int(erlochen), July 5, 1937.
1. Bb Trumpet I
2. Bb Trumpet II
3. Bb Trumpet III

MG8/13.

SCOTT, Cyril : FESTIVAL OVERTURE
13:1 to 3
3 parts only dated Int(erlochen), August 1, 1937.
1. 2nd Bb Clarinet (2 pages)
2. 3rd Bb Trumpet
3. Bass (2 pages—not in Percy Grainger’s hand)
GROUP NINE

GROUP 9: Dieline print-offs: Original compositions and folksong settings.
GROUP 9: Dieline print-offs: Original compositions and folksong settings.

This group is arranged alphabetically by title.

MG9 / 1. THE BEACHES OF LUKANNON
2. BOLD WILLIAM TAYLOR
3. COUNTRY GARDENS
4. DUBLIN BAY
5. "THE DUKE OF MARLBOROUGH" FANFARE
6. EARLY ONE MORNING
7. HARD-HEARTED BARB’RA (H)ELLEN
8. THE IMMOVABLE DO
9. JUNGLE BOOK CYCLE
10. "KIPLING SETTINGS"
11. THE LOST LADY FOUND
12. LOVE VERSES FROM "THE SONG OF SOLOMON"
13. MARCHING SONG OF DEMOCRACY
14. THE MERRY KING
15. MOLLY ON THE SHORE
16. THE POWER OF LOVE
17. THE POWER OF ROME AND THE CHRISTIAN HEART
18. RANDOM ROUND
19. RED DOG
20. THE RIVAL BROTHERS
21. SAILORS SONG
22. SEA-SONG SKETCH
23. THE SEA-WIFE
24. THE SUSSEX MUMMERS’ CHRISTMAS CAROL
25. THANKSGIVING SONG
26. THE THREE RAVENS
27. WALKING TUNE
28. YOUTHFUL SUITE : MARCH
29. YOUTHFUL SUITE : NORSE DIRGE
30. YOUTHFUL SUITE : ENGLISH WALTZ
**THE BEACHES OF LUKANNQN**

Voice and keyboard score.
Dated June 2, 1941.
3 pages. 2 copies.
Transparencies in the Grainger Museum, MG7/2.

Dieline print of 1941 score enclosed in blind-eye score of *The Fall of the Stone*, see MG3/100-1-2.

Dieline print of 1941 score enclosed in harmonium part of *Jungle Book Cycle*, see MG3/100-8-2:1.

**BOLD WILLIAM TAYLOR**

(British Folk-Music Settings Nr.41)

2-1

Voice and piano score.
Transparencies in the Grainger Museum, MG7/3-1.

2-2:1 to 8

Set of instrumental parts.
Dated October 25-30 and November 12, 1940.
1. Clarinet I
2. Harmonium
3. Violin I
4. Violin II
5. Viola
6. Cello I
7. Cello II
8. Double Bass

**COUNTRY GARDENS**

New easy version for piano solo.
Dated October 20, 1941.
2 pages. Plus 2 sheets of notes for cover design and programme notes, dated December 13, 1942.

**DUBLIN BAY**

English folksong noted down in c.1905 and set for wind 5-some in 1931.

4-1:1 to 5

Set of parts for wind quintet. Dated October 12, 1939.
1. Flute
2. Oboe
3. Clarinet
4. Horn
5. Bassoon

4-2

Photostat positive of sketch score dated "clean written Oxford, England, July, 23, 1931 "

**"THE DUKE OF MARLBOROUGH" FANFARE**

5-1

Compressed full score with Grainger's additional hand-written instructions for scoring (for publication?) and for performance.

2 pages. No date.
Percy Grainger's note "ms. sent to Eyvind Bull". [see MG1/18-1].

Transparencies in the Grainger Museum, MG7/6-1.

5-2:1 to 20

Set of parts:
dieline prints annotated and cued by Percy Grainger for:
1. Bassoons
2. Horn I
3. Horn II
4. Horn III
5. Horn IV
6. Trumpet or Cornet I
7. Trumpet or Cornet II
8. Trumpet or Cornet III
9. Trumpet or Cornet IV
10. Trombone I
11. Trombone II
12. Trombone III
13. Euphonium
14. Bass Tubas
15. String Bass
16. Cymbal

ms. parts for:
17. Alto Saxophone
18. Tenor Saxophone

enclosures:
19. Note addressed to Eyvind Bull giving the correct form of the title.
20. List of "parts to be added".
All material in an envelope labelled "Since published". Transparencies in the Grainger Museum, MG7/7-1.

MG9/6.

EARLY ONE MORNING
Set for 7 or 8 single strings or string orchestra.
6-1
Score. A single side of a single page.
Dated "scored for strings October 22, 1939. Written out May 26-27, 1940." 3 copies.
6-1-1
Single sheet containing all string parts:
Violins I, II; Violas I, II; Cellos I, II, III; Double Bass.
Dated May 27, 1940. 3 copies.

6-2
"for voices, or harmonium, or wind group, or 2 voices and theremins".
Short score for all versions.
Dated: Bars 10-20 tonewrought October 16, 1901.
Bars 1-9 tonewrought September 24-25, 1939.
Single sheet. No date.

6-3
for voice and room music (final version).
6-3-1
Score. Dated August 23-24, 1940.
3 pages. 2 copies.
6-3-2
Voice and piano score.
Dated August 25, 1940.
2 pages. 2 copies.

6-3-3:1 to 4
Set of instrumental parts.
Dated May 27, August 13 and August 25, 1940.
(arrived Grainger Museum 1940)
2 sets comprising:
1. 1 sheet containing Violin Solo/Violin III/Trumpet Solo.
2. 1 sheet containing Violin I/Violin II/Horn.
3. 1 sheet containing Viola I/Viola II/Cello III/Double Bass/Bassoon & Double Bassoon.
4. 1 sheet containing Cellos I, II.

MG9/7.

HARD-HEARTED BARB'RA (H)ELLEN
Version for voice and piano.
Dated February 15-16, 1946.
6 pages. Plus a carbon copy of the program note.

**MG9/8.**

**8-1**
Sketch score for use as conductor's score for all versions.
3 pages. No date. 6 copies.
A 7th copy of sketch score is with the orchestral parts, see MG9/8-3-2 below.
Transparencies in the Grainger Museum, MG7/11-1.

**8-2**
Version for mixed chorus.

**8-2-1**
Photostat positive score.
9 pages. Dated May 12-17, 1940. 2 copies.
Original manuscript in the Grainger Museum, MG3/38-1.

**8-2-2:1 to 9**
Set of chorus parts. Dated May 31-June 6, 1940.
1. Soprano I
2. Soprano II
3. Alto I
4. Alto II
5. Tenor I
6. Tenor II
7. Bass I
8. Bass II
9. Optional Soprano III
Except for optional Soprano III, transparencies are in the Grainger Museum, MG7/11-5:1 to 8.

**8-3**
Version for orchestra.

**8-3-1**
Photostat positive of conductor's compressed score.
Dated November 11-December 10, 1941.
10 pages.

**8-3-2**
7th copy of sketch score for all versions, as in MG9/8-1 above.

**8-3-3:1 to 25**
Set of parts labelled "The Immovable Do, for orchestra".
1. Piccolos
2. Flutes
3. Oboes x 2
4. English Horn x 2
5. Clarinet I x 2
6. Clarinet II x 2
7. Bassoons x 2
8. Horns I & II
9. Horns III & IV
10. Trumpet I x 2
11. Trumpets II & III
12. Trombone I
13. Trombone II
14. Kettle-Drum
15. Side Drum
16. Cymbals
17. Cymbal/Bass Drum
18. Violin I x 9
19. Violin II x 9
20. Violins III & IV x 7
21. Viola I x 3
22. Viola II x 3
23. Cello I x 3
GROUP 9: Dieline print-offs: Original compositions and folksong settings.

24. Cello II x 3
25. Double Bass x 8

The parts are dated November 1939 and January 1940. Some transparencies in the Grainger Museum, see MG7/11-3:1 to 7; MG7/11-4:1 to 4.

8-4 version for military band.
Folders and labels exist for 3 sets of parts but none is individually complete.

8-4-1:1 to 14 Of the labelled Set I we have:
1. Flutes
2. Oboes
3. Alto Clarinet
4. Bass Clarinet x 2
5. Horns in Eb I & II
6. Horns in Eb III & IV
7. Cornet I x 4
8. Trumpets I & II
9. Trombone I
10. Trombone II
11. Trombone III
12. Baritone
13. Tubas
14. Cymbal

8-4-2:1 to 11 Of the labelled Set II we have:
1. Cymbal, crash
2. Cymbal, soft stick
3. Side Drum
4. Kettle-Drum
5. Bass Drum
6. Piccolos
7. Flutes
8. Oboes
9. Bassoons
10. Cornets II & III
11. Clarinet VI

8-4-3:1 to 12 Of miscellaneous duplicate parts in folder labelled Set III, we have:
1. Percussion x 7
2. Kettle-Drums x 2
3. Oboes x 7
4. Eb Clarinet
5. Bb Clarinet I x 2
6. Bb Clarinet II x 2
7. Horns in Eb I & II
8. Horns in Eb III & IV
9. Trumpets I & II x 4
10. Tubas x 3
11. String Bass x 2
12. Manuscript part of Bassoon I (not Percy Grainger’s hand)

The parts are dated November 1939. Transparencies in the Grainger Museum, MG7/11-2:1 to 34.

8-5 Tailpiece to The Immovable Do, for harmonium or organ or choir.

8-5-1 Conductor’s score.
Dated September 14-15, 1939. 2 pages.
A 2nd copy is enclosed in MG9/8-lb above.

8-5-2:1 to 11
Set of parts for the Tailpiece:
[Vocal parts from the score are cut out and pasted on separate sheets, labelled with an instrument or voice for performance. The Harmonium part is cut out of the score and pasted up for performance.]
Parts:
1. Harmonium x 2 (a 3rd copy is strips only)
2. Fragment of sketch score for voices.
3. Violin I
4. Violin II
5. Viola (manuscript & dieline)
6. Cello
7. Bass
8. Sopranos x 2
9. Altos x 2
10. Tenors x 3
11. Basses

8-6:1 to 10
Fragments and sketches:
1. List
2. Sketch
3. Trombone I x 2 "don't use"
4. Trombone I (transparency)
5. Violins III & IV (transparency)
6. Pencil ms. sketch labelled Violins 3, 4.
7. Ink sketch, string version, October 31, 1939.
8. to 10. 4 sketches (scraps) with other scoring notes and jottings.
(Item 10 is written on the back of a letter from Gustave Reese (Schirmer) to Percy Grainger re contracts for 3 piano pieces: Scotch Strathspey, The Merry King and Après un Rêve)

MG9/9.

JUNGLE BOOK CYCLE

9-1
The Fall of the Stone
1st movement of Kipling Jungle Book Cycle. Full score.
Dated June 117-23, 1957
7 pages.
Transparencies in the Grainger Museum, MG7/12-1.

9-2
The Peora Hunt
7th movement of Jungle Book Cycle.
Score with pasted in published choral parts, dieline instrumental parts.
4 pages. No date. 2 copies.
(No transparencies here.)

9-3
The Only Son
10th movement of the Jungle Book Cycle.

9-3-1
2 pages. 5 complete copies. 1 copy cut up.
(No transparencies here.)

9-3-2
Sketch score (vocal part & 2-stave reduction of the accompaniment).
February 15, 1947. 3 pages.
Scoring details noted in pencil.

9-3-3:1 to 17
Set of parts consisting of the dieline print-off of the vocal part with the instrumental parts written in by Percy

260
GROUP 9: Dieline print-offs: Original compositions and folksong settings.

Grainger on the blank stave below.
Dated March (dieline) and April (manuscript) 1947.

1. Oboes
2. English Horn
3. Clarinet I
4. Clarinet II
5. Clarinet III
6. Bass Clarinet
7. Bassoons
8. Horns
9. Trombones I & II
10. Trombone III
11. Kettle-Drums
12. Violin I
13. Violin II
14. Viola
15. Cello I
16. Cello II
17. Double Bass

9-4
Mowgli's Song Against People
11th movement of Jungle Book Cycle.

9-4-1
Conductor's full score.
Dated September 1956. 12 pages. 2 copies
Transparencies in the Grainger Museum, MG7/12-1.

9-4-2:1 to 13
Instrumental parts.
Set 1 (found with 1st copy of the score).
1. Oboes/English Horn
2. Trumpets
3. Horn
4. Harmonium
5. Piano
6. Violin I x 2
7. Violin II x 2
8. Viola I x 2
9. Viola II x 2
10. Cello I x 2
11. Cello II x 2
12. Cello III x 2
13. Bass x 2

9-4-3:1 to 14
2nd set of parts (found with 2nd copy of the score).
1. Oboes/English Horn x 3
2. Trumpets x 4
3. Horn x 3
4. Harmonium x 2
5. Piano x 3
6. Violin I x 4
7. Violin II x 4
8. Viola I x 2
9. Viola II x 2
10. Cello I x 2
11. Cello II x 1
12. Cello III x 1
13. Bass x 3
14. Photocopy of p.1 of the score
Transparencies in the Grainger Museum, MG7/12-2.

MG9/10.

10-1
KIPLING SETTINGS
Three movements from the Jungle Book Cycle: The Fall
of the Stone; Hunting Song of the Seeonee Pack; Mowgli's Song Against People.

10-1:1,2
Violin I and Violin II parts.
3 parts of each. No date.

10-2
Tiger, Tiger and The Running of Shindand arranged for 4 or 5 cellos by Percy Grainger.

10-2:1 to 7
Enclosed an 8vo vocal score of each title (transposed 1 whole tone for cellos).
3 sets.

MG9/11.
THE LOST LADY FOUND
for voices and chamber music or small orchestra.
(British Folk-Music Settings Nr.32)

11-1:1 to 14
Set of instrumental parts.
In Percy Grainger's hand:
1. Piano
2. Harmonium
6. Percussion x 3
Dated March 10, 11, & 13, 1938.
In another hand:
3. Cornets I & II
4. Horns I & II
5. Horn III/Trombone
7. Violin I x 4
8. Violin II x 4
9. Violin III x 4
10. Viola I x 3
11. Viola II x 3
12. Cello I x 3
13. Cello II x 3
14. Double Bass x 6

11-2:1 to 18
2nd set of instrumental parts.
1. to 14. as above
15. Trombone part separate
16. to 18. Roneoed chorus parts (cf. MG12/2-13.)
16. Women’s voices
17. Tenors
18. Basses
Piano part enclosed in manuscript of the full score see MG3/54.

MG9/12.
LOVE VERSES FROM "THE SONG OF SOLOMON"
Conductor’s score.
December 19-20, 1956. 20 pages.
Transparencies in the Grainger Museum, MG7/14.

MG9/13.
MARCHING SONG OF DEMOCRACY
Full score of the version for military band.

MG9/14.
THE MERRY KING
for piano and 9 wind instruments.

14:1 to 20
Set of parts.
GROUP 9: Dieline print-offs: Original compositions and folksong settings.

*Dieline prints:*
2. Harmonium
3. Flute
4. Trumpet
5. Clarinet I
6. Clarinet II
7. Clarinet III
8. Eb Alto Clarinet
9. Bass Clarinet
10. Bassoon I
11. Bassoon II
12. Double Bassoon
13. Eb Alto Saxophone
14. Eb Baritone Saxophone
15. Violin I
16. Violin II
17. Viola
18. Bass
19. Cello I
20. Cello II

Transparencies in the Grainger Museum, MG7/16-2 to 19.

**MG9/15.**

**MOLLY ON THE SHORE**
Version for two pianos, four hands.
2-piano score. Dated 1947. 5 pages.
(Used for engraving of Schott edition No. 5334, 1947/8.)

**MG9/16.**

**MOWGLI'S SONG AGAINST PEOPLE**
Harmonium part. Dieline print dated 1950, enclosed in ms. harmonium part of the *Jungle Book Cycle*, see MG3/100-8-2:3.

**NEAR WOODSTOCK TOWN**
for piano solo
in *The Easy Grainger*, dated June 8-10, 1951.
See MG3/21:11.

**MG9/17.**

**THE POWER OF LOVE**
Set for elastic scoring.
Conductor’s score for all combinations.
1941 scoring. Dated August 28, 1941.
9 pages.

**MG9/18.**

**THE POWER OF ROME AND THE CHRISTIAN HEART**

**17-1**
Conductor’s score.
Dated early July to September 12, 1943.
29 pages.
Transparencies in the Grainger Museum, MG7/20-1.

**17-2:1 to 43**
Instrumental parts. Dated 1944.
1. Piccolos I & II
2. Flute I x 2
3. Flute II x 2
4. Oboes x 2
5. English Horn
6. Eb Clarinet
7. Bb Clarinet I x 4
8. Bb Clarinet II x 4

263
9. Bb Clarinet III x 4
10. Alto Clarinet x 2
11. Bass Clarinet x 2
12. Bassoons x 2
13. Soprano Saxophone
14. Alto Saxophone I
15. Alto Saxophone II
16. Tenor Saxophone
17. Baritone Saxophone
18. Bass Saxophone
19. Horn in F I
20. Horn in F II
21. Horn in F III
22. Horn in F IV
23. Cornet I x 3
24. Cornet II x 3
25. Cornet III x 3
26. Baritone x 2
27. Euphonium x 2
28. Trombone I x 2
29. Trombone II x 2
30. Trombone III x 2
31. Tubas x 4
32. Percussion x 3
33. Kettle-Drums
34. Celeste & Dulcitone x 2
35. Piano x 2
36. Harps x 2
37. Organ
38. Glockenspiel, Xylophone, Tubular Bells, Staff Bells, Wooden and Metal Marimba. Vibraharp x 6
39. Violin I x 8
40. Violin II x 8
41. Viola x 6
42. Cello x 6
43. Bass x 5

Except for Percussion II, transparencies in the Grainger Museum MG7/20 to 42.

17-3

_The Power of Rome and the Christian Heart: Dreamery_
(Slow “Tween-play”)
Orchestral version.
Score. Dated January, 1943 (from sketches of January 1942.)
8 pages. 2 copies. (Plus extra copy of pp. 1-2.)

17-4

_Dreamery_
2 versions for strings.
Score. Dated January 8, 1942.
Single sheet.

17-5

_The Power of Rome and the Christian Heart: Tailpiece_
Ab major version.
Score. “Score written out from parts January 9-14, 1942. As tried out at Ernest Williams music camp, Summer 1940.”

See also 1942 Trials for Band. Set of dieline prints of wind parts included with the manuscript parts.
See MG3/72-5:1 to 9c.

MG9/18.

18-1

RANDOM ROUND

Copy for mandolins, hammerwood and wooden
GROUP 9: Dieline print-offs: Original compositions and folksong settings.

Transparencies in the Grainger Museum, MG7/22.

18-2 Version for 5 or 6 pianists at 2 pianos. 1954.
18-2:1,2 Two piano parts.

18-3 Sketch for Random Round dated February 28, 1943,
8 pages (page 1 being the foreword and performing
instructions).

18-4 Set version.
Conductor's score. Dated March 14-16, 1943.
14 pages.

MG9/19.

RED DOG
Score. Dated June 2, 1941. 2 pages.
Transparencies in the Grainger Museum, MG7/23.
Score, June 2, 1941, enclosed in Harmonium part of
Jungle Book Cycle, see MG3/100-8-2:2.

MG9/20.

THE RIVAL BROTHERS
Sketches. Dated variously 1931 and 1940.
4 pages. 3 copies.
Sketches, 1931 and 1940 included in gifts to H. Balfour
Gardiner, see MG5/87-9.
for piano solo in The Easy Grainger, September 24,

MG9/21.

SAILOR'S SONG
Original version for bells and other tuneful percussion.
Worked up November 10-13, 1954 from sketches for
Sailor's Song and Bell Piece, composed 1900 at San
Remo.
2 pages.

MG9/22.

SEA-SONG SKETCH
Score.
"Composed June 2 and August 30-31, 1907. Scored for
Columbia, Mo., Sound Trial November 1946."
Single sheet. 1 page.

MG9/23.

THE SEA-WIFE
for mixed chorus and brass band (or alternative ac­
companiments), composed 1905.
Conductor's score. November 4-13, 1956.
15 pages.
Transparencies in the Grainger Museum, MG7/25.

MG9/24.

THE SUSSEX MUMMERS' CHRISTMAS CAROL
Sketches for settings: for organ, October 12, 1915:
"Ramble on Sussex Mummers' Christmas Carol" for
chorus, orchestra and organ, September 15, 1917.
"Copied out, May 26, 1940."
Single sheet. 2 copies.

MG9/25.

THANKSGIVING SONG
for 5 voices and about 30 instruments.
Full score of the last movement.
Dated March 4-10, 1945.
30 pages.
THE THREE RAVENS

MG9/26.

26-1

Full score of the "final version".
Written out February 9-11, 1943.
6 pages. 2 copies.
Transparencies in the Grainger Museum, MG7/26-1.

26-2:1 to 6

Set of parts (instrumental and vocal).
Wind parts dated February 11, 1943.
Vocal parts dated April 22-23, 1942.
1. 1 sheet containing the wind parts.
2. Soprano x 1
3. Altos x 2
4. Tenors x 2
5. Baritone x 1
6. Basses x 2
Transparencies in the Grainger Museum, MG7/26-2:1 to 7.

26-3

Included with 26-2, a photostat positive of the score of
July 1902. 6 pages. Revisions are noted in.

MG9/27.

WALKING TUNE

for wind choir (of the symphony orchestra).

27-1

Full score. Dated October 9-10, 1940.
10 pages. 2 copies.

27-2:1 to 11

Set of parts (in Henry Cowell's hand?)
Dated December 16-17 (items 1 to 5) and October 16
(items 7-9) 1940. 2 sets.
1. Flute 1
2. Oboe 1
3. Clarinet 2
4. Horn 1
5. Bassoon 2
6. Trumpet 1/Flute 2
7. Double Bassoon/Trombones 2 & 3/Clarinet 1
8. Piccolo/Trombone 1/Bassoon 1
10. English Horn/Tuba/Double Bass
11. Horn II/Bass Clarinet

MG9/28.

YOUTHFUL SUITE: MARCH

Final 7 pages of the conductor's score (pp. 15-21).
Dated December 4, 1942.
2 copies.

MG9/29.

YOUTHFUL SUITE: NORSE DIRGE

Full score. Dated June-July 1945.
17 pages.
Transparencies in the Grainger Museum, MG7/31.

MG9/30.

YOUTHFUL SUITE: ENGLISH WALTZ

30-1

Full score. Dated 1943.
6 pages. 2 copies. (Extra copy of pp.C-D)
Transparencies in the Grainger Museum, MG7/33.

30-2

Enclosed in 30-1, a photostat positive copy of the
sketch score of August 5-8, 1940.
4 pages.
GROUP 10: Dieline print-offs: Arrangements, transcriptions, paraphrases and editions of other composers' music.
Group 10

MG10/1. GAMLAN ANKLUNG : BERONG PENGETJET
2. ANON. : ANGELUS AD VIRGINEM
3. ANON. : MARIOUNETTE DOUCE (sic)
4. DUNSTABLE, John : O ROSA BELLA
5. GERSHWIN, George : PORGY AND BESS
6. GOOSSENS, Eugene : FOLK-TUNE
7. GRAINGER, Ella : THE BIGELOW MARCH OF 1949
8. GRAINGER, Ella : HEARTLESS
9. RAVEL, Maurice : LA VALLEE DES CLOCHEES
MG10/1. **GAMELAN ANKLUNG : BERONG PENGETJÉT**  
Balinese religious ceremonial music noted down by James Scott-Power and Percy Grainger from the gramophone record (Parlophone M.O.105 — No. 12 of "Music of the Orient") and arranged for western "Tuneful Percussion" group by Percy Grainger.  
Score, 8 pages. Dated September 15, 1936.  
4 copies.

MG10/2. **ANON. : ANGELUS AD VIRGINEM**  
(The Annunciation Carol)  
Transcribed by Dom Anselm Hughes and arranged for band by Percy Grainger.  
2:7 to 3  
Set of parts, "1st version (Durieux parts)", for three tone-strands:  
Part A x 14 copies  
Part B x 16 copies  
Part C x 16 copies  
No date.

MG10/3. **ANON. : MARIOUNETTE DOUCE**  
arranged for 4 single mixed voices or mixed chorus by Percy Grainger.  
Harmonium or organ accompaniment part.  
A pasted-up dieline print.  
Single sheet. No date.  
Transparencies in the Grainger Museum, MG8/2.

MG10/4. **DUNSTABLE, John : O ROSA BELLA**  
4-1  
Score of transcription for 6 tone-strands with optional harmonium accompaniment.  
Transparencies in the Grainger Museum, MG8/4-2.  
4-2:1 to 5  
Set of string parts:  
1. Violin 1  
2. Violin 2  
3. Viola 1  
4. Cello 1  
5. Viola 2 and Cello 2  
The string parts are made up of the pasted-up vocal score.  
Transparencies in the Grainger Museum, MG8/4-1.

MG10/5. **GERSHWIN, George : PORGY AND BESS**  
a potpourri for 2 pianos by Percy Grainger.  
5-1  
"1st grouping" (December 18, 1950).  
Dieline print with some manuscript revisions and corrections.  
Transparencies for some material relating to the potpourri are in the Grainger Museum, MG8/8.  
5-2  
"2nd grouping". "Played to Dr. Albert Sirmay of Chappell’s, December 29, 1950. Discarded in favour of the 1st version, which latter is the version published by Chappell & Co."  
(The Fantasy on George Gershwin's Porgy and Bess was published by the Gershwin Publishing Corp., New York in 1951. See MG2/21.)  
Related transparencies in the Grainger Museum, see MG8/8.
GROUP 10: Dieline print-offs: Arrangements, transcriptions, paraphrases and editions of other composers' music.

MG10/6. GOOSSENS, Eugene : FOLK-TUNE (Op. 38 No. 1)
Scored for wind band by Percy Grainger, July 2-6, 1942.
Score. 3 pages. Written out August-September, 1942. 2 copies.

MG10/7. GRAINGER, Ella : THE BIGELOW MARCH OF 1949
Written for Poulney Bigelow's 94th birthday, 10.9.49.
Melody by Ella Grainger.
Harmonised for piano by Ella and Percy Grainger.
3 pages. In Ella Grainger's hand (?)..

MG10/8. GRAINGER, Ella : HEARTLESS
Part of the song-cycle Playing on Heart Strings for solo voices, mixed chorus and chamber music.
Words and melody by Ella Grainger. Harmonised by Percy Grainger, October 8-9, 1948.

8-1 Score. 3 pages in Percy Grainger's hand.
8-2:1 to 3 Vocal parts for:
1. Soprano
2. Alto/Tenor
3. Baritone/Bass

MG10/9. RAVEL, Maurice : LA VALLÉE DES CLOCHEs
(for piano)
arranged for tuneful percussion by Percy Grainger (July 1944).

9:1 to 7 Set of parts:
1. Wooden Marimba
2. Piano I
3. Dulcitone or Celeste
4. Metal Marimba or Vibraharp
5. Viola/Cello/Double Bass
6. Violin/Staff Bells, Tubular Chimes, Gong
7. Harp
GROUP ELEVEN

GROUP 11: Stokowski orchestrations.
The following scores and parts are of the special orchestrations prepared for use in the Victor recording "Stokowski conducts Percy Grainger Favorites" (1949-1950). According to Grainger's notes on the envelopes, the scores were marked up for the special orchestrations by himself and Stokowski in consultation. The record, RCA Victor, LM1238, was issued in 1951.

**MG11/1.** COUNTRY GARDENS
2. EARLY ONE MORNING
3. HANDEL IN THE STRAND
4. IRISH TUNE FROM COUNTY DERRY
5. MOCK MORRIS
6. MOLLY ON THE SHORE
7. SHEPHERD'S HEY
MG11/1. COUNTRY GARDENS

1-1
Score, 11 pages.
Dieline print dated February 8-12, 1950.

1-2:1 to 24
Set of parts dated February and March 1950.
Dieline prints:
1. Flutes I & II
2. Piccolo
3. Oboes
4. English Horn
5. Clarinet I
6. Clarinet II
7. Bass Clarinet
8. Bassoons
9. Double Bassoon (ms.)
10. Horns I & II
11. Horns III & IV
12. Trumpet I
13. Trumpet II
14. Trumpet III
15. Trombones I & II
16. Trombone III
17. Tuba
18. Side Drum (ms.)
19. Harp
20. Violin I x 5
21. Violin II x 3
22. Viola x 2
23. Cello x 1
24. Contrabass x 1

MG11/2. EARLY ONE MORNING

2:1 to 8
Dieline prints:
1. Bassoon
2. Double Bassoon
3. Tuba
(1 each of all string parts is missing)
4. Violin I x 4
5. Violin II x 2
6. Viola x 1
7. Cello x 1
8. Bass x 1
Transparencies in the Grainger Museum, MG7/7-2.
Transparencies of the score of this arrangement also in
the Grainger Museum, MG7/7-1.

MG11/3. HANDEL IN THE STRAND

3-1
Score: 16 pages.
Dated September 7-8, 1949. Dieline print.

3-2
Envelope labelled “parts” is empty.

MG11/4. IRISH TUNE FROM COUNTY DERRY

4-1
Score. 6 pages.
Dated September 4-6, 1949. Dieline print.

4-2:1 to 14
Set of parts: some parts are the Schott edition of the
orchestral parts with corrections and adjustments
marked in. 6 parts are dieline prints:
Dieline prints:
GROUP 11: Stokowski orchestrations.

1. Flutes
2. Oboes
3. Clarinets
4. Bassoons
5. Trumpet
6. Cymbal

Published parts adjusted:
5. Horns I & II
6. Horns III & IV
7. Violin I
8. Viola
9. Cello
10. Bassoon

8. The Euphonium part is a ms. part.

MG11/5. MOCK MORRIS
5-1 Score. 18 pages.
Dated February 21-March 5, 1950.
Dieline print. 3 copies.

5-2:1 to 23 Parts: manuscript parts and published parts with adjustments marked in.
Schott parts adjusted:
1. Flutes
2. Oboes
3. Bassoons
4. Horns I & II
5. Trumpets I & II
6. Trombone I
7. Bass Trombone
8. Xylophone
9. Violin I x 3
10. Viola x 2
11. Cello x 2
12. Double Bass x 2

manuscript parts of:
2. Piccolo
3. Double Bassoon
4. Horns III & IV
5. Trumpet III
6. Trombone II
7. Tuba
8. Kettle-Drums
9. Marimba
10. Side Drum etc.

MG11/6. MOLLY ON THE SHORE
6-1 Score. 22 pages.
Dieline print.

6-2:1 to 27 Set of parts.
Dieline prints (not in Percy Grainger's hand):
1. Flutes I & II x 2
2. Piccolo
3. Oboe x 2
4. English Horn

277
5. Clarinets I & II x 2
6. Bassoons I & II x 2
7. Double Bassoon
8. to 12. Horns I, II, III, IV
15. to 17. Trombones I, II, III
18. Tubas
19. Timpani
20. Glockenspiel
21. Vibraharp
22. Percussion
23. Violin I x 6
24. Violin II x 4
25. Viola x 4
26. Cello x 4
27. Bass x 4

MG11/7.

SHEPHERD'S HEY

7:1 to 22

Set of parts. Schott orchestral parts with ms. revisions pasted in; 4 parts in manuscript.

Schott parts revised:
1. Flute 1
2. Flute 2
3. Oboes
5. Clarinets x 2
7. Bassoons
8. Horns I & II
9. Horns III & IV
10. Trumpets I & II
11. Trumpet III
12. Trombones I & II
13. Trombone III & Tuba
15. Percussion
16. Xylophone & Glockenspiel
17. Harps
18. Violin I x 5
19. Violin II x 3
20. Viola x 2
21. Cello x 2
22. Bass

manuscript parts in Grainger's hand:
4. English Horn
6. Bass Clarinet
8. Double Bassoon
14. Kettle-Drum

For other material related to the Stokowski arrangements, see:
MG3/82-1 Manuscript full score of Shepherd's Hey
MG1/12-7:1,2 Country Gardens
MG1/28-5:1,2 Handel in the Strand
MG1/38-7 Irish Tune From County Derry
MG1/58-2-4 Molly on the Shore

The items from Group 1 are published material marked by Stokowski and Percy Grainger for the special orchestrations.
GROUP TWELVE

GROUP 12: Adelaide stencilled music.
GROUP 12: Adelaide stencilled music.

Group 12

The title "Adelaide stencilled music" is Grainger's own, and appears on item MG12/1 below. The individual pieces of music are numbered consecutively from "Adelaide 1" to "Adelaide 18". There is no "Adelaide 13". Unnumbered material for The Lost Lady Found was found with this group, and could be "Adelaide 13".

I can only speculate at this stage as to the significance of the title and of the numbered series. Some of the material was undoubtedly prepared for and used in a series of "Historical Chamber Music Concerts" which Grainger presented, in collaboration with local musicians, during his 1934-35 Australian tour. The concerts were presented — though not for the first time — in Adelaide on June 3 and June 5, 1935. They were also presented in Brisbane (in October, 1934), Sydney (March, 1935) and Perth (May, 1935). The number and content of the programmes varied slightly from place to place, but the substance was the same. Some of the material, however, dates from 1936 and later.

It is material from this group which forms the nucleus of the "Rose Grainger Library" in Adelaide University, the Grainger Museum and the State Conservatorium of N.S.W. For other material relating to these concerts and which is also part of the "Rose Grainger Library" in the Grainger Museum, see MG4/8, 11, 18 and 23.

The "Adelaide Stencilled Music" was found in two places: duplicate copies were found in labelled envelopes — for the "Rose Grainger Library"?; single copies were found together in a separate folder — for use?. The sequence of items in the list follows Grainger's numbering of the Adelaide series.
A self-bound book labelled "Adelaide Stencilled Music": "Percy Grainger's copy". It contains stencilled print-offs of Percy Grainger's ms. of "Old Part Songs"
Adelaide 1: Claude Le Jeune: La bel Aronde (Pretty Swallow)
Score. Parts. No date.
Adelaide 5: G. de Machaut: Ballade No. 17
Score. May 20, 1934.
Adelaide 4: Alleluia Psallat
Score. May 19, 1934.
Adelaide 6: Beata Viscera
Score.
Adelaide 10: Puellare Gremium
Parts.
Adelaide 14: Angelus ad Virginem
Score. September 30, 1936.
Adelaide 15: Fulget coelestis curia
Score. October 2, 1936.
Adelaide 16: Lyonel Power: Sanctus
Score. October 2-3, 1936.
Adelaide 17: John Dunstable: Veni Sancte Spiritus (Low Key version)
Paste-up score.
"Folk Harmonisations"
Adelaide 8: Lineva: Kindling Wood
Score. May 21, 1934.
Adelaide 9: Lineva: The Flowers that Bloomed in the Field
Score. May 31, 1934.
Adelaide 3: Natalie Curtis: Lullaby
Score. May 18, 1934.
Loosely enclosed are
Adelaide 17: John Dunstable: Veni Sancte Spiritus (Low Key version)
Adelaide 18: John Dunstable: Veni Sancte Spiritus (High Key version)
Adelaide 2: John Jenkins: Fantasy No. 1 for 5 Viols
April 2, 1937.

Loose copies of individual pieces
2-1
CLAude Le Jeune : La Bel Aronde (Pretty Swallow)
edited for 6 voices and with English translation by Percy Grainger.

2-1-1:1 to 3
Set of parts. No date.
1. Soprano/Tenor x 17
2. Alto/Baritone x 17
3. High Tenor/Bass x 17

Adelaide 1

2-1-2:1 to 4
Set of parts and score found separately in a manila folder.

2-2
John Jenkins : Fantasy No. 1 in D Major
For 5 Viols
edited for 5 modern strings by Percy Grainger.

2-2-1:1 to 6
Set of parts for strings.
April 2, 1937. ("Rose Grainger Library Melbourne")

2-2-2:1 to 6
Set of parts in folder.

2-2-3:1 to 6
Duplicate string parts:
1. Violin I x 19
2. Violin II x 20
3. Viola I x 19
4. Viola II x 19
5. Cello I x 19
6. Cello II x 19
("Rose Grainger Library Melbourne")

Adelaide 2

2-3
Natalie Curtis-Burlin : Lullaby
Negro folk-song collected by Natalie Curtis-Burlin and arranged for 7 or 8 mixed voices by Percy Grainger.

2-3-1
Vocal score, May 18, 1934.
5 copies: 4 in envelope ("Rose Grainger Library Melbourne"). 1 in folder.

Adelaide 3

2-4
Alleluia Psallat
from "English Gothic Music"
arranged for 3 or 6 voices by Percy Grainger.
Score, May 19, 1934.
6 copies: 4 in envelope ("Rose Grainger Library Melbourne"). 2 in folder.

Adelaide 4

2-5
Guillaume de Machaut : Ballade No. 17
arranged for 3 same pitched voices, for 6 alike pitched voices or mixed choir (8ve treatment); or for women's choir or men's choir (blend treatment) by Percy Grainger.
Score, May 20, 1934.
1 score only in folder.

Adelaide 5

2-6
Beata Viscera
from "English Gothic Music" arranged for 3-part men's voices, 3 mixed voices or mixed choir, or 6-part mixed choir.
2-6-1 Score, May 20, 1934.
1 score in folder.

2-6-2 Duplicate copies of score. 128 copies.
Adelaide 6

2-7 THE FLOWERS THAT BLOOMED IN THE FIELD
Expression marks and English text by Percy Grainger.
for 4 mixed voices (or choir).
Score, May 21, 1934.
1 score only in folder.
Adelaide 7

2-8 KINDLING WOOD
Russian folksong collected by Madame Y. Lineva, from an anthology edited by U. A. Fiodórov.
Expression marks and English text by Percy Grainger.
for 3 women’s voices (singly or a choir).
Score, May 21, 1934.
4 copies: 3 in envelope ("Rose Grainger Library Melbourne"). 1 in folder.
Adelaide 8

2-9 MOUNTAIN-NORWAY (FJELL-NORIG)
Song for voice and piano by Sparre Olsen arranged for mixed choir (with or without accompaniment) by Percy Grainger.

2-9:1 to 4 Set of parts.
July 31, 1934
1 set of parts only in folder.
Adelaide 9

2-10 PUELLARE GREMIUM
from "English Gothic Music"
3 part motet arranged for 3 unmixed or 6 mixed voices and various accompaniments by Percy Grainger.
English text and dynamics added.

2-10:1 Score and parts.
June 30, 1933, White Plains.

2-10-2:1 to 3 Set of parts.
Claremont, February 11, 1935.
("Rose Grainger Library Melbourne")
Adelaide 10

2-11 YE BANKS AND BRAES O’ BONNIE DOON
for unison women’s or children’s chorus, 4 men’s voices and whistlers by Percy Grainger.

2-11-1 Paste-up score. Adelaide II

2-11-2:1 to 4 Set of parts:
1. Women’s voices and whistler’s part (cf 2-11-1) x 4
2. Tenor I
3. Tenor II
4. Basses I & II x 2

2-11-3:1 to 3 Duplicate men’s parts:
1. Tenor I x 5
2. Tenor II x 5
3. Basses I & II x 10  
*Adelaide 11*

2-11-4  
Privately engraved part for unison chorus and whistlers, 88 copies.  
[See also MG3/99-1-4.]

2-11-5:1 to 4  
2nd set of duplicate men's voice parts. No date.  
1. Tenor I x 3  
2. Tenor II x 1  
3. Bass I x 2  
4. Bass II x 2  
[See also MG3/99-1-3:1 to 3.]

2-12  
*A. WILLAERT : O SALUTARIS HOSTIA*  
Motet for 2 voices accompanied by 4 instruments.  
Vocal score. February 13, 1935.  
92 copies (2 copies: "Rose Grainger Library, Melbourne").  
*Adelaide 12*

2-13  
*THE LOST LADY FOUND*  
p.2 only of stencilled vocal part found together with the Adelaide material.  
(Is this Adelaide 13?)  
[See also the complete set of parts for mixed chorus together with the dieline prints of instrumental parts. MG9/11-2:16 to 18.]

2-14  
*ANGELUS AD VIRGINEM*  
(The Annunciation Carol)  
from "English Gothic Music" edited for 3 women's or 3 men's or 6 mixed voices by Percy Grainger.  
Score. September 30, 1936.  
3 copies.  
*Adelaide 14*

2-15  
*FULGET COELESTIS CURIA*  
from "English Gothic Music" edited for 3 women's or 3 men's or 6 mixed voices by Percy Grainger.  
Score. October 1-2, 1936.  
3 copies.  
*Adelaide 15*

2-16  
*LYONEL POWER : SANCTUS*  
from "English Gothic Music" edited for 3 mixed voices or mixed chorus by Percy Grainger.  
Score. October 2-3, 1936.  
3 copies.  
*Adelaide 16*

*JOHN DUNSTABLE : VENI SANCTE SPIRITUS*  
4-part motet arranged for mixed voices by Percy Grainger.  
*Adelaide 17*
Score and set of parts enclosed in MG12/1.

JOHN DUNSTABLE : VENI SANCTE SPIRITUS
4-part motet arranged for 4-part women’s voices (Tenor optional or substitute) by Percy Grainger.
Adelaide 18
Set of parts enclosed in MG12/1.
GROUP 13: Folksong collections.
"As I walked out one May morning"

1. As I walked out one May morning
   Then the High Sheriff drew near me,
   He said to me, "Who's your lady fair?"

2. "Oh, may I see her?"
   "Yes, may you see her?"
   "Who is she?"
   "She is the lady of the manor, sir."

3. "Oh, may I speak to her?"
   "Yes, may you speak to her?"
   "What's her name?"
   "Her name is Mary Ann, sir."

Chorus:

From "Three Dukes went a-fishing"

Three Dukes went a-fishing,
Down by the sea-side,
And they saw a dead body
Come rolling in the tide.

And long was the ball,
They tracked over the ground.

Text and music from Grainger's 1905 folk-song collecting book, MG131/7. "Let there be no records wanting, I say, of any folk, language, songs, history, not even of myself, or perhaps, least of all of myself..." wrote Percy Grainger to Karen Holten, 2 May, 1909.
The material in this group is arranged according to its geographical context (which is also to some extent a chronological arrangement).

MG13/1. ENGLISH FOLKSONG COLLECTIONS
2. DANISH FOLKSONG COLLECTIONS
3. FAEROISKE FOLKSONGS
4. AMERICAN FOLKSONGS
5. PACIFIC MUSIC
6. AUSTRALIAN AND NEW ZEALAND MUSIC
MG13/1.

ENGLISH FOLKSONG COLLECTIONS
(1905-1909)

1-1 Collection of English Folksongs
Folksongs No. 100-300, collected with the phonograph and then written out by Percy Grainger and his mother on hектographic paper.
Index pages A to K give an outline of Percy Grainger's methods of folksong collection, an alphabetical title index to songs collected (in 2 parts: 100-200, 201-300) and an alphabetical list of the singers with their ages, occupations and abodes.
Songs No's. 19, 26, 44 were also copied on to hектographic paper. Apart from these folksongs, No's. 1-99 were not hектographed.
In 1940 Percy Grainger added an explanatory Description of Collection (single sheet).

1-1-1 Complete set of hектograph masters for melodies 19, 26, 44, 100-300, the introductory pages and Grainger's Description of Collection.

1-1-2 Hектograph prints of 1-1.
2 complete sets.

1-1-3 An envelope of trial Apeco photostat copies of some pages of the hектograph prints.

1-1-4 18 odd pages of Hектograph prints of 1-1, with some red pencil markings of particular words or phrases (corrections?).

1-2:1 to 13 An envelope labelled "English Folksongs mss."
Contains:
musical notation for:
1. Melody 302: Lord Lovel 4 pages
2. Melody 303: Shepherd's Song 2 pages
3. Melody 304: Bristol Squire or Betsy the Milkmaid 3 pages
4. Melody 305: Amongst the leaves of the green, O
5. 2 single sheets containing:
   Melody 307: Today you may be alive, god-man
   Melody 308: Cherry Tree Carol
   Melody 310: Gergy (Geordie)
   Melody 306: Young Fisherman
6. Melody 311: Bold Bonny Boy 2 pages
7. Two sides of a single leaf containing:
   Melody 314: The Drummer Boy
   Melody 318: The saucy sailor lad (Jack Tar)
   Melody 315: The spotty cow
8. Continuation of 7: a double leaf containing page 2 of Melody 318; 319, 2nd version;
   Melody 320: The Brisk Young Sailor, 2nd version
   Melody 321: Green Bushes
   Melody 317: The farmer's boy
   Melody 316: Where are you goin' to, my pretty Maid?
   Melody 382: The coals came tumbling down

The melodies up to 314 are marked as "collected by Miss Eliza Wedgwood. Noted by Percy Grainger". They are dated 1907, '08 and '09. They are marked with an E.W. cylinder number, a P.G. cylinder number and a Washington disc number.
GROUP 13: Folksong collections.

Texts for:
9. Melody 306: Young Fisherman
10. Melody 310: As I was going over London Bridge
11. Melody 311: Bold bonny boy
12. 4½ double foolscap sheets: (possibly in Rose Grainger's hand) containing the texts for Melody 336: Green Bushes
   Melody 342: The Seeds of Love (Sprig of Thyme)
   Melody 335: My love's gone
   Melody 309: Green Brooms
   Melody 304: The Rich Bristol Squire
   Melody 306: The Fisherman
   Melody 302: Lord Lovell
   Melody 381: I lived with my grandmother
   Melody 330: Shepherd's Song
   Melody 378: The Nightingale Sings
   Melody 327: The wraggle-taggle gipsies, O
   Melody 331: Cloudy Banks
   Melody 379: The Lost Lady Found
   Melody 380: The Spotted Cow
   Melody 337: General Wolfe
   Melody 338: The American Stranger
   Melody 328: High Germany
   Melody 339: Jolly Joe
13. Two typed sheets of the text for Melody 265: Brockelsby Hunt

1-3 An envelope containing photostat positive copies of some of the texts and melodies from MG13:1-2 above. Also enclosed, manuscript notation of melody 301: Cold Blows the Wind (or: The unquiet grave) dated 1908 (on transparent paper). Two photostat positive copies of melody 301 also enclosed.

1-4:1 to 16 An envelope labelled “Folksong words etc. 1st Sources ...” Contains various texts sent to Grainger and some musical material. Texts (the senders are noted, as are Grainger’s melody numbers for the texts)
1. Pinned together, the texts for Woodland Mary (270)
   Kitty of Coleraine (259)
   Joe Muggins (272)
2. The Jolly Sailor (dated 1906)
3. The Brookside (232 — dated 1906)
4. The Golden Glove (231 — dated 1907)
5. Summer is over (257 — dated 1906)
6. Fair Flora (262 — dated 1906)
7. Pinned together, a double sheet, foolscap size, containing words for melodies 222, 223, 224, 225, 226, 227, 228, 229, 230, and a double sheet of notepaper containing words for melodies 220 and 221. Plus a music sketch for 219 dated '06.
8. Text of Sir Eglamore
   verso: sketch of orchestral layout (for Sir Eglamore?)

Music for:
9. Sir Eglamore
10. Donald the Dancer (July 1907)
11. The Golden Vanity (voice and piano)
12. The Barren Rocks of Aden March (piano)
13. The Pibroch of Argyll or The Campbell’s Pibroch (piano)
14. Publisher’s brochure giving the melody of the Gloucestershire Wassailer’s Song (4-part harmony by S. Bath, organist of Tewkesbury Abbey).
15. Also enclosed a folder of Norwegian and German folk-melodies. 9 pages.
16. Sheet of notes — from Frank Beyer (?).

1-5
Brigg Fair Taylor Records
Notation of the 2 recordings made by Joseph Taylor for HMV, London, 1908.

1-5:1,2
2 copies:
1. ms. pencil draft.
2. Fair copy on transparent music paper.

1-6
A single sheet of melodies, dated 1906.

1-7
Green covered, 8vo sized drawing book.
Pages numbered 1 to 87. Pages of manuscript paper have been stitched between and pasted on to the blank sheets.
Contains notation of folk melodies dating from July 1905 to November 1905. The melodies are numbered in blue crayon, from 1 to 92; there is also a second set of non-consecutive pencil numbers, some of which are to 105, 285.

1-8:1 to 3
An envelope of oddments related to English folksong, found in the White Plains music room portfolio.
1. To Anthea J. L. Hatton (born Liverpool, 1809).
   Melody of song.
2. Hektograph masters of melodies 118, 119: Lowlands Low (The Golden Vanity — 2 versions) and 135: Lord Lovell, 1st version (from MG13/1-1?).

1-9
Also contains an index made by British folk-singers, and the songs sung.

1-10
Letters to Percy Grainger from F. A. Legge and Hessie E. Legge, both dated October 31, 1926.
Enclosing melody for All alone an’ alone (Melody 388 — Grainger’s added number). Letters concern this melody.

1-11
Brown-covered exercise book labelled “P. A. Grainger’s Folk-song Collecting (England)” and then below: “Folksongs to work at. Folksongs to ask for (with folksingers).”
Contains lists of titles following singer’s name.
Enclosed: verses 4-7 of an untitled folk-song.
List of melodies numbered.
3 empty glazine envelopes, on which are written melody numbers and titles, from No. 306 to 342 (broken sequence) then 379 to 381.
1-12:1 to 6  A collection of poems by John Collinson:
1. Bonnie Lunesdale (1905)
2. To Grannie
3. To Sammy
4. Lunesdale Hunt Song
5. Fiscal Medicine (1904)
6. Farleton Ploo'in'
All engraved.

1-13:1,2  1. Sheet of text to Rufford Park Poachers (not in Grainger's hand — sent to him?). Labelled "Taylor".
2. List of songs and keys (for settings?) in Grainger's hand.

1-14  Black-covered exercise book labelled "New Words" 56 leaves. Some melodies noted as well.
Datings are in 1909.
Also contains a list of Chanties on phonograph with (melody?) numbers.

1-15  Maria Sophia
Poem "Dedicated to the memory of Mary Sophia Rosher (Nee White) 29 July 1933-11 April 1918 by Charles Henry Rosher."
12 pages. Dated 1921.
Sent to Percy Grainger by Rosher.
[Grainger collected Dollar and a half a day from Charles Rosher — and H. E. Piggott.]

1-16  Envelope containing sketch and fair copy of The Dreadnought, (Gloucester fisherman's?) chanty, noted down by Percy Grainger at the home of Mrs. Wilkie Collins, August 13, 1918.

1-17  Single sheet of hktograph master: A "list of titles of folksongs, some of which any genuine folksinger is almost sure to know or know of."
Plus 15 copies.

1-18  Double sheet of foolscap writing paper containing Welsh and English texts and melody for The Song of the Wren. p.3 is a letter to Miss Wedgwood from W.L. (?) No date.

MG13/2.
DANISH FOLKSONG COLLECTIONS
2-1  Melodies 1 to 80.
"Jydske Folkviser" (Jutish Melodies).
Collected by Percy Grainger and E. T. Kristensen August 1922. Includes index to melodies.
Green covered 8vo size music book.

2-2  Fair copy of MG13/2-1 above on loose ms. sheets.
Not the complete sequence. Percy Grainger adds the note "noted from the phonograph (July 1923)".

2-3  Photostat positive copy of MG13/2-2.
Melodies 9-80 (broken series as in 2-2) with disc numbers noted.

2-4  2nd photostat positive copy of MG13/2-2, melodies 1-80 (broken series).

2-5  Photostat negative copy of MG13/2-2, melodies 9-80 (broken series).

2-6  Dieline transparencies of melodies 1 to 8, pages numbered 1 to 5. Noted as being "transcribed from the phonograph, September 1925."
Plus dieline transparencies of melodies 159 and 177, dated 12 October, 1927.

2-7 Dieline print of MG13/2-6, melodies 159 and 177, 2 copies.

2-8 Photostat positive copy of MG13/2-6, melodies 159 and 177. 1 complete copy. p.2 x 2 extra, plus some cut up pieces.

2-9 An envelope of "Try-out prints" of odd pages (melodies 1 to 80).
Dated January 1959.

2-10 Texts to melodies 1 to 80, in E. T. Kristensen's hand, noted down by him in 1922 etc., when collecting in Jutland with Percy Grainger. (Exercise book.)

2-11 An envelope containing loose photostat positive copies of the pages of MG13/2-10 above.
Percy Grainger has added titles and disc numbers in pencil where appropriate.

2-12 8vo size music book, containing Melodies 81-172, with index and disc numbers. Collected by Percy Grainger and E. T. Kristensen. Dated September 1925.

2-13 Purple covered 8vo size music book starting with Melody 177, dated 8 October 1927, then continuing with Melody 159, same date. Otherwise empty. Enclosed are loose music sheets with melodies for Jeg elsket haver en fattig Pige and Der ganger to Piger sig ned ved Strand and a sheet of notes (in Danish?).

2-14 A folder containing a single sheet of "Danske Folkeviser for Mandskor" Not in Grainger's hand, but compare MG13/1-4:15.

2-15 3 pages "from a Scandinavian Folk-song book", written out by Fru Anna Lange. 1905. 
Plus a page of notes by Percy Grainger.

2-16 An envelope of photocopied sample pages, some of which are from MG13/2-2. Envelope is labelled "Birchard trials".

2-17 6 pages of text for Rammer (variant B) from E. T. Kristensen's Et hundrede gamle danske Skojemteviser (1901). 
In Percy Grainger's hand. Copied out at Barstow (California) April 28, 1926.

2-18 A delivery slip (?) from Dansk Fonograf Magasin dated 5 July, 1911.

2-19 5 sheets of notes relating to the Danish Folksong collections: some information relating to the discs; some relating to dates of collection of particular melodies.

2-20 Double leaf of 8vo music paper containing various folk melodies, sent to Percy Grainger by (signature is illegible). (Found in the Kristensen envelope, 2-21 below.)

2-21 Program marking E. T. Kristensen’s 85th birthday, 24 January 1928, signed "for Percy Grainger" by various Danish colleagues.
Two related enclosures.
Also enclosed a note saying to whom photocopies of Melodies 1-80 should be sent.
2-22  Percy Grainger’s notes on "Archaic Danish Folksongs" — a Foreword to the discs.

2-23  Percy Grainger’s sketch for the English translation of Sir Olave, Danish folk-poem. 2 sides of a single leaf of hotel notepaper.

MG13/3.

3-1  An envelope containing various sheets of notes relating to the text of The Merry Wedding.

MG13/4.

AMERICAN FOLKSONGS


4-2  Zanzibar Negro Songs  
(2 songs). Noted by Percy Grainger on December 18, 1919. A half sheet of 14-stave paper.

4-3  Wordless tune “sung by an Irish man at Mrs. Curtis’s home, N.Y.C. Sent by Mrs. Curtis (Natalie Curtis-Burlin’s mother) August 1921.” A half sheet.

4-4  Jesus, Lover of my Soul  

4-5  An envelope of American related oddments:  
4-5:1 to 12  
1. Pamphlet giving information about Chippewa Melodies collected by Stella Prince Stoker [c.1916]
5. Miss Wetmore’s visiting card.
7. "English traditional melody" Melody and text. No sender noted.
8. 3 sheets of notes about unusual musical instruments.
9. "Rhasodie Bretonne" Old Britain themes recorded by Edmond Varnier, arranged by Percy Grainger. 2 sides of a single sheet giving various melodies.
12. 2 staves of "(English folksong?)" “sung by an English friend of Cora V. Fuller, who sent it (August 15, 1917)".
MG13/5.

PACIFIC MUSIC

5-1
Letter to Percy Grainger from Mrs. Johanna B. Spil- lenaar, May 19th, 1920, regarding Javanese music. 3 pages.
(In the envelope, MG13/4.5 above.)

MG13/6.

AUSTRALIAN AND NEW ZEALAND MUSIC

6-1
A Highland Lullaby.
given by Harald N. Vivian, Wellington, New Zealand, 23-11-1935, it having been in his family for over 130 years. (Originated in Gaelio.)

6-2
Sketch of melody and words of a Maori (?) folksong in Percy Grainger's hand.
On the back Grainger has written “Knock's niece Maori”.

MG13/7-1

DINKLARA SOL (or DIN KLARA SOL)
2 staves of a tune:
Language? Origin?

7-2
TRYGGARE KAN INGENVARA
Tune in the same hand as 7-1.
Language? Origin?
(Verso: another noting of Dinklara sol.)

Apart from a couple of items, all the above material was found in a suitcase labelled “Folksong Suitcase”. The suitcase also contained letters and photographs. Some of the letters contain enclosures of music or text. The above items were separated on the basis that they were more music than anything else. But the boundaries are not absolute and the related section of the correspondence and photographs catalogues should be consulted.
GROUP FOURTEEN

GROUP 14: Music for roller desk.
Page 1 of the "blind-eye" score of Grainger's Hill-Song II, MG15/7-1-2. "Very large handwritten scores to conduct from", said Grainger.
As he grew older Grainger was troubled by the fear that his memory might fail him during one of his concert performances. However, he also had a strong aversion to endless page-turning, and its accompanying hazards. So, to relieve his anxiety and free him from page-turning, his friend and Free Music collaborator Burnett Cross built him a “Music Roller Desk”.

The roller desk consists of three rollers in a masonite holder which sits on the piano where the music holder is normally set up. The evening’s music is wound around the bottom cylinder. As the performance proceeds it moves across the central guiding roll and winds around the top cylinder. The operation of the rollers is controlled from a small pedal roller which is tied to the piano pedal frame beside the left foot pedal. The pedal roller is connected to the desk by a length of speedometer cable.

Grainger pronounced himself well pleased with this contrivance and used it in his concerts for the last decade of his life (from about 1951). There is no doubt that he savoured the touch of novelty it added to his performance.

Grainger prepared the special music rolls he needed to use with the music roller desk. His preparations were of two types: either he copied the music by hand on to transparent music paper (regular pages were pasted together to give the necessary length and width); or he cut up published music or photostat copies and pasted the pieces on to lengths of brown paper. The amount of detail Grainger included in the rolls he copied out by hand varies from title to title. Some are no more than lead-line cue sheets. Others are more exact transcriptions.

The rolls are arranged under four headings:
1. MUSIC BY GRAINGER: MANUSCRIPT COPIES (includes his arrangements of the music of other composers)
2. MUSIC BY OTHER COMPOSERS: MANUSCRIPT COPIES
3. MUSIC BY GRAINGER: PASTE-UPS (includes his arrangements of the music of other composers)
4. MUSIC BY OTHER COMPOSERS: PASTE-UPS
MG14/1.

MUSIC BY GRAINGER : MANUSCRIPT COPIES

1-1 Handel in the Strand; Gay but Wistful; "The Gumsuckers" March.
Piano parts, on a single roll. Transparency.
Dated June 6-12 and 17; June 20 and June 21, 1953.

1-2 Tausig-Busoni-Grainger: transcription of J. S. Bach's
Toccata and Fugue for organ in D minor. Transparency.
Dated January 19, 1953.

1-3 Byrd, W. : The Carman's Whistle
Photostat negative copy of Grainger's manuscript
transcription for piano (1942-1947).
Dated December 31, 1951.

1-4 Second copy of MG14/1-3. Transparency.
Dated January 18, 1953:

1-5 Gershwin, G. : The Man I Love
Short score of Grainger's arrangement. Transparency.
Dated October 15, 1956.

1-6 Strauss, R. : Der Rosenkavalier, Last Love Duet
Grainger's "Ramble on the Last Love Duet from Richard
Strauss's opera 'The Rose-Bearer'".
Sketch outline only. Transparency.
Dated February 1953.

MG14/2.

MUSIC BY OTHER COMPOSERS : MANUSCRIPT COPIES
(in Grainger's hand)

2-1 Chopin, F. : Polonaise in Ab Op.53
Transparency. Dated July 1, 1953.

2-2 Chopin, F. : Posthumous Study in Ab and C# Minor Study
Sketch outline only. Transparency.
Dated July 12, 1953. (Posthumous Study).
No date for the C# Minor Study.

2-3 Debussy, C. : Claire de Lune
ms. sketch. Paper pasted on board.
Dated November 23, 1953.

2-4 Debussy, C. : Claire de Lune

2-5 Debussy, C. : Pagodes
Short score. Transparency.
Dated February 11, 1953.

2-6 Delius, F. : Concerto for Piano and Orchestra
Piano solo part. Transparency.
Dated October 4 and 24, 1957.

2-7 Grieg, E. : Concerto, 1st movement (piano solo part)
with Debussy's Claire de Lune
Transparency. The Grieg is dated October 1-6, 1956;
the Debussy is dated February 5, 1958.

2-8 Grieg, E. : Concerto, 2nd & 3rd movements
Piano solo part. Transparency.
Dated 1956.

2-9 Grieg, E. : Jon Vaestafae's Springdans
Dated 1953.
2-10 Grieg, E.: Jeg gear I tusind tanker
Dated 1953.

2-11 Grieg, E.: To the Springtime
Transparency. Dated October 6, 1953.

2-12 Liszt, F.: Hungarian Fantasia
Piano part. Transparency.
Dated 1959.

2-13 Liszt, F.: Hungarian Fantasy
Sketch form of the piano solo part.
Dated April 27, 1953.

2-14 Scott, Cyril: Piano Sonata

2-15 Tschaikowsky, P.: Piano Concerto in Bb Minor
Piano solo part of the three movements. Transparency.
Dated June 17-19, 1953.

MG14/3.
MUSIC BY GRAINGER: PASTE-UPS

3-1 Children's March
Piano part. (Schirmer's band edition)

3-2 Danish Suite
Piano part of the four movements.
Paste-up of printed copy.

3-3 Gardiner, H. Balfour: Humoresque
edited by Percy Grainger.
Paste-up of published edition.

3-4 Gershwin, G.: The Man I Love
Grainger's arrangement.
Paste-up of the published edition.

3-5 Strauss, R.: Der Rosenkavalier, Last Love Duet
Grainger's "Ramble on the Last Love Duet from Richard
Strauss's opera 'The Rose-Bearer'."
Paste-up of the published copy.

MG14/4.
MUSIC BY OTHER COMPOSERS: PASTE-UPS

4-1 Chopin, F.: Ab Posthumous Study and C# Minor Study
Paste-up of printed copy.

4-2 Photostat negative of the Ab Posthumous Study of
Chopin.

4-3 Chopin, F.: F Major Study
Photostat negative of printed copy.

4-4 Debussy, C.: Claire de Lune
Paste-up and manuscript transparency.

4-5 Fauré, G.: Ballade Op. 19 with
César Franck: Variations Symphoniques
Piano solo parts.
Paste-up of printed copies.

4-6 Schumann, R.: Piano Concerto
Piano solo part of the first movement.
Paste-up of the published edition with some manuscript
bars.

4-7 Scott, Cyril: Piano Sonata Op. 66

4-8 Potpourri:
Grieg's Dance Caprice Op.28 No. 3, then a series of short pieces and songs, mostly from The Etude.

4-9 Potpourri of short pieces, including some piano 4-hands pieces, mostly pasted up from The Etude.

4-10 Tchaikovsky, P.: Concerto. Bb Minor Piano part for 3 movements.
"Finished pasting on, October 24, 1952."
Together with the paste-up of the three movements of the Grieg Piano Concerto.

4-11 Envelope of unglued bits from roller desk material.
GROUP FIFTEEN

Grainger’s time in the U.S. Army Band, which he joined as a saxophone and oboe player in 1917, was a definitive musical experience. Works like the “Lads of Wamphray” March (MG 3/48) and the Hill-Song compositions (MG3/32 and 33) demonstrate his early interest in wind ensemble combinations. Here he came into contact with, and was able to study and experiment with the sonorities and instruments of the military band. Many Sound Trials date from this period.

The items listed in Group 15 are part of a collection of Grainger material which came to the Grainger Museum from the Elder Music Library of the University of Adelaide in December, 1975.

The material was given to the University of Adelaide by Mrs. Ella Grainger in 1962. It was transferred to the Grainger Museum with the consent of Mrs. Grainger, and of the Elder Music Librarian, Dr. Werner Gallusser. Of the musical material, the Elder Library retains a quantity of published music by Grainger which, together with some of the "Adelaide Stencilled Music", makes up the "Rose Grainger Library", Adelaide. A group of important manuscripts also stayed in Adelaide. Photostat copies of these manuscripts are in the Grainger Museum and are listed below.

Many of the items that went to Adelaide were so intimately related to items in the Grainger Museum collection that it was hard to imagine how they ever became separated. For this reason it was felt that the Adelaide material would be more meaningful and more useful to scholars and musicians wishing to study Grainger and his work if it was reunited with the larger collection at the Museum.

Only the music is listed here. The Adelaide collection also included published and manuscript music by other composers, programmes, magazines, newscippings, reprints, letters, diaries, address books, photographs, and miscellaneous items including musical instruments. These will be listed in the appropriate future volumes of the Grainger Museum's complete catalogue of holdings.

The material is listed under twelve headings.

1. CHORAL PARTS
2. INSTRUMENTAL PARTS
3. SOUND TRIALS
4. SKETCHES
5. FOLIO MISCELLANY
6. ARRANGEMENTS OF OTHER COMPOSERS' MUSIC
7. "BLIND-EYE SCORES"
8. "CORRECTED COPIES"
9. "DEFECTIVE COPIES"
10. "WORKING COPIES"
11. ODDMENTS IN FOLDER OF COVER DESIGNS
12. PHOTOSTAT COPIES OF MANUSCRIPT SCORES IN THE ELDER LIBRARY, UNIVERSITY OF ADELAIDE
MG15/1

CHORAL PARTS.

MG15/1-1-1 to 5

AUSTRALIAN UP-COUNTRY SONG
with A SONG OF VERMELAND
Set of choral parts in Percy Grainger’s hand:
1. Sopranos/Altos (AU-CS)
2. Soprano/Alto (ASV)
3. Tenors (both on the one part)
4. 1st Basses/2nd Basses (AU-CS)
5. Baritone/Bass (ASV)

MG15/1-2-1 to 10

Chorus parts for five songs in a wrapper labelled “Vocal parts”:
No I Away by the lands of the Japanese
No II This is the law of the Muscovite
No III Old English Folk-song: So we'll go dance around, Eb version.
No IV Lady Casselit’s Lilt
No V Old English Folk-song: So we'll go dance around, Bb version.
ms. parts in various hands, probably including Percy Grainger’s (his early script):
1. Alto part No. I. Pencil jottings, verso.
3. Alto No. IV (unglued from 1-2:2 above).
9. Unlabelled part (tenor or alto?) No. III.
10. Fragment of piano accompaniment, No. III and I.

MG15/1-3

“Billing Choruses” (i.e. “Choruses written at Billing”).
The words “copied out” at Billing are scored through.
Manuscript parts in Percy Grainger’s hand.

1-3-1:1 to 5

Dalvisa (vocalise)
Parts for 5-part mixed chorus copied on a single sheet and then roughly torn apart.
1. All women’s
2. High men’s
3. 1 Middle men’s
4. 2 Middle men’s
5. Low men’s

1-3-2:1 to 10

The Hunter in his Career
1. 2. High women’s x 2
3. Low women’s
4. High men’s
5. Low men’s
6. to 8. 2 sheets of a part for 4 hands at piano (Low half x 1 sheet; High half x 1 sheet). The 3rd sheet a second piano part?
9. 10. 2 sheets of choral sketch with jottings for an orchestral accompaniment. 9. is dated 25-5-04. All sheets are torn from the same book, or are double leaves torn in half.

1-3-3:1 to 6

Sir Eglamore
1. High women’s

306
GROUP 15: Adelaide Grainger Collection transferred to the

2. Low women’s
3. High men’s
4. Part labelled “Beigel”
5. 2nd middle men’s
6. Low men’s

1-3-4:1 to 5

Untitled Vocalise
1. Low women’s
2. “G. Elwes”
3. “Petri”
4. “Fielding”
5. Bass fiddle and low man’s
Verso of each part is “My little pretty one”.

MG15/1-4:1 to 12
DOLLAR AND A HALF A DAY
Vocal parts in Percy Grainger’s hand.
1. Accompanying chorus: Highs
2. Accompanying chorus: Lows
3. Accompanying chorus: First middles
4. Accompanying chorus: Second middles
5. Very high single
6. High single
7. First middle single (chantyman)
8. Second middle single
9. Low single
10. to 12. Refrain chorus: all middles x 3 (2 copies in
Percy Grainger’s hand; one in Rose Grainger’s
hand).

MG15/1-5
THE GIPSY’S WEDDING DAY and
SIX DUKES WENT A-FISHIN’

1-5-1:1 to 4
The Gipsy’s Wedding Day
set of choral parts in Rose Grainger’s hand.
Dated 31.3.06.
1. Woman’s high voice
2. Woman’s low voice
3. Man’s high voice
4. Man’s low voice
5. Pencil short score in Percy Grainger’s hand, dated
31.3.06.

1-5-2:1 to 4
Six Dukes went a-fishin’
set of choral parts in Rose Grainger’s hand.
1. Woman’s high voice
2. Woman’s low voice
3. Man’s high voice
4. Man’s low voice

MG15/1-6:1 to 11
A group of choruses:
EARLY ONE MORNING (mezzo solo, male soli accompa­nying)
THE INUIT (mixed chorus)
THE HUNT IS UP (men’s voices)
YE BANKS AND BRAES (women’s voices, whistlers, men’s voices accompanying)
OLD IRISH FOLKSONG (wordless, mixed voices)
1. to 3. Ye Banks and Braes:
1. All women’s voices in unison
2. 3. Whistling part x 2
4. Soprano (Tl; OIF; To Electra; To Daffodils)
5. Alto (Tl; OIF; YBAB)
6. 7. Contralto (OIF; YBAB; Tl) x 2 copies
8. Tenor (EOM; YBAB; Ti; OIF)
9. Baritone 1 (OIF; EOM; THIU; YBAB; Ti)
10. Baritone 2 (Ti; OIF; YBAB; THIU)
11. Extra part of The Hunt is Up

(Refer also MG3/101:1 and 101:2, Early Settings of Folksongs and Popular Tunes, dated October, 1901.)

MG15/1-7

LUKANNON and HUNTING SONG OF THE SEEONEE PACK
(Kipling Settings)

1-7:1 to 4

Set of parts for 4-part men's chorus.
1. 1st Highs
2. 2nd Highs
3. 1st Lows
4. 2nd Lows

(no date — from early American period? Carl Fischer
N.Y. No. 6-14-stave, and G. Schirmer No. 1-10-stave
ms. paper).

MG15/1-8

(Kipling Settings)
Packet labelled "Old Parts".

1-8-1:1 to 5

THE RUNNING OF SHINDAND and HUNTING SONG OF THE SEEONEE PACK
Parts for 5-part men's chorus.
1. Tenor 1
2. Tenor 2
3. Baritone
4. Bass 1
5. Bass 2

1-8-2:1 to 4

Separate set of parts for The Running of Shindand
1. Tenor 1
2. Tenor 2
3. Baritone
4. Bass 1

No date on these parts, but they are probably earlier
than 1-7 above — the London Period?

1-8-3

The Hunt is Up
Arrangement of the orchestral accompaniment for
piano duet,
Single side. No date.
With "Old Parts (Kiplings)".

MG15/1-9:1 to 26

THE LOST LADY FOUND
1. to 11. Women's chorus x 11
12, 13. Men's Highs x 2
14, 15. Men's Middles x 2
16, 17. Men's Lows x 2
18. Men's Very Low x 1
19. 1st fiddle
20. 2nd fiddle
21. 3rd fiddle
22. 1st middle fiddle
23. 2nd middle fiddle
24. 1st bass fiddle
25. 2nd bass fiddle
26. Double bass

These parts are copied in the same hand as the those of the English Dance, see MG3/22-1-5.

MG15/1-10:1 to 6 THE MERCHANTMEN (fragment)
chorus parts dated February 13-19, 1902.
1. Tenor I
2. Tenor II
3. Baritone
4. Bass I
5. Bass II
6. Bass III
Manuscript paper and handwriting match those of the full score, see MG3/59.

MG15/1-11:1 to 3 MOWGLI'S SONG AGAINST PEOPLE
Set of unfinished choral parts of the "2nd edition choral score".
1. Women High (complete)
2. Women Low (complete)
3. Men Low (incomplete)

MG15/1-12:1 to 16 THE SEA-WIFE
Chorus parts in various hands.
1. to 4. Women's Highs x 4
2. to 8. Women's Lows x 4
3. to 12. Men's Highs x 4
4. Men's 1st Middles x 1
5. Men's 2nd Middles x 1
6. Men's Lows x 2
The same copyists' hands appear in the set of parts for At Twilight, MG3/4-2:1 to 28.

MG15/1-13:1 to 9 SONG OF SOLOMON Part 2
Chorus and instrumental parts.
1. Mezzo Soprano Solo
2. Baritone Solo
3. Soprano
4. Tenor
5. Bass
6. Piano 4 hands
7. Violin I
8. Violin II
9. Viola

MG15/1-14:1 to 6 TWO SEA-CHANTIES
Shenandoah and Stormy
In an envelope labelled "Lady B's party version", chorus parts in Percy Grainger's hand.
1. Chorus parts (both)
2. High voice (Shenandoah)
3. Woman's low voice (both)
4. Middle voice (Shenandoah)
5. Men's low (both)
6. Programme, undated, featuring Percy Grainger as pianist playing two of his Stanford arrangements. Also played was La Belle Dame sans Merci, by Cyril Scott. No details of place.

MG15/1-15:1 to 8 TWO SEA-CHANTIES
Shenandoah and Stormy
Various parts.
1. High solo part, Shenandoah (A)
2. High solo part, Shenandoah (B)
verso High solo part Stormy (A)
3. (1st Bass) Shenandoah (E)
4. Shenandoah (C)/verso Stormy (B)
5. Shenandoah (D)/verso Stormy (C)
6. Shenandoah (F)/verso Stormy (D)
8. Hektograph master print of chorus part for both, plus 12½ duplicates.

No dates, but the scores, MG3/102-8-8 and 102-8-9, in which the vocal parts are marked similarly “A”, “B”, “C”, “D”, etc. in the same blue crayon, are dated June, 1907. Performers’ names noted in the score of Stormy match names on the corresponding parts.

MG15/1-16

THE WIDOW’S PARTY
Chorus part. 2 pages. No date.
G. Schirmer Style No. 1-10-stave ms. paper.

MG15/2

INSTRUMENTAL PARTS.

MG15/2-1:1 to 23

ENGLISH DANCE
("Little old English Dance")
Set of orchestral parts (in Percy Grainger’s hand?).
1. Flute 1
2. Flute 2
3. Oboe 1
4. Oboe 2
5. Clarinet 1
6. Clarinet 2
7. Bassoon 1
8. Bassoon 2
9. Horn 1
10. Horn 2
11. to 14. Violin 1 x 4
15. to 17. Violin 2 x 3
18. 19. Viola x 2
20. 21. Cello x 2
22, 23. Bass x 2

No date, but the parts are in an envelope addressed to Grainger at 7 Penbroke Villas, Kensington.
The score from which the parts were copied is in the Grainger Museum, see MG3/23-1. It is dated 1899.

MG15/2-2

2-2-1
Score of the 4 guitar parts.
3 pages. Used for engraving (1878)?
2-2-2:1 to 5
Related miscellanea:
1. 2. Parts for 1st and 4th guitars.
3. Cover page only of 2nd guitar.
4. 2 sides of a single sheet of sketch jottings for guitar parts, dated 19.5.11.
5. Trombone 2 part.
2-2-3
5 sheets listing the performers for the vocal parts of Father and Daughter, At Twilight and The Sea-Wife. The first two works were given at the Balfour Gardiner Choral and Orchestral Concerts in 1912-13, and some names tally with those given on the programmes for these concerts. The list for The Sea-Wife is not complete.

2-2-4:1 to 4 Envelope of material relating to Percy Grainger’s English translation of the text, including a letter from Mrs. Alma Harrison, dated September 4 (no year-1912?), advising on improvements to the translation.

MG15/2-3:1 to 15 THE HUNTER IN HIS CAREER
Duplicate string parts in various hands.
1. Flute
2. Oboes
3. Eb Clarinet
4. 5. Bb Clarinet 1 x 2
6. Bb Clarinet 2
7. Bb Clarinet 3
8. Bass Clarinet
9. Alto Saxophone
10. Bassoon
11. Horns in F 1 & 2
12. Horns in F 3 & 4
13. to 15. Bb Cornet 1, 2, 3
16. Trombone 1
17. Trombone 2
18. Bass Trombone
19. Euphoniums 1 & 2
20. Eb Bass
21. BBb Bass
22. String Bass
23. Bass Drum & Cymbals
The score from which these parts were copied, MG3/48-1, is dated July 1905.
A performance of the work was given at Street, in Somerset, in the latter part of 1906. These the parts used at that performance?

MG15/2-6:1 to 4 LORD MAXWELL’S GOODNIGHT
Set of string parts in Percy Grainger’s hand labelled “original key” (F major).
1. Fiddle
2. Middle fiddle
3. 1st Bass fiddle
4. 2nd Bass fiddle
AL No. 4 Manuscript paper, red and black ink. (The musical content and key are the same as the 1957 dieline parts, see MG7/13.)

MG15/2-7:1 to 23 LORD MAXWELL’S GOODNIGHT
Duplicate string parts, not in Percy Grainger’s hand.
The layout of the parts is not the same as that of 2-6-1
above. Is this then a special setting for string orchestra?
1. 1st desk Violin I — 2 soli
2. to 6. Violin I x 5
7. to 11. Violin 2 x 5
12. to 15. Viola x 4
16. to 19. Cello x 4
20. to 22. Double Bass x 3
23. Note to the copyist.

MG15/2-8:1 to 5

RANDOM ROUND
for 5 or 6 pianists at two pianos.
Poor quality photostat positive copies of parts for 5 pianists, with ms. retouchings where the copy is bad.

MG15/2-9:1 to 5

(LA SCANDINAVIE)
Material relating to what later became La Scandinavie, suite on Scandinavian folksongs and dances, for cello and piano.
1. Finale (on Norwegian Dance-Tunes) (later Air et Finale sur des Danse Norvégiennes, Nr. V of the suite).
   This the fiddle sheet. 3 pages, 12-stave ms. paper. No date.
2. Vermland (A Song of Vermland) (later Vermelandsvisa, Nr. 11 of the suite) and Finale.
   Fiddle sheet. 6 pages, 12-stave ms. paper. No date. (Together with Finale).
3. Polska
   (later Polska Norvégienne, Nr. III of the suite).
   This the cello and piano score. 4 pages in Percy Grainger’s hand. Dated April 28-29, 1902.
   — together with Norwegian Folksong (later Air et Finale sur des Danses Norvégiennes, Nr. V of the suite).
   Cello and piano score. 8½ pages. Dated March 16-21, 1902.
   — and together with Vermelandsvisa (Swedish) (later Nr. 11 of the suite)
   Cello and piano score. 2 pages. Dated March 23, 1902.
4. Der er et yndigt hand (Danish) (later Mélodie Danoise, Nr. IV of the suite).
   Cello and piano score. 2 pages (single sheet). Dated April 27-28, 1902.
5. Norsk Trolldansk (Demon’s Dance, Norwegian) (later the “Finale” part of Air et Finale sur des Danse Norvégiennes, Nr. V of the suite).
   Sketch score for cello and piano. Dated March 16, 1902.

MG15/2-10

TO A NORDIC PRINCESS
“1st sketches and trials” for 4 strings and harmonium.
Written out Santa Fe train No. 9, March 28, 1927.”

2-10-1

Sketch score.
Verso: Slow movement “Warriors” Room music work.

Sound trials tried out Tacoma, Washington, Spring 1927.
Three versions marked "C", "D", "E".
2 double staves and a single stave insert.

2-10-2:1 to 5 Parts for strings and harmonium.
(To a Nordic Princess)
"Tried Los Angeles, Spring 1927
Spokane, Spring 1927
Frankfurt a/M. October 1927."

2-10-3:1,2 2 sheets of pencil sketches dated
2. Sketched Tacoma (or earlier) Spring 1927, written out January 28, 1928.

2-10-4:1,2 2 sides of harmonium part.
See also the 10-page "1st sketch for string 4-some and reed organ", dated January 1928, MG3/93-6.

MG15/2-11 WALKING TUNE
2-11-1 Mustel organ part to be added to wind 5-some (to be published as an extra part to ...)
"Worked out at Balfour's house (Penbr) early summer 1914. Written down 31a Kings Rd, July 24, 1914."
2 pages, AL manuscript music paper No. 14, 20-stave.


2-11-3:1 to 9 Some wind parts labelled "A" and "B". Dated August 23, 1918. (A sound trial?)
Bars 1-10 only.
1. Flute
2. Bass Oboe
3. Eb Clarinet
4. Bb Clarinet
5. Soprano Saxophone
6. Tenor Saxophone
7. Bass Saxophone
8. Bassoon
9. 1st Horn in F

MG15/2-12:1,2 HERMUNDUR ILLI
Parts for two pianos.
Dated London 4.4.11; Zutphen 12.4.11.
Each part a single side of a single sheet.

2-12:3 In the same envelope, a sketch for Zanzibar Boat-Song "in its modernised version as part of 'Percussion Suite', using piano strings hit with marimba mallets (soft and leathern combination), celesta, steel marimba, piano, wooden marimba, also horn and cello, piano, harp, etc."
Single side, Carl Fischer No. 6, 10-stave paper.

MG15/2-13:1 to 3 MARCH
("The Gumsuckers" March)
for four players at two pianos.
1. 1st piano, Top, & Glockenspiel
2. 2nd Piano, Top
3. 2nd Piano, Bottom (incomplete)
No date.
MG15/3.

SOUND TRIALS

MG15/3-1

CHILDREN’S MARCH
June 25, 1918
(7 trials)

3-1-1
Sketch score.

3-1-2
Parts:
1. Piccolo
2. Flute
3. Oboes 1 & 2
4. Bass Oboe
5. Eb Clarinet
6. to 8. Bb Clarinet 1, 2, 3
9. Alto Clarinet
10. Bass Clarinet
11. Soprano Saxophone
12. Alto Saxophone
13. Tenor Saxophone
14. Baritone Saxophone
15. Bass Saxophone
16. Bassoon
17. to 19. Trumpets 1, 2, 3 & 4
20. Horns 1 & 2
21. Horns 3 & 4
22. Trombones 1 & 2
23. Trombone 3
24. Eb Bass
25. BBb Bass
26. Baritone
27. Sketch
28. List of parts

MG15/3-2

CHILDREN’S MARCH
“voices and reeds. 2nd theme”
August 4, 1918.

3-2:1 to 15
Parts:
1. Voices: Tenors
2. Voices: Basses
3. Oboe
4. Eb Clarinet
5. Solo Bb Clarinet
6. to 8. Bb Clarinet 1, 2, 3
9. Alto Clarinet
10. Bass Clarinet
11. Bassoon
12. Soprano Saxophone
13. Alto Saxophone
14. Eb Horn
15. List of parts and notes on alternatives “D” and “E”

MG15/3-3

CHILDREN’S MARCH
October 8, 1918.
An envelope of chopped-up fragments.

MG15/3-4

COLONIAL SONG
3-bar trial, October 24, 1918.
“Perfect.”

3-4:1 to 16
Parts: (one line only)
1. Flutes

314
2. Oboes
3. to 6. Clarinet 1, 2, 3, 4
7. Alto Clarinet
8. Bass Clarinet
9. Bassoons
10. Soprano Saxophone
11. Alto Saxophone
12. Tenor Saxophone
13. Baritone Saxophone
14. Horns 1 & 2
15. Horns 3 & 4
16. Contrabass Sarrusophone

MG15/3-5

HILL-SONG
October 20, 1918.

3-5-1:1 to 20
Parts: (segment only)
1. Organ
2. Piccolo
3. Flute 1
4. Flute 2
5. Oboes
6. Bass Oboe
7. Eb Clarinet
8. Bb Clarinet 1
9. Bb Clarinet 2
10. Bb Clarinet 3
11. Alto Clarinet
12. Bass Clarinet
13. Soprano Saxophone
14. Alto Saxophone
15. Tenor Saxophone
16. Baritone Saxophone
17. Trumpet 1
18. Trumpets 2 & 3
19. Horns 1 & 2
20. Horns 3 & 4

3-5-2:1 to 7
Snippets written for
1. Piccolo
2. Bass Oboe
3, 4. Eb Clarinet x 2
5. Bb Clarinet
6. Alto Clarinet
7. List of parts

3-5-3
Pencil sketch ("The Gumsuckers" March?).

MG15/3-6
"To be used in THE POWER OF ROME AND THE CHRISTIAN HEART."
Trials dated December 16 and 20, 1918.
A 3-bar phrase with 5 alternate scorings.

3-6-1
Sketch score.

3-6-2:1 to 16
Parts:
1. Flutes
2. Oboes
3. Eb Clarinet
4. Bb Clarinet 1
5. Bb Clarinet 2
6. Bb Clarinet 3
7. Alto Clarinet
8. Bass Clarinet
9. Bassoons

315
10. Sarrusophone
11. Soprano Saxophone
12. Alto Saxophone
13. Tenor Saxophone
14. Baritone Saxophone
15. Bass Saxophone
16. Basses

MG15/3-7

Untitled trial
with *The Power of Rome* material, 3-6 above.

3-7-1
Short score, dated December 14, 1918.

3-7-2:1 to 7
Parts:
1. Horns 1 & 2
2. Horns 3 & 4
3. Trumpets 1 & 2
4. Trumpets 3 & 4
5. Trombones 1 & 2
6. Trombone 3
7. Baritone

MG15/3-8

RANDOM ROUND

September 21, 1918.
“309 W 92” on envelope.
“W.C. White, Leopold, P. Grainger.”

3-8:1 to 5
Parts:
1. Soprano Saxophone A
2. Soprano Saxophone B & C
3. Unlabelled part for A
4. Unlabelled part for B & C
5. Victor Herbert “The Finest” and unlabelled part for
   *Random Round* A.

MG15/3-9

TIGER, TIGER

“Sound Trial 1918”

3-9-1
Vocal score.
c.1912, Schott & Co., London. 4 pages.
A very early edition — the earliest we have.

3-9-2:1 to 6
Parts:
1. Baritone Solo
2. Trombone I solo
3. Trombone 2
4. Trombone 3
5. Bb Trumpets 1 & 2
6. Bass

MG15/3-10

WALKING TUNE

August 23, 1918.

3-10:1 to 3
Parts:
1. Oboe
2. Alto Clarinet
3. Bass Clarinet

See also MG15/2-11-3:1 to 9 above: parts for a sound
trial of bars 1 to 10?
Also dated August 23, 1918.
(Not stored by Grainger with the other Sound Trial
material, but very likely related to it.)

Slow movement “WARRIORS”
Room-music work.
Sound trials, Spring 1927.
See MG15/2-10-1 above.

MG15/4.

SKETCHES

AWAY IN THE LANDS OF THE JAPANESE
See envelope of "Sketches to Finished Compos."
MG15/4-17-1.

BOLD WILLIAM TAYLOR
Sketch for setting for voice and piano.
6 pages, 12-stave ms. paper, no imprint.
Dated "Written out 8.8.08, S.S. Orontes."
In an envelope labelled "See tour sketchbook in E.D. wrapper".

THE BRIDE’S TRAGEDY
See envelope of "Sketches to Finished Compos."
MG15/4-17-2.

DOLLAR AND A HALF A DAY
See envelope of "Sketches to Finished Compos."
MG15/4-17-3.

MG15/4-2:1 to 14

ENGLISH DANCE
An envelope of sketches labelled "(revised version)".
1. 4 pages, pencil and ink jottings, 30-31.12.07.
   (amendment, Colombo Harbor, 31.8.08).
2. 2 sides, ink jottings, undated.
3. "English Dance sketch". 2.10.06, verso 6.10.06.
4. 4 page ink sketch, undated.
5. 4 page pencil sketch, undated.
7. Scoring sketch, 4 pages. 23-24.11.07.
8. 3 sides of sketches, 26-27.11.07.
9. Hektograph master of pages 1 to 4 of the full score for orchestra (no organ).
The back of page 3 gives detailed datings for the composition of particular bars.
Top and bottom halves of each page on separate sheets: 8 sheets in all.
10. 4 sides of a scoring sketch, ink and pencil, undated.
    7 pages. 7.4.06.
12. Slip of paper giving date of commencement of scoring: "begun scoring on boat, 19.8.08."
13. Fragment "p.3".
14. "English Dance — 2nd version". Parts for three players at two pianos dated 10.4.06.

HILL-SONG
See envelope of "Sketches to Finished Compos."
MG15/4-17-4.

IN DAHOMEY
See envelope of "Sketches to Finished Compos."
MG15/4-17-5.

MG15/4-3
4-3-1:1,2

IRISH TUNE FROM COUNTY DERRY
Sketch score for 1st, 2nd and last verses of a setting for women’s chorus, wind instruments and reed organ.
4 pages.
   Verso: 2nd ½ of last verse, about May 18-19, 1920.
   Verso: 1st ½ of last verse, about May 18-19, 1920.

4-3-2:7 to 7
Set of parts for the above setting. May, 1920.
(Versions A & B)
1. Sopranos
2. Contraltos
3. Reed organ
4. Alto Clarionet (both)
5. Bass Clarionet (both)
6. Baritone (A)
7. Baritone (B?)
8. Eb Contra Sarrusophone (A)
9. Eb Contra Sarrusophone (B)
10. Tenor Saxophone (both)
11. List of instrumental combinations for various performing situations.

4-3-3
Privately engraved (?) vocal score for the above setting. 4 pages.

THE LOST LADY FOUND
See envelope of “Sketches to Finished Compos.”
MG15/4-17-6.

MG15/4-4
MANDEN OG KONEN
(Husband and Wife)
Sketch for setting for contralto and bass voices, 2 guitars and piano.
4 pages. No date.

MG15/4-5:1 to 11
MARCHING SONG OF DEMOCRACY
An envelope labelled “All sketches (early versions too).”
1. Sketches for a Marching Song, for men’s and boy’s voices and whistlers.
   2 versions, A and B.
   Version A: 1 page. Dated May 1, 1901 and September 12 and 16, 1902.
   Version B: 6 pages numbered consecutively. Dated May to June, 1901.
   Also in this book a sketch for Charging Irishry dated April 4, May 8 (1901 or 1902?) and a transcription of “Wach’auf” from Die Meistersinger for five celli.
   Double leaf loosely inserted. All in a grey paper cover with title on front.

2. “Sketch for end of Marching Song”
   To follow upon second Frankfort bit.
   7 pages of 2-stave sketch.
   Dated: p.1: Albury, N.S.W. 22.12.08,
   p.7: Wagga Wagga, 22.12.08.
   “Yuletide gift for mother, for whom is to be the whole work when done.” “With very fond love.” Detailed datings for this sketch are given on page 7: on tour in Victoria, 14-22.12.08

3. Enclosed in 4-5:2, a “partwriting sketch for end of

Marching Song. 3 pages.
"Sketch-scored, Albury N.S.W. 20.12.08."
Inside, a related double leaf of pencil and ink sketches.

4. A Song of Democracy or Democratic Chants No. 1 or Songs of Democracy-No. 1
(formerly Marching Song) "for chorus, orchestra (& organ?)".
7-page sketch score. Birthday gift to Mother, 3.7.1915.
"Can it be given out-of-doors to the rhythm of trampling feet?"

5. Single page of score, "p.11" and "p.12".
Dated: "scored 8.7.15. N.Y. City and 10.7.15 Wave Crest, L.I."
GS No. 14, 34-stave ms. paper.

6. Song of Democracy to get to Ab instead of Bb.
3 pages of pencil jottings and 1 page of ink, dated "written out N.Y.C. July 19, 1915."

7. 1st, 2nd & 3rd revise.
The 3rd revise is dated "scored April 1, 1916", and related pages are dated March 3, 1916.
14 pages in all, ink and pencil jottings, 12-stave ms. paper.

8. 11 pages (numbered consecutively) of pencil scoring jottings. No date.
GS No. 2, 12-stave ms. paper.

9. 10. Notes for Foreword and Title Page. No date, but the title page has a note "Copyright . . . , 1916".
13 sheets.

11. Sketch of organ point for end of Marching Song.
Dated 15-17.2.08. Scrap of paper found loose with the Granville Music Books.

MG15/4-6

MARY THOMSON
Setting of verse 10 (?) for 4-part unaccompanied mixed chorus.
Single side dated Wittersham, Kent, 22.8.09.
12-stave ms. paper, no imprint.
Verso: an unlabelled sketch dated 16.5.10.

MG15/4-7:1 to 3

THE MERRY WEDDING
Notes for the Foreword and Title; text; a sheet of music sketches. No date.

MOCK MORRIS
See envelope of: "Sketches to Finished Compos." MG15/4-17-7.

MG15/4-8

THE POWER OF ROME AND THE CHRISTIAN HEART
"Slow Movement Sketch"
4-8-1:1 to 5
Parts for "Version I (scoring of March 16, 1919)"
1. Flute
2. Eb Clarinet
3. Bb Clarinet
4. Bass Clarinet
5. Alto Saxophone

4-8-2:1 to 4
Parts for “Version II (scoring of June 11, 1919)”:  
1. Flute
2. Soprano Saxophone
3. Bass Clarinet
4. Baritone

4-8-2:5
Harmonium part, both versions.

MG15/4-9
THE POWER OF ROME AND THE CHRISTIAN HEART
Sketch for near end of work.
Single side, pencil sketch.
Dated October 8, 1923.

MG15/4-10:1,2
PRITTELING, PRATTELING, PRETTY POLL PARROT
Sketch, unfinished, for 2 pianos, 4 hands (?)  
1. 2 pages, no date — Piano II part.
2. Enclosed, single leaf — Piano I part?

MG15/4-11
THE RUNNING OF SHINDAND
for 5-part unaccompanied men’s chorus.
Single side “composed August 4, 1901.
Rescored 1922. Tried thru with Wpm choir, Minneapols, March 16, 1922.”  
Verso: single horn chord for Irish Tune and for Father and Daughter.
For other material relating to the 1922 Trials with the Winnipeg Choir, see MG3/100-7.

SHALLOW BROWN
See envelope of “Sketches to Finished Compos.”
MG15/4-17-8.

SHEPHERD’S HEY
See envelope of “Sketches to Finished Compos.”
MG15/4-17-9.

SOLDIER, SOLDIER
See envelope of “Sketches to Finished Compos.”
MG15/4-17-10.

MG15/4-12:1 to 9
SPOON RIVER
1. Copy of fiddle tune called “Spoon River” sent to
Percy Grainger by Edgar Lee Masters, March 6, 1919.
2. to 8. Related correspondence (incomplete).

MG15/4-13
THE SPRIG OF THYME
“Rough indication of tune (as sung by Mr. Taylor) to be sung to my setting of same. The accompaniment is not
yet written down, but it is recorded on Duo-Art roll (February 1918).

Pencil sketch of tune and explanatory note.
2 sides. No date (1918?)

MG15/4-14

TO A NORDIC PRINCESS
1st sketch for Foreword.

MG15/4-15:1 to 4

TRIBUTE TO FOSTER
An envelope of sketches:
1. 3 pages of pencil jottings, 15-16.10.13.
2. 2 Chorus parts, undated.
3. 3 pages, dated 26.8.15.

MG15/4-16:1 to 4

THE WARRIORS
2. to 4. 3 sheets of music sketches. Item 2 is dated 22 March, 1913.

ZANZIBAR BOAT-SONG
Sketch for "modernised version as part of 'Percussion Suite'", dated Dec. 10, 1914, see MG15/2-12:3.

MG15/4-17

Envelope labelled "Sketches to Finished Compos."

4-17-1:1 to 3

AWAY IN THE LANDS OF THE JAPANESE
"old Frankfurt sketches carried forward" for mixed chorus.
1., 2. Two double sheets of sketches:
1. Dated 25.12.08, early 08., 1, 2-5.1.09 (bars 10 to 15 sketched as part of "We were Dreamers"). Detailed datings are given.
3. Enclosed a sketch of the text for At Twilight.

4-17-2:1,2

THE BRIDE'S TRAGEDY
1. Sketch "Composed for mother's birthday 3.7.08." Universal Music Manuscript Book No. 95, cover only. 15 pages loose inside. The last page is a later sketch, dated 13.7.08.
2. Enclosed a 1-stave sketch of a harmonic sequence.

4-17-3

DOLLAR AND A HALF A DAY
Sketch for "2nd verse?"
4 pages, ink and pencil. Dated 19.1.08 through January to 23.1.08, on tour.

4-17-4:1,2

HILL-SONG
1. Partwriting sketch.
10 pages. Dated 8.8.07, Svinklov. Detailed datings for particular passages are given on page 3: from 1901 through 1907.
2. Single sheet. Unlabelled, but datings are as for 1. and it was found together with 1.

4-17-5

IN DAHOMEY
6 sides of sketches.
"Prompted by Williams & Walker Co. performance . . . summer '03. Written down on tour, Australia, NZ, 1.3.09, 5.5.09. Finished Colombo Harbor."
4-17-6  THE LOST LADY FOUND
Single side of pencil jottings.
No date.

4-17-7  MOCK MORRIS
4 sides of sketches, pencil and ink, for the setting for 6 strings.
No date.

4-17-8  SHALLOW BROWN
Sketch fragment.
(Verso: a fragment of Green Bushes)

4-17-9  SHEPHERD'S HEY
Sketch for strings, 'flute', clarinet, horn, 1 concertina (and one cornet at will).
Double leaf. No date.

4-17-10:1,2  SOLDIER, SOLDIER
1. Setting for mixed voices.
Pencil sketch. 2 sides.
Dated at Trolldhaugen 2.8.07 and on tour 7.11.07 and 5.11.07.
2. Sketch, Trolldhaugen 2.8.07.
A fair copy of the previous sketch? for women's single voice and 4-part men's voices accompanying.
Verso: a note "Here you have my latest compo. In great haste and love Perks." To Rose? The sketch is folded as if it has been in an envelope.

4-17-11:1,2  Unlabelled sketches in "Finished Compos." envelope:
1. ½ sheet of pencil jottings. Undated.
2. 4 sides of a scoring sketch. Undated.

MG15/4-18:1 to 8  An envelope of untitled sketches.
Percy Grainger notes on the inside wrapper: "Odd sketches (collected New York, summer 1917)."
1. Sketch for setting for 4-part men's chorus, the text beginning "O fare you well". Single side of a single sheet. No date.
2. Thomas Cook travel timetable, February 24, 1914, with a music sketch dated March 1, 1914, verso.
3. An envelope addressed to "Mrs. Grainger", postmarked December 15, 1914, with a music jotting on the back.
6. Chorus "At a solemn musick", with comments. Dated April 9, 1917. N.Y.C.: "Do not get it chordy. Work away from the piano, except for trying out, and begin all ideas in the imagination as far as possible."
8. Wrapper. On the front is a single phrase of music.

MG15/4-19:1 to 3  An envelope of unlabelled sketches done on Swedish train, 10.2.10.

1. 2. Pencil sketches.
3. Enclosed, a clipping from a German newspaper with a music sketch in the margin.

MG15/4-20:1 to 3
Loose unlabelled sketches:
2. Single sheet of scoring notes.
3. An envelope with a phrase of music noted on it.

4-20:4
Danse Bohémienne, fragment for strings, copied by "Fraulein Victoire Lyon?"

MG15/4-21:1 to 5
Pieces played on to Duo-Art Rolls, February 23, 1918.
1. List of titles recorded.
2. Pencil draft of 1.
   (selected passages only).

MG15/4-22 to 4-26
MUSIC BOOKS

MG15/4-22
GRANVILLE MUSIC BOOK
Contents (identified sketches):
Hermundur illi, sketch for fiddle, 2 voices, 2 guitars. 2 pages. April 12-14, 1911.
Hermundur illi, sketch for chorus setting. 3.1.05.
Anchor Song refrain, single stave only. 25.3.05.
English Dance, 4 staves. 16.11.04.
Ford o' Kabul River, ½ page, 9.2.10
The Fall of the Stone, ½ page.
Plus some unlabelled jottings.

MG15/4-23
GRANVILLE MUSIC BOOK
Contains setting of The Fall of the Stone for mixed chorus, bass fiddles, double basses, horns and reeds. 6½ pages.
Dated 1904.

MG15/4-24
UNIVERSAL MANUSCRIPT MUSIC BOOK No. 95
Contains 25 pages of a pencil scoring draft for March, plus 19 pages of scoring sketches for The Warriors. No date.

MG15/4-25
IMPROVED MANUSCRIPT MUSIC BOOK
Contains Heavenly Night, a melody copied in a youthful hand — Percy Grainger’s? — plus a scale.
Otherwise empty.

MG15/4-26
MUZIEKBOEKJE No. 254
Contains: Music hall tune, a melody line and piano accompaniment. "Composed late 1911 or early 1912 just before motoring to Hill." Written down Slettestrand, 27.8.1912. 4 pages.
Plus 4 pages of an unlabelled, undated sketch.

MG15/5.
FOLIO MISCELLANY
An Upright Music Folio containing a miscellany of items, put together by Percy Grainger. Since for the most part the items are only parts or fragments of larger
items or groups, they are left together as they were found.

**MG15/5-1-1:1 to 17**

**ENGLISH DANCE**

1. Small flute
2. Flute 1
3. Flute 2
4. Oboe 1
5. Oboe 2
6. English Horn
7. Eb Clarinet
8. Ab Clarinet 1
9. Ab Clarinet 2
10. Bb Clarinet 3
11. Bass Clarinet
12. Bassoon 1
13. Bassoon 2
14. Contra fagotto
15. Horns 1 & 2
16. List of parts returned
17. Sketch for Harp part in Percy Grainger's hand

**5-1-2**

**ENGLISH DANCE**
Various notes on the piece, its composition, scoring changes made.

**MG15/5-2:1 to 3**

**FATHER AND DAUGHTER**
Pages of 1st, 3rd and 4th Guitars.
See also MG15/2-2-1 and 2-2-2 above.

**MG15/5-3:1 to 3**

**GREEN BUSHES**
1. Cello part.
2. Double Bass part (hektograph print).
3. 4½ pages of Foreword notes.

**MG15/5-4**
Sheet of "Hill-Song parts — details".
2 sides.

**MG15/5-5:1,2**

**MOCK MORRIS**
Undated jottings:
1. Single side, on the back of a Violin 2 part for something else.
2. 4-page pencil sketch — version for piano solo?

**MG15/5-6**

**MY ROBIN IS TO THE GREENWOOD GONE**
6 pages of pencil sketches.
Dated 10.3.1912.

**MG15/5-7:1,2**

**SCOTCH STRATHSPEY AND REEL**
1. Concertina sketches. 3 pages.
2. Notes for Foreword.

**MG15/5-8:1 to 3**

**THE SEA-WIFE**
for mixed chorus and brass band.
1. Pages 1-2 of the full score (incomplete). The chorus and piano parts are in Rose Grainger's hand. The brass parts are partly filled in. No date (1905?).
2. Hektograph master of 4 pages only of the chorus
and piano score. No date (1905?).

3. Print of item 2 (front and back of a single leaf).

MG15/5-9

SHEPHERD'S HEY
Baritone English Concertina part in Percy Grainger's hand.

MG15/5-10-1

Unlabelled sheet of jottings.

5-10-2

A folder of chopped-up parts for a piece with the same beginning as 5-10-1, and as MG15/4-17-11:2 above.

MG15/5-11

RANDOM ROUND
High tenor part: 2 lines only.

MG15/5-12:1 to 10

Unlabelled sketch fragments.
1. 3 double leaves of pencil sketches. 8 pages are numbered consecutively.
2. 2 sides of a single sheet of a piano piece.
3. Pencil sketch — a page from an 8vo size music book?
4. Pencil sketch, ½ page.
5. Pencil sketch, ½ page.
7. Scoring sketch in purple pencil.
8. to 10. Scraps of manuscript paper.

MG15/5-13:1 to 7

Non-musical material.
1. Instructions to printer re. Clog Dance score.
2. List of parts missing from corrected copies for Schott.
3. List of works "To publish soon".
4. List of compositions by genre.
5. List of guitar players — for Father and Daughter?
7. List of corrections for an unlabelled piece.

MG15/6.

ARRANGEMENTS OF OTHER COMPOSERS' MUSIC

MG15/6-1

(ANON.) SEKAR GADUNG
Javanese Ensemble (Slendro Scale) roughly noted down from the gramophone record "Musik des Orients, No. 9" by Norman Voelaker and Percy Grainger, 1932-33.
Arranged for 2 voices, piccolo or harmonium, xylophone, wooden marimba, metal marimba (2 players) staff bells (or tubular chimes) by Percy Grainger.

6-1-1

Photostat positive of score, not in Percy Grainger's hand.
5 pages. G. Schirmer style No. 3 — 14-stave ms. paper.

6-1-2:1 to 6

Parts:
1. Voices (ms. in Percy Grainger's hand) dated July 23, 1933.
2. Piccolo or harmonium (Photostat positive, not Percy Grainger's hand).
3. Xylophone
4. Wooden, Marimba
5. Metal Marimba
6. Staff bells
(3. to 6. are photostat positives of Percy Grainger's manuscript, with some manuscript corrections.)

**MG15/6-2:1 to 4**  
**BACH, J. S. : O PRAISE THE LORD ALL YE HEATHENS**

**MG15/6-3:1 to 6**  
**BRADE, William : ALLEMANDE (5 Parts)**
transcribed for modern stringed instruments by Percy Grainger from the score in Schering's *Musikgeschichte in Beispielen*.
Set of ms. string parts, not in Percy Grainger's hand. No date.
1. Violin I
2. Violin II
3. Violin III (subs. for Viola I)
4. Viola
5. Viola II
6. Cellos I & II

**MG15/6-4:1 to 4**  
**DES PRES, Josquin : A L'HEURE QUE JE VOUS**
transcribed for modern stringed instruments by Percy Grainger from the score in Schering's *Musikgeschichte in Beispielen*.
Set of ms. string parts, not in Percy Grainger's hand, but in the same hand as 6-3 above. No date.
1. Violin I
2. Violin II
3. Viola
4. Cello

**MG15/6-5:1 to 3**  
**DES PRES, Josquin : LA BERNARDINA**
Canzone for 3 instruments transcribed for modern strings by Percy Grainger, from the score in Schering's *Musikgeschichte in Beispielen*.
Set of ms. string parts, not in Percy Grainger's hand, but in the same hand as 6-3 and 6-4 above.
1. Violin
2. Viola
3. Cello

**MG15/6-6:1,2**  
**JAPPART, Jean : NENCIOZZA MIA**
transcribed for two violas and two cellos by Percy Grainger from the score in Schering's *Musikgeschichte in Beispielen*.
Set of ms. string parts in Percy Grainger's hand dated Melbourne, December 19, 1934.
1. Violas I & II
2. Cellos I & II

**MG15/6-7**  
**MACHAUT, Guillaume de : BALLADE No. 17**
See also MG12/2-5.

6-7-2:1 to 7
Set of parts for strings, not dated:
Roneoed score cut up and pasted on blank sheets:
1. Violin IV (Part C — same as Viola I)
2. Violin VI (Part B — same as Viola III)
ms., not Percy Grainger’s hand:
3. Viola
ms., Percy Grainger’s hand:
4. Viola I
5. Viola II
6. Cello I
7. Cello II

MG15/6-8:1 to 5
PISADOR, Diego: PASÉABASE THE MOORISH KING
Arranged for voice and lute or three plucked strings, piano ad. lib., by Percy Grainger.
Set of ms. parts, not in Percy Grainger’s hand.
1. Piano
2. Voice
3. Violin
4. Viola
5. Cello

MG15/6-9
BYRD, William: PAVAN AND GALLIARD
arranged and edited for strings by E. H. Fellowes.
6-9-1 Published full score.
Stainer & Bell, London: S & B 4233 [c.1931].
6-9-2:1 to 7 Published set of string parts.
Stainer & Bell, London: S & B 4234.
1. Violin I
2. Violin II
3. Violin III
4. Viola
5. Cello I
6. Cello II
7. Double Bass

MG15/7.
“BLIND-EYE SCORES”
“Very large hand-written scores to conduct from.”
Outsize sheets of blank paper ruled up with music staves (or outsize music paper), on to which the music is written (or painted?) with felt pen in different colours. The whole is bound into a cover by Percy Grainger.

MG15/7-1
Original music by Percy Aldridge Grainger
7-1-1 ENGLISH WALTZ
Summary of main musical events only.
A single side.
7-1-2 HILL-SONG II
Lead-line cue score — a rhythmic summary.
No staves. 11 pages. No date.
Stitched into a manila cover.
7-1-3 LADS O’WAMPHRAY MARCH
4 pages (one double sheet). No staves.
No date.
7-1-4 Two Movements from Lincolnshire Posy: RUFFORD

327
Percy Grainger Music Collection Part 1: Music by Percy Aldridge Grainger

PARK POACHERS and LORD MELBOURNE
Lead-line cue score, no staves.
10 pages and 6 pages respectively.
Rufford Park Poachers is dated Train, Mar. 19, 1942.
Lord Melbourne has no date.
Stitched into a manila cover.

7-1-5

LORD MELBOURNE
2 sides of a single sheet.

7-1-6

THE POWER OF ROME AND THE CHRISTIAN HEART
Lead-line cue score on blank sheets (no staves).
12 pages stitched into a brown cover.
No date.

MG15/7-2

Arrangements of other composers' music

7-2-1

CABEZON, Antonio de: PRELUDE (IN THE DORIAN MODE) FOR BAND
Lead-line cue sheet. No staves.
6 pages. No date.

7-2-2

DUNSTABLE, John: VENI SANCTE SPIRITUS for orchestra.
Complete compressed score: Woodwind in green;
Brass in red; Strings in black; Composite bass in yellow.
22 pages. Dated May 2 to May 12, 1946 (on the road).
Bound in a cardboard cover.

7-2-3

JENKINS, John: 5-PART FANTASY
4 colours on large-stave printed music paper.
12 pages. No date. No cover.

MG15/7-3

Music by other composers.

7-3-1

ARCHER, Violet: BRITANNIA OVERTURE
Lead-line cue score on large-stave printed music paper. 31 pages. Dated April 29-30, 1946.

7-3-2

COWELL, Henry: CELTIC SUITE
Short score — rhythm and cues only, in black and red colours. Stitched into a manila cover. 9 pages. No date.

7-3-3

SCOTT, Cyril: FESTIVAL OVERTURE
Lead-line cue score, no staves.
21 pages stitched into a manila cover.
Dated July 4, 1941.

MG15/7-4

Miscellanea

7-4-1

GERSCHEFSKI, Edwin: STREAMLINE
Published full score, found with the “Blind-eye” scores.

7-4-2:1 to 8

Manuscript (not Percy Grainger’s hand) and blue-print photostat copies (of Percy Grainger’s manuscript) of some band parts for Cyril Scott’s Festival Overture.
1. Piccolo (ms. pencil)
2. Oboe (ms. pencil)
3. Bb Clarinet 1
4. Bb Clarinet 2 (Blue-print copy)

328

5. Alto Clarinet (ms. pencil)
6. Horn IV in F
7. Trumpets
8. Double Bass (Blue-print copy)

7-4-3 Untitled summary score.
4 pages. Inside a brown paper cover, fly leaves of which are also part of the score (?).

7-4-4:1 to 4
4 unidentified single sheets.
Items 2. and 3. are written on the same hotel note-paper. Item 4. is dated July 22, 1947.
See also MG3/100-1-2, “Blind-eye” score of The Fall of the Stone.

MG15/8. An Upright Music Folio labelled “CORRECTED COPIES TO BE SENT IN”

MG15/8-1 AT TWILIGHT
Choral and piano score.
Schott: 3150 [c.1913]
“Corrected copy”.

MG15/8-2 THE BRIDE’S TRAGEDY
Choral and piano score.
Schott edition [c.1914]
“Corrected copy”.

MG15/8-3: 1 to 11 COLONIAL SONG
Some parts for the version for soprano, tenor, harp and band.
1. Harps
2. Piano (Orchestral part)
3. Kettle-Drums and Cymbals
4. 3 Trumpets
5. Trombones 1 & 2
6. Trombone 3 & Tuba
7. Violin I
8. Violin II
9. Viola
10. Cello
11. Double Bass

MG15/8-4 FATHER AND DAUGHTER
Schott edition of the full score, with extensive comments on the cover layout in Percy Grainger’s hand.
Some alterations to the layout of the score are also noted.
“Corrected copy”.

MG15/8-5 I’M SEVENTEEN COME SUNDAY
Schott edition of the full score [c.1913].
Cover and 1st page of score marked for corrections.
Proof-reading marks appear throughout. “Corrected copy”.

MG15/8-6 IN A NUTSHELL SUITE
2 sides of a single sheet of manuscript “Alterations” to the four movements of the suite.

329
**MG15/8-7**

**IRISH TUNE FROM COUNTY DERRY**
- Schott edition of the version for piano solo [c.1911] "Corrected copy"
- Schott edition of the version for 5-part chorus, unaccompanied [c.1912] "Corrected copy"

**MG15/8-8**

**MARCHING TUNE**
for mixed chorus and brass band.
Vocal score. Forsyth Bros. [c.1906. P.G.] "Corrected copy"

**MG15/8-9:1 to 9**

**MOCK MORRIS**
Schott edition of the extra parts needed for the version for theatre orchestra:
1. Flute
2. Oboe
3. Clarinet
4. Bassoon
5. Horns
6. Cornets
7. Trombone
8. Kettle-Drums & Xylophone
9. Piano Conductor
Each part is labelled "Corrected Copy"

**MG15/8-10**

**MOCK MORRIS**
1st and 2nd cello part from the Schott edition. Roommusic Tit-bits Nr.1. "Corrected copy".

**MG15/8-11**

**MOLLY ON THE SHORE**
Wind and brass parts from the Schott edition for full orchestra or theatre orchestra (for playing with the Pianola arrangement). [c.1911, 1914, Schott]
1. Oboes
2. Clarinets
3. Bassoons
4. Horns 1 & 2
5. Horns 3 & 4
6. Trumpets 1 & 2
7. Trombones 1 & 2
8. Trombone 3 & Tuba
Each part is labelled "Corrected".

**MG15/8-12**

**SHEPHERD'S HEY**
Schott edition for piano solo. [c.1911] "Corrected copy"

**MG15/8-13:1 to 4**

**STANFORD-GRAINGER : FOUR IRISH DANCES**
J. Fischer & Bro., New York, each of the four movements separately. "Corrections".

**MG15/9**
An Upright Music Folio labelled "DEFECTIVE COPIES"

**MG15/9-1**

**FATHER AND DAUGHTER**
Schott edition of the chorus and piano score. 3 copies, 2 of which have had sections cut out (for a paste-up score?)

MG15/9-2  MOCK MORRIS
Incomplete copy of the Schott edition of the version for piano solo.

MG15/9-3  SHEPHERD'S HEY
Schott edition of the full score of the version for full band. "Defect".
(pp.5 to 20 only.)

MG15/10.
An Upright Music Folio labelled "WORKING COPIES"

MG15/10-1:1 to 5  COLONIAL SONG
Set of parts for a version for 2 voices, 4 strings and piano.
1. Proof copy of the piano part of the Schott edition of the version for 3-some.

MG15/10-2  COLONIAL SONG with SHEPHERD'S HEY
(both sets of parts in the same envelope)

10-2-1:1,2  Manuscript string parts for a version of Colonial Song for two voices, fiddle, cello and piano, in Percy Grainger's hand. The cello part is dated May 17, 1913.

10-2-2:1,2  Manuscript string parts for a version of Shepherd's Hey for 3-some, in Percy Grainger's hand. Both parts are dated May 17, 1913.

MG15/10-3:1 to 4  DIED FOR LOVE
Manuscript parts for piano and three strings of the Low version (D minor).
1. Piano ms. in Percy Grainger's hand
2. Violin
3. Viola
4. Cello
2. to 4. are in the same hand as that which copied the full score of Green Bushes, MG15/12-2 below.

MG15/10-4:1 to 4  MOCK MORRIS
Schott edition of string parts marked for a version for 4-some and piano.
1. Violin I (1st Fiddle)
2. Violin II (3rd Fiddle)
3. Viola (Middle Fiddle)
4. Bass Fiddle (2nd Bass Fiddle)

10-4:5  Schott score for 6-some, marked for version for 4-some (string parts thereof).

MG15/10-5  WILLOW, WILLOW
Manuscript Voice and Harp part.
In the same hand as the Green Bushes full score, MG15/12-2 below.

MG15/11.
An Upright Music Folio containing material relating to Percy Grainger's designs for the covers of his published works.
MG15/11-1  THE SUSSEX MUMMERS' CHRISTMAS CAROL
"First proof, Aug. 22, 1916": 26894, of the version for Cello or Violin and Piano: Piano score.

MG15/11-2  FATHER AND DAUGHTER
Instructions to the printer re. the layout of the cover, Foreword and text.

MG15/11-3  ONE MORE DAY, MY JOHN
Odd pages of a publisher's proof copy.

MG15/11-4  TRIBUTE TO FOSTER
Odd pages of a publisher's proof copy.

MG15/12  PHOTOSTAT COPIES OF MANUSCRIPT SCORES THAT ARE IN THE ELDER LIBRARY, UNIVERSITY OF ADELAIDE

MG15/12-1: 1 to 6  ENGLISH DANCE
for room-music 9-some.
Set of manuscript parts in Percy Grainger's hand.
1. Flute
2. Bb Soprano Saxophone (or Bb Clarinet)
3. Eb Alto Saxophone
4. Violin
5. Cello
6. 3 pianists at two pianos (one part)
The parts for 3 pianists at 2 pianos are complete and dated 11.6.09. The instrumental parts are incomplete (to bar 57 or bar 64 only) — and possibly from a later date. The parts for 3 pianists do not have the same layout nor detailed arrangement as the later published version for 3 pianists at 2 pianos. On the cover of the piano part is written "Wind parts for two pianos".

MG15/12-2  GREEN BUSHES
Passacaglia for smallish band (orchestra).
Full score. Begun 16.11.05. Ended 19.9.06. Manuscript copy, not in Percy Grainger's hand. The copy is not dated, but was possibly copied off Percy Grainger's hектograph short score for use in the Balfour Gardiner Choral and Orchestral Concert in 1912 at which this version of the work was performed.
80 pages, AL Manuscript Music No. 16, 22-stave ms. paper. Bound into a cardboard cover. The Foreword is in Percy Grainger's hand.

MG15/12-3  HILL-SONG NO. 1
for woodwind.
"Huddled score" — i.e. a 2-stave reduction of the full score — copied by Isobel Du Cane from the huddled score at the bottom of the original manuscript of the full score.
23 pages, plus a page giving details of different versions of the Hill-Song compositions, and the locations of the manuscripts.
Dated with the date of composition only: March 16, 1901 to September 1, 1902.
The original manuscript from which this huddled score was copied is now in the British Museum.
A photostat positive copy of the original manuscript is in the Grainger Museum, MG5/26-1.

**MG15/12-4:1.2**

**FAST HILL-SONG (HILL-SONG II)**

Mustel Organ sketch.

Parts of the two-piano dish-up with annotations for organ registration etc. noted in the Piano I part. No date for the organ annotations. (The two piano dish-up dates from 1907.)

Percy Grainger’s note: “See ‘What to do with them’ 3, page 4, and 4, page 4.”

**MG15/12-5**

**THE LOVE SONG OF HAR DYAL**

(Kipling Settings Nr. — )

for soprano voice and piano.

2 pages. 12-stave paper.

Dated with the date of composition only: September 12, 1901.

The original 1901 setting is in the Grainger Museum, MG3/102-2. It is in G minor. This setting is transposed to F minor. The F minor setting was published by Schott & Co., London, in 1923. This, then, a later copy made for the purpose of the engraving?

**MG15/12-6**

**MOLLY ON THE SHORE**

Special arrangement for the pianola by the composer.

14 pages. R.C.1. 12-stave ms. paper. No date.

At a later stage Grainger has crossed out “for pianola” on the title page and written in “setting for full orchestra”, “Rough score”. Some scoring details are noted in the piano score.

Address for return of the score after use is c/- Augeners Ltd., 18 Gt. Marlborough St., London W.

**MG15/12-7:1.2**

**MOWGLI’S SONG AGAINST PEOPLE**

Originally set for chorus and instruments. 1903.

Here dished-up for two pianos.

“Dished up for Lotta, August 1921.”

Parts for Pianos I & II. 2 pages each.

The 1st piano takes mainly the chorus part.

The 2nd piano takes mainly the instrumental parts.

[Lotta = Lotta Hough, Grainger’s pupil and friend.]

**MG15/12-8**

**THE TW A CORBIES**

for voice and seven strings.

12-8-1

Score. (G minor version)

3 pages. 18-stave ms. paper with an extra stave ruled in at the top.

Dated: "composed 25-28.2.03. Scored 24.11.09, Kings Rd. Chelsea."

The score is in a wrapper labelled “for original key and lowered version”.

12-8-2:1 to 7

Also in the wrapper with the score, a set of parts for the "original key" (G minor). Each part has the voice part on one stave, with the instrumental part on a second stave below. The voice part is not in Percy Grainger’s hand; the instrumental parts are.

1. 1st fiddle
2. 2nd fiddle
3. 1st middle fiddle
4. 2nd middle fiddle
5. 1st bass fiddle
6. 2nd bass fiddle
7. Double bass

The parts for the "lowered version", in the same two copyists' hands, are in the Grainger Museum, MG3/95-4:1 to 7.

**MG15/12-9**

**HERMUNDUR ILLI AND AS SALLY SAT A-weeping**

(later Two Musical Relics of My Mother)

arranged for four hands at two pianos.

12-9-1

2-piano score.

7 pages, BC No. 2, 12-stave ms. paper.

"Written out from Duo-Art roll on Christmas Day, December 25, 1923."

The roll was recorded by Rose and Percy Grainger for Duo-Art on February 23, 1918. Rose Grainger played the second piano part, and the score is annotated with her mannerisms as she played it.

12-9-2:1 to 4

Bits of Dorset Tune (As Sally sat a-weeping)

3. 2nd piano and sketch of two versions, A and B.
4. Sketch made in Fall, 1912, with Hermundur tune.

12-9-3:1 to 3

Hermundur illi:

2. 2nd Piano, single side — as played by mother on Duo-Art record of Feb. 23, 1918.
3. 2nd piano of 2nd part of Hermundur illi, Jan. 10, 1924.

12-9-4

Foreword explanatory note. 4 sides of notepaper from the Queens Hotel, Montreal.

12-9-5

Notice of publication of the roll from the Aeolian company.

**MG15/12-10**

**THE WIDOW'S PARTY MARCH**

for three players at two pianos.

Originally composed for brass and reed band.

"Dished up for 6 hands at 2 pianos."

Dated: Begun 16.8.05. Ended 1.1.07.

17 pages of hektograph master plates, 2-piano score, with pasted over corrections and revisions.

To the final page is attached a jotting labelled "Noted in Odd Sketches, N. York summer, 1917". (See MG15/4-18 above).

On page 1 is a note "See 'What to do with them' 11, page 15."

**MG15/12-11**

**THE WRAITH OF ODIN**

Originally composed for smallish chorus, big chorus, and orchestra, Jan. 14-Feb. 15, 1903. "Dished-up for two pianos (4 hands), January, 1922."

Two piano score. 7 pages. 12-stave ms. paper.

**MG16/12-12**

**ZANZIBAR BOAT-SONG**

for piano trio

(i.e. three pianists at one piano).
Score. 7 pages, 12-stave ms. paper.
Dated March 5, 1902 (page 1) to March 11, 1902 (page 7).
The original title of this work was "English Dance No. 5". The title was changed for publication.
Percy Grainger notes the change of title on the title-page of this manuscript and appends an explanatory note: "Later decision to call this piece 'Zanzibar Boat-Song' as it was inspired (I know not why) by Kipling's poem of that name." This note is date December 25, 1917.
Also on the title-page is a reference to 'What to do with them' 16., pages 19, 20, 21, 22, 23.

Photostat copy of a dieline print of the full score of the special Stokowski arrangement of COUNTRY GARDENS. See MG11/1-1.