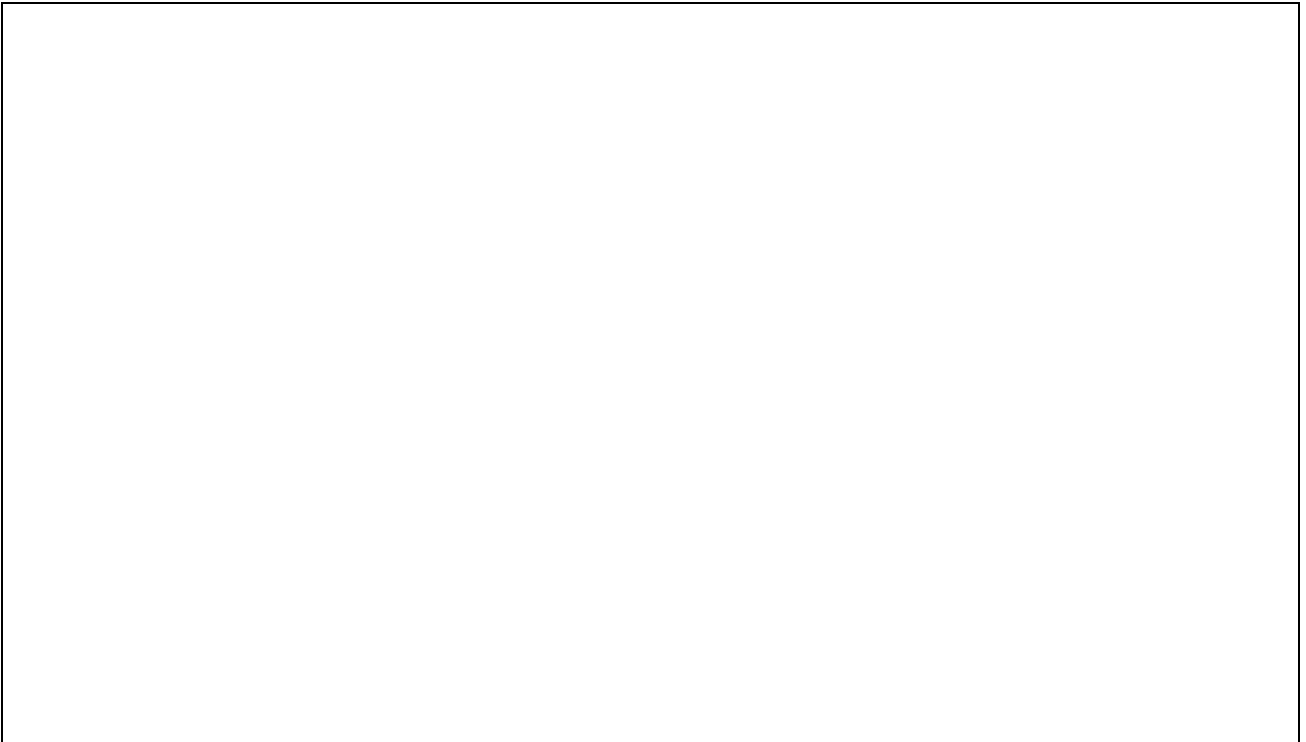




PERCY GRAINGER AND THE SEA: FROM WATER, WIND AND THE SEA EVOLVED THE SOUNDSCAPES OF PERCY GRAINGER'S MIND

EXHIBITION AND MUSIC CATALOGUE

Curated By Elinor Wrobel



Percy Grainger riding bareback on the Danish coast (late 1920s)

GRAINGER MUSEUM
THE UNIVERSITY OF MELBOURNE

“Die like a shark, fighting to the last gasp.”

Old Maori Proverb, as related by Percy Grainger.

**THIS EXHIBITION AND CATALOGUE
ARE DEDICATED TO MY ANCESTOR
SIR FRANCIS DRAKE C.1540-1596
MOTTO: “SIC PARVIS MAGNA”**

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COVER:

Percy Grainger riding horse bareback on the Danish coast, late 1920s.

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PERCY ALDRIDGE GRAINGER (1882-1961)

CHRONOLOGY

1880	FRIDAY 1ST OCTOBER	Rosa [Rose] Annie Aldridge married John Harry Grainger at St. Matthew's Church, Kensington Road, Adelaide, South Australia.
1882	SATURDAY 8TH JULY	Birth of George Percy Grainger at Brighton, Victoria.
	THURSDAY 28TH SEPTEMBER	George Percy Grainger christened at St. Andrew's Church of England, Brighton, Victoria. Registration no. 1667, by Rev. Samuel Taylor.
c.1886		Starts formal education at home.
1888		Opening of Princes Bridge, Melbourne, designed by John H. Grainger.
1888		Starts taking daily piano lessons with his mother, Rose.
1890		John H. Grainger lives apart from his family.
c.1891		Starts to study acting and painting with Thomas A. Sisley, and drawing with Frederick McCubbin.
1892		Piano lessons with Louis Pabst in Melbourne.
1894	MONDAY 9TH JULY	First public performance as a pianist, at a Risvegliato concert in the Masonic Hall, Melbourne.
1894	DECEMBER	Pabst leaves Australia for Europe and encourages Grainger to continue his music study abroad. Grainger begins study with a former Pabst pupil, Adelaide Burkitt.
1895	SATURDAY 26TH MAY	Leaves Australia with his mother, Rose, to study piano and composition at the Hoch Conservatorium, Frankfurt, Germany.
1900	6TH DECEMBER	Solo recital, Frankfurt, marks the end of his student days.
1901	MID MAY	Moves to London, with his mother, where his career as a virtuoso pianist is launched on 11th June.
1903-04		Tours Australasia with Ada Crossley and her concert party.
1904	29TH SEPTEMBER — 19TH OCTOBER	First concert tour in Denmark, with Herman Sandby. First meeting Karen Holten.
1908	MAY	Makes his first recordings with the Gramophone Company.
1908-09		Tours Australasia for the second time with Ada Crossley.
1910		First concert tours in Holland and Norway.
1911	OCTOBER	Adopts the name of Percy Aldridge Grainger, concurrently with the publication of his music by Schott & Co., London.
1912-13		H. Balfour Gardiner choral and orchestral concerts mark the beginning of Grainger's public career as a composer.
1912	15TH — 29TH AUGUST	Last holiday with Karen Holten, at Slettestrand, Jutland, Denmark.
1913	14TH NOVEMBER	Last meeting with Karen Holten before World War I, at Copenhagen Railway Station.

1914	AUGUST	Postpones or cancels engagements when war is declared.
	2ND SEPTEMBER	Percy and Rose set sail for the United States.
1914		Obtains contract with publisher, G. Schirmer, and makes his debut in New York playing the piano part of <i>Shepherd's Hey</i> .
1915		Gives recital and concerto debuts in New York. Undertakes first American tour.
1916		Collaborates in recitals with Melba in support of the Allied War Effort.
1917	13TH APRIL	Death of Grainger's father, John Harry Grainger, in Melbourne, Australia.
1917	12TH JUNE	Enlists in the U.S. Army as a bandsman.
1918	3RD JUNE	Becomes a naturalised American citizen. Expects to be sent with the Band to France, instead appointed Band-Music Instructor.
1919	7TH JANUARY	Honourably discharged from U.S. Army.
1922	30TH APRIL	Death by suicide of Rose Grainger, New York, U.S.A.
1924		Makes a private visit to the Pacific Islands and Australasia.
1926	NOVEMBER	Makes his first solo tour of Australia. First meeting with Ella Viola Ström, Swedish-born poet and painter, when he boards R.M.M.S. <i>Aorangi</i> in New Zealand en route to the U.S.A.
1928	1ST MAY	Gives wedding gift to Ella Viola Ström — the manuscript score of <i>To a Nordic Princess</i> .
1928	4TH AUGUST	Secret marriage to Ella Viola Ström.
	9TH AUGUST	Marries Ella on the stage of the Hollywood Bowl at the conclusion of his concert, the last item of the programme being <i>To a Nordic Princess</i> . Honeymoon at the Glacier National Park.
1932-33		Appointed Head, Music Department, New York University.
1933	27TH SEPTEMBER	<p>Ella and Percy depart Copenhagen aboard 4 mast bark (or barque, barquentine depending on gaff rigged sails) <i>L'avenir</i>, on a journey of 110 days before landfall in Australia.</p> <ul style="list-style-type: none">• Percy and Ella Grainger embark at Copenhagen on Tuesday 19 September 1933.• Sail on Wednesday 27 September 1933.• Disembark at Port Victoria, South Australia on 5 January 1934 at about 6 a.m.
1934-35		Tours Australasia and establishes the Music Museum and Grainger Museum in the grounds of the University of Melbourne.
1938		Visits Australia. The Grainger Museum is officially opened.
1941		Travels widely, giving many concerts for the Red Cross and troops.
1947		Performs his first piano recital in Britain since 1914.
1950		Awarded <i>National Institute of Art and Letters</i> [U.S.A.] This was the only formal award Grainger would ever accept for his accomplishments.
1950s		Works with Burnett Cross on <i>Free Music</i> . Assisted by Ella Grainger.
1953	3RD OCTOBER	Death of Karen Kellermann (née Holten).

1955-56		Visits Australia with Ella for nine months. Last visit to Australia.
1960	29TH APRIL	Gives his last public concert performance.
1961	20TH FEBRUARY	Dies at White Plains, New York, U.S.A.
	2ND MARCH	Burial in West Terrace Cemetery, Adelaide, South Australia.
1962	OCTOBER	Percy Grainger Library Society formed White Plains, New York, U.S.A. Founder Ella Grainger [1889-1979].
1963/5/7		Ella Grainger visits Australia and the Grainger Museum.
1972	19TH JANUARY	Ella Grainger marries Stewart Manville, Archivist, Percy Grainger Library Society.
1979	17TH JULY	Ella Grainger dies at White Plains, New York, U.S.A.

PERCY GRAINGER AND THE SEA: FROM WATER, WIND AND THE SEA EVOLVED THE SOUNDSCAPES OF PERCY GRAINGER'S MIND

BY ELINOR WROBEL

It may be argued by musicologists that perhaps Grainger was not a great composer – but, his music remains as a testimony to his paradoxical stature in the history of world music in the twentieth century.

In 1998, his legendary virtuosity as a pianist remains unchallenged, supported by those still living who were taught by him or those who heard his concert performances, and substantiated by the early to mid-twentieth century extant records and duo-art piano rolls.

As a folklorist, ethnomusicologist, his musical curiosity, research and fastidious notations regarding not only the folk music, but the performers, their personalities, characteristics, vocal presentation and the provenance of the songs was not restricted in his collecting by racial or geographical boundaries; but spanned the British Isles, Europe, South Pacific, Australia, Africa and America.

Grainger, the precursor of the twentieth century new age man roamed free across the international stage as a performer, composer, educationalist, linguist, artist, writer, archivist, sado-masochist, clothes reformer and women's liberationist. Anti-Puritan, uneducated conventionally, a gregarious socialite, and without constraints; his ebullient charm, physical and mental energy was a legendary paradox, which still endures till today.

Grainger personified today's 'Green Age' man, a 'global village' composer who saw no barriers for music, education or languages; a man both precursor and innovator.

What forces shaped the multi faceted genius of Percy Aldridge Grainger?

As an embryo he rocked, awash and secure in an ambiotic sea in his mother's womb. Whilst Rose Grainger contemplated on the beauty of music and art and the birth of a beautiful gifted baby. Rose's influence on her son during her life and after her death has been vilified by many. Yet, it cannot be denied that those two influences, the primeval sea and his mother

remained, forever, with Grainger and his music. Rose had succeeded, she had created a genius,¹ and Grainger would continue to respond to her, in life and after, in death, like the ebb and flow of the tides and the call of the sea.

Grainger was born in 1882, into a fin de siecle family who nurtured a beautiful, infant genius with a precocious talent for art and music. Formally educated at home from 1886 by his mother, from 1888 she gave him daily instructions in the piano and french. From 1888-94, his education continued at home with his governess 'Medidney' together with an Australian Aboriginal boy, Lani, the adopted son of a doctor and his wife, who were friends of the Graingers.² A unique experience for a child from this social background during the Victorian era. Did this provoke in Grainger and early awareness of 'The Noble Savage'? Did this support the Jung theory that colonising people 'inherit' the racial memory of the indigenous natives they disperse and dispossess?³

Rose used her riding whip to control her drunken, philandering husband, but were other subliminal forces shaping the child's later development os sado-masochism? His mother's parents arrived as free settlers in the non convict settlement of South Australia in 1847. His father arrived in 1877.

The British penal colonisation of the east coast of Australia in 1788 was brutal and bloody for the convicts and the indigenous natives alike. Those who survived the long sea voyage faced survival in a hostile environment controlled by an army regiment, with a regime of fear – fear of death, punishment and 'the lash'. The colony, an island continent surrounded by the sea, its early existence dependent upon the Royal Navy sailing ships and the seamen who were disciplined by 'the lash'. Did the brutality and discipline of 'the lash' of this new land subliminally imprint on the psyche of the child?

I live for my lusts and I do not care if they kill me or others. Now (as when I was 16) I live only for fury and wildness. I feel that a hot parched wind from the Australian dessert has entered by soul and with a fury of heat I must go thru life, burning up my self and others. But what joy! You remember our talks at Bawdsey⁴ when I said 'I live only for flagellantism. I care for nothing else. Of course, I shall compose occasionally, and how you laughed. That was prophetic. That is how I live; following my lusts, and composing now and then on the side.

My life (if you count the majority of its hours) is that of a slave, but no sadist can call life poor or disappointing who can realize his cruellest, wildest dreams. When we successfully follow and realize our lusts, we are lords indeed. I would not exchange with the angels.⁵

Rose Grainger encouraged and inspired her child's interest in music, art and literature. The Nordic myths and sagas he later transposed into his youthful tone works. He began his Kipling *Jungle Book Cycle* in 1898 and finished in 1947, as a protest against civilisation.

Several of his sea settings like *The Rhyme of the Three Sealers* (1900-1901), and an experiment for dealing with irregular rhythms notation 1901, *Anchor Song* NR. 6, 1899 and 1905, *The Beaches of Lukannon* (Song of the Seal Rookeries, Aleutian Islands) 1898, and *The Men of the Sea* NR. 10, 1899, whilst inspired by Rudyard Kipling are dedicated to his beloved mother:

¹ See Elinor Wrobel, *Rose Grainger: The Creator of a Genius*. Australian Bicentennial exhibition catalogue. Melbourne: Grainger Museum, 1988.

² See Elinor Wrobel, *The Formative Years: Percy Grainger the baby and child*. Special Exhibition catalogue. Melbourne: Grainger Museum, 1991.

³ See Elinor Wrobel, *Percy Grainger: The Noble Savage*. Special Exhibition catalogue. Melbourne: Grainger Museum, 1992.

⁴ Letter, Percy Grainger to Karen Holten, 6 August 1909, concerning his holiday with Roger Quilter at Bawdsey Manor, Woodbridge.

⁵ Letter, Percy Grainger to Roger Quilter, 20 July 1930.

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

... from that beginning up to the present time whenever Grainger elects to produce one of his Kipling settings, be it song or chorus, he becomes Kipling in a manner which nobody in the musical arena can approach.⁶

... the relation between Kipling and Grainger provides a significant study of the psychological functioning of art and the interconnection between various levels of artistic expression. By studying the relationship between these two men, insight may be gained into the deepest well springs of creative art and the functioning of the creative mind. It is interesting to note in this context that Grainger himself wrote of his hope that one day an enlightened scientific knowledge would be able to at last adequately explain the forces which combine to produce creative art.

... in 1905 Grainger met Kipling ... and played for him several of his Kipling settings. Kipling is reported to have said to him, 'till now I've had to rely on black and white, but you do the thing for me in colour.'⁷

From July 1893 Grainger followed a meticulous practice of dating compositions and inscribing his manuscripts, giving details of arrangements, dating fair copies and supplying information for program notes and publication for works.⁸

Grainger composed and arranged his sea music over a period of 62 years, a final page of *The Bride's Tragedy* is dated March 25, 1960, White Plains (New York), that is, one year before his death.⁹

From 1916, he designed the covers and lettering for his published compositions both in England and the United States. Eclectic designs suitable for the music, frequently with an Australian nationalistic tendency, or a design transposed from a pair of North American Indian moccasins for his *Tribute to Foster*. In 1922, he designed the lettering for the Schott, London edition of the 'Kipling Settings. Room music tit-bits', from the street name signage set into the corner walls in London. Grainger was a precursor of Art Deco when he designed the lettering for *Fadir Og Do'ttir* « Father and Daughter » from the inside cover of the published score in 1913,¹⁰ whilst, his Art Deco lettering for *Shallow Brown* published by G. Schirmer Inc., New York, first edition March 1927, is contemporaneous with the Art Deco period.

Grainger as a composer had a unique wholistic attitude to the creative process of his music; it extended from the age of 11 years to include decorating and binding unpublished scores, paste-ups, documentation, designs and instructions for engraving scores for publication.

Wilfred Mellers examines Grainger's relationship to the phenomenon practised by folklorists, as 'guising' when he transformed concert music into 'ritual re-enactments' and in pieces when he assumed the 'mask' of another composer.

⁶ Cyril Scott, "Percy Grainger The Music and the Man," *The Musical Quarterly*, 11/3 (July 1916), 426-427.

⁷ Theresa Balough. "The Essential Grainger: Percy Grainger's Kipling Settings 1898-1947". Diss. University of Western Australia, 1985.

⁸ See page 13 onwards of this catalogue.

⁹ See page 13 onwards of this catalogue.

¹⁰ See Elinor Wrobel, *Percy Grainger: Artist and Art Collector*. Special Exhibition catalogue. Melbourne: Grainger Museum, 1997., p. 76.

Mellers extends this hypothesis to explore Grainger's fanatical anti-Puritanism in relation to modern industrial technology, for example his wearing of his self designed, multi-coloured towel clothes, like a Morris dancing 'guiser' or perhaps a twentieth century therapeutic fool.

If Percy played a child's part in our battered technocracy, this called for energy as no real child could summon up or cope with.¹¹

Grainger's brilliantly coloured innovately designed and constructed bath towel costumes of the 1930's and 1940's were made in response to the technology of the twentieth century manufactured commodities,¹² but their genesis began during the 1908-09 Ada Crossley Australasian concert tour, when he was fired by the beauty of Maori and South Sea island clothes and fabrics seen in New Zealand and Australian museums.

My mother mooted the idea of clothes made from Turkish towels – cool in summer, warm in winter, and washable at all times. I leaped at the idea, seeing therein a chance to return to something comparable with the garish brilliance of the 'sky blue and scarlet' garments of our Saxon and Scandinavian forefathers ... between 1910 and 1914 I wore these clothes when giving many of my lessons in London.¹³

Artistic, hygienic and rational clothes reform was a recognised and established movement after the International Health Exhibition was held in London in 1884 at the Albert hall. The 1st edition of 'The Journal of Healthy and Artistic Dress Union' was published in July 1893. Dr. Gustave Jaeger's sanitary woollen machine knitted clothing and extreme design systems for men was adopted in the late 1880s by George Bernard Shaw,¹⁴ the playwright, writer, music critic, writer on social and political subjects and an associate of Grainger.

Both Rose and Percy attended Shaw's lectures read his books and attended his plays after their arrival in London in 1901. In 1914 Shaw chose *Shepherd's Hey* and *Mock Morris* as entr'acte music for the first London production of his play *Pygmalion*.¹⁵ Both Percy and Rose responded to Shaw's theories on socialism and reform, but Percy resisted the influence of Shaw and his friends Cyril Scott and Herman Sandby to deny himself the great pleasure of eating huge slices of roast beef and gravy. It was not until 1924 that he became a vegetarian.

But you may ask why I, who all my life have enjoyed warlike and violent – mood literature, should be so much against war. One answer to that is that since war has ceased to be hand-to-hand fighting, its appeal to the savage side of our nature doesn't amount to much. It isn't sporting.

Yours, for meat-shun-ment & world-peace,

Percy Grainger¹⁶

The sea chanty *Shallow Brown* evokes not only the wild ocean and the desparation of human loss, but also exposes Grainger himself poised between love, death and life, like the ebb and flow of the old outgoing tide and the renewal of life with the incoming tide.

¹¹ Wilfrid Mellers, "Grainger as the Guiser: An Anthropological Note." Appendix I. In *Percy Grainger*. Oxford Studies of Composers. Oxford: Oxford University Press, 1992, p. 157.

¹² See Elinor Wrobel, *Percy Grainger: Artist and Art Collector*, pp. 68-70.

¹³ Percy Grainger, *Towel Clothes made by Rose Grainger, Percy Grainger and Ella Grainger*. Museum Legend. Grainger Museum, n.d.

¹⁴ Stella Mary Newton, *Health, Art and Reason. Dress Reformers of the 19th Century*. London: John Murray, 1974.

¹⁵ John Bird, *Percy Grainger*. South Melbourne: Macmillan, 1977, p. 70.

¹⁶ Letter, Percy Grainger to the *American Vegetarian*, 13 October 1946, Grainger Museum.

Wilfred Mellers interprets and oblique involvement of Grainger's sado-masochistic proclivities, and the impact on us by his setting of *Shallow Brown*, composed in 1910:

The grand tune rings out in Nordic raucousness, in Ionian B flat major, but with savagely dislocated accents and contrasted dynamics prompted by the desperation behind the words, 'O Shaller Brown, you're goin to leave me, Shaller Brown, don't ne'er deceive me'. The notation of this vocal line, with its irregular triplets and microtonal slides, seems close to the notations taken down from John Perring's singing, while the refrains of the male chorus, snarling Shallow's name, sound comparably authentic. Throughout, the piano's furious tremolando or woggings',¹⁷ intended to 'suggest wafting wind-born surging sounds heard at sea', underline the fluctuating dynamics with powerful, sometimes fiercely dissonant harmonic shifts. The ambiguously resolutive end – with 'woggling' modulations through E flat and C minor, and mysterious changes of gear between triads of D flat major and D minor – deeply disturbs, until the sea sounds fade on an unresolved flat seventh (or blue note) of B flat. Such effects are scary enough in the version for baritone and piano but become – especially in the climax with the screeching clarinet in the previous stanza – horrendous in the full room music version, wherein wind parts – plumb oceanic depths through a babel of guitars, mandolins, and ukuleles, thrumming madly in support of the inexorable piano. Grainger is said to have played this piano part, swaying in a semi-conscious state, indeed 'carried away and drunkened.' There is no more alarming instance of this particular Percy-paradox, whereby music traditionally communal becomes a personal testament.¹⁸

Mellers continues his discussion with Grainger's setting of *One more Day, My John*, a sea shanty originally arranged as *Death Song for Hjalmar Thuren* and later 'dished up'¹⁹ for piano in 1915:

Grainger's note informs us that the song was traditionally sung at sea, the day before making the home port. Such a ditty is a late survival of 'music of superstition', i.e. music employed as a spell to propitiate the hostile, malign or insuperable forces of nature – oceans, rivers, storms and the like.' Since the piece is not an action song like a sea shanty proper, but rather a magic spell securing return to the safety of home, it is not surprising that it charms us in more than one sense, and is set in Grainger's magic-nostalgic key of F sharp major. Nothing could be more distant from the scarifying music of 'oceans, rivers, storms and the like' which we encounter in Grainger's most famous sea shanty setting, *Shallow Brown*.²⁰

Art, writing and leisure become synonymour for Grainger during the 1933-34 voyage to Australia with his wife Ella, a dream realised to escape and sail away on board the four masted Bark *L'Avenir*. During the sea voyage of 110 days, he painted the people aboard, the ship, shipboard life and the ships in the Australian ports of call. His unfinished literary creation of 130 pages, the autobiographical essay, the *Aldridge-Grainger-Ström Saga* was written whilst engaged in crew tasks on deck and below, aloft in the ship's riggings and the crow's nest. Grainger mastered the craft of sailor's knots with several practice pieces of sinnet knotting, short hauser pointing and plaited belts completed during the voyage. Including a 'Da-Da' sculptured ink stand constructed from found materials like cardboard, pieces of commercial ships rope, newspaper and sections of leather braces, all lashed together with string to accommodate a Ronnings drawing ink bottle and box designed and made to prevent the ink from moving or spilling when the ship hove too.

Grainger the composer inspired from childhood by the sounds of nature, like water lapping on the sides of a boat, and wind whistling through telegraph poles created machines to transmit those and other 'sound scrapes of his mind', with a holistic vision of his 'New Age' *Free Music*, with its de-restriction of pitch, rhythm and harmony, directly into audible sound. Pure sound, without the interference or interpretation of a performer. A machine workable by the composer,

17 Percy Grainger's idiosyncrasies of spelling musical terminology.

18 Wilfrid Mellers. *Percy Grainger*., p. 86.

19 See footnote 17.

20 Mellers, pp. 79-80.

without a staff of engineers to translate the composer's music or maintain it. Grainger began his experiments obsessively in 1946, at the age of 64 years, assisted by a young scientist, Burnett Cross. Grainger's paradoxical quest for world music, *Free Music* and *Free Music machines*²¹ led him to invent, document his progress and the machines he created. This terminated with his *electric-eye tone-tool* and his death in 1961.

Percy Grainger's lifetime of sea voyages began on Saturday 26 May, 1895, at the age of thirteen years, when he sailed from Australia with his mother Rose, to study piano and composition at the Hoch Conservatorium, Frankfurt am-main, Germany. He traversed millions of miles of sea lines, on the great and small ocean liners in pursuit of his performance career as a concert pianist and as a world traveller. His last sea voyage was in late May 1959, when he returned to the USA, after his deteriorating health and the progress of cancer prevented his planned visit to Sweden, and attending the Adleburgh festival in London. His long passionate association with the sea ended ironically, after his death when the man who had avoided air travel, was flown back to his homeland in a hermetically sealed crate, and then transported by train to his burial place on 2 March 1961, in the West Terrace Cemetery, Adelaide, South Australia. A life ended, that he would not have exchanged with the angels.

Shall Percy Aldridge Grainger remain forever a musical paradox – dedicated to ancient music combined with his innovative avant-garde experimental music?

Whilst Grainger can carry the public along with the sheer joie de vivre of many of his compositions originally conceived for whistlers, are they merely following a 'Peter Pan' like Percy playing the fool, the 'Guise' leading them back in time and place to those magical, pagan, secret rituals and mythical Elysian fields and unknown, uncharted seas?

As he whistles down the wind to immortality, he lifts his mask, to reveal the dark side of his moon, to reveal the entwinement of his art and psyche and we are inexorably assailed in his music by the deep, dark recesses and longings of his soul.

Elinor Wrobel
Consultant Curator

²¹ See Elinor Wrobel, *Percy Grainger's Paradoxical Quest for 'World Music': Free Music and Free Music machines*. Special Exhibition catalogue. Melbourne: Grainger Museum, 1994.

PERCY ALDRIDGE GRAINGER

CATALOGUE OF SEA AND RIVER MUSIC

The following catalogue of Percy Grainger's sea and river music covers a period of 62 years, from c.1898 to 25 March 1960, and includes 36 works.

Extracted and alphabetically compiled from the original research and publications by:

- | | |
|-----------------|--|
| Teresa Balough | <i>A Complete Catalogue of the Works of Percy Grainger.</i> Music Monograph 2. Nedlands: University of Western Australia, 1975. |
| Dr. Kay Dreyfus | <i>Music by Percy Aldridge Grainger.</i> Percy Grainger Music Collection Part 1. Melbourne: Grainger Museum, 1978. |
| | <i>Percy Grainger's Kipling Settings: A Study of Manuscript Sources.</i> Music Monograph 3. Nedlands: University of Western Australia, 1980. |
| | <i>Music by Percy Aldridge Grainger.</i> Percy Grainger Music Collection Part 3: 1st Supplementary List and Index. Melbourne: Grainger Museum, 1995. |

CATALOGUE NOTE

Selected copies of the original compositions are exhibited in the background of Display Case 8 in the South Gallery of the Grainger Museum.

Work Title	Manuscript	Score Detail
Afton Water (NR. 3 of the three)	MG 3/102-6-6:3	Three songs to verses by Robert Burns. Voice and piano. Dated Nov. 2-4 (1898?) 4 pages.
Anchor Song	MG 1/1	(Kipling Settings. NR.6) "dedicated to my beloved mother." Composed in 1899 and 1905. Reworked, summer 1915 and August 1921. Revised versions as birthday gift and Yule time gift to mother, July 1915 and Yule 1921. Inscribed PG 'M U M' For baritone solo and male chorus or quartet and piano. Vocal score. Schott & Co., London: 4069 [c.1922 PG] '1st English edition, Oct., 1922.' 3 copies.
	MG 3/2	(Kipling settings NR. 6) For baritone solo, male voice choir and piano or for solo male 4-tet and piano. This is marked 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.
	MG 3/102-9-7	(Many inventions). Set for voice and piano. 6 pages, 1 1/2 double sheets, 12-stave ms. paper: C.A. Klemm C No. 7. Dated at end Feb. 7, 1899.
	MG 5/2-1 MG5/2-2:1-4	For baritone solo, male voice choir and piano. Score 'final version' [1921?] 8 pages photostat negative. Set of chorus parts. 1. 1st highs 2. 2nd highs 3. 1st lows 4. 2nd lows
	MG5/83-8	Voice and piano. Feb. 7, 1899. 2 copies. (1st?) Sketch for 2nd version of <i>Anchor Song</i> chorus (1905). Dated 18.4.05 PG.
The Banks of Allen Water	MG 3/10-7-2	Early 1899 Settings of folksong and popular tunes. NR. 24. Voice and piano. <i>The Minstrelsy of England</i> by W.E. Duncan. Wordless score, text available from Auginers Nr. 24 No text printed pp. 17 & 18. P.18 'dated 29 Jan. '99' PG.
The Beaches of Lukannon (Song of the Seal Rookeries, Aleutian Islands)	MG 1/5	Kipling Settings NR.20 (dedicated to my beloved mother) (5th movement of Kipling <i>Jungle Book</i> cycle). Set for mixed chorus, accompanied by 9 or more strings (harmonium at will). Words from Rudyard Kipling's <i>The Second Jungle Book</i> , reprinted by permission of Mrs. George Bambridge.

		<p>'Birthday gift, July 3, 1941, to the memory of my beloved mother.'</p> <p>Bars 1-16 Dec. 27-28, 1898. Bars 17-27 May 29, 1941.</p> <p>Bars 27-43 revised, May 29, 1941.</p> <p>Schott & Co., London: 6191 [c.1958 Schott]</p> <p>(Bound in <i>Jungle Book</i> volume). See <i>Jungle Book Cycle</i> MG1/39.</p>
The Beaches of Lukannon (continued)	MG 1/39	<p>For small (or smallish) mixed chorus and large chamber music (or chamber orchestra). NR. 20 included in the vocal scores bound into a single volume by Grainger and labelled as a cycle (1956-7?).</p> <p>Vocal scores published separately by Schott & Co, London. 2 copies.</p>
	MG 3/42	<p>Verses from <i>Jungle Book</i>, (set) for men's voices, 4-part, without accompaniment.</p> <p>13 pages, 12-stave ms. Paper: C.A. Klemm C No. 4.</p> <p>8 vo. Chorus format.</p> <p>3 double sheets loose in a brown paper cover.</p> <p>3. Lukannon, dated Dec. 20, 1898.</p>
	MG 3/43	<p>11 movements from Kipling's <i>Jungle Book</i> for voices and instruments in various combinations.</p>
	MG 3/43:1-78	<p>An envelope of miscellaneous material found together with envelopes containing Dieline material of the full scores and instrument parts of all movements.</p>
	MG 3/43: 39	<p>Scoring sketch of the <i>Beaches of Lukannon</i>.</p>
	MG 3/100-1-1	<p>Chorus & piano score for Kipling settings.</p> <p>Dated: 'Composed July 20, 1901-Dec. 19, 1904. Scoring slightly revised in 1923.</p> <p>This copy dated, each page individually, Jan. 20, 1924 and Jan. 22, 1924.</p> <p>Subsequently published by Schott, London: 4211, in 1924.</p> <p>Engraver's marks appear throughout.</p>
	MG 3/100-1-2	<p>'Blind-eye' lead-line score stitched into undersized brown paper cover together with a copy of a letter from PG to Professor G. Adolph Nelson of Dec. 12, 1941 re: a performance of <i>Jungle Book</i>.</p> <p>Enclosed is a die line printing of the score of the <i>Beaches of Lukannon</i>.</p>
	MG 3/100-7:1	<p>A group of sketches including 1st part of Lukannon ' for men's chorus' (composed Dec. 27-29, 1898).</p> <p>Tried thru with W'peg choir, Minneapolis, March 16, 1922.'</p>
	MG 3/100-7:4	<p>2 sides of sketches for middle section of Lukannon, dated May 29, 1941, Springfield, Mo.</p>
	MG 3/100-8	<p>A folder labelled Harmonium.</p> <p>Contains harmonium part for <i>Jungle Book</i> series, put together out of a mixture of manuscripts (P.G.'s hand) dieline print offs and published scores. Stitched in are the ms. Parts: Dieline prints: Lukannon.</p>
	MG 3/100-8-2:1	<p>Loosely enclosed dieline prints of the score.</p>
	MG 7/2	<p>Paste-ups of published chorus parts with (b) v. Ms. of</p>

		instrumental accompaniments. 5 pages.
	MG 7/12	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.
	MG 9/1	Voice and keyboard score. Dated June 2, 1941.
	MG 3/6	Version for voice and harmonium. Single sheet. 13 staves. Dated at top '(1898)' this page 'written out, April 22, 1952'.
The Bride's Tragedy	MG 1/7	Ballad for chorus and band (text by A. Swinburne). Chorus and piano score. Schott & Co, London [c.1914, Schott]. '1st Schott edition, Summer 1914.' 5 copies.
	SL1 MG 1/7	Ballad for chorus and band. Chorus and piano score. Schott & Co., London [c.1914, Schott]. 6th copy, inscribed by Grainger to Dr. Hamilton Russell, Aug. 1922. Donated by Mr. R. Scholes-Robertson, Dec. 1990.
	MG 3/8	From 'Poems and Ballads' (3rd series) by Algernon Charles Swinburne. Set for double chorus and orchestra.
	MG 3/8-1	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 Aug. 1-23, 1914.' Subsequently published by Schott & Co., London [c.1914, Schott].
	MG 3/8-2	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. Grainger's instructions to the engravers appear throughout.
	MG 3/8-3	Set of chorus parts (numbered individually) (Grainger's hand and others) Soprano x 6. Contralto x 5. Tenor x 4. Bass x 4. 2nd chorus: tenors and baritones x 2.
	SL1 MG 3/5-1	'Ballad for double chorus & band'. This is the score for chorus and piano: 'composed for Mother's birthday, 3.7.08. Chorus scored as Yule gift for Mother, 1909, with fond love.' 53 pages in a 12-stave ms. Book, orange cover with title under a brown paper wrapping. At the front page [page iii] is a note: 'to band – & chorus – bosses.' The score is dated at the end of Dec. 24, 1909.
	SL1 MG 3/5-2:1-	Library of congress, 1981.

	<p>24</p> <p>SL1 MG 3/5-3:1-5</p>	<p>Set of parts in Grainger's hand. The setting is at a different pitch from SL1 MG 3/5-1. Undated, but stamped with the 7 Cromwell Place address. [Later?] Library of Congress, 1981.</p> <p>Miscellaneous material to do with publication:</p> <ol style="list-style-type: none">1. Letter, P.G. to M.R. Volkert, 7.6.222,3. Two pages errata.4. Instructions to engravers.5. Design for page III of score. <p>Found in envelope with 'orchestral score', but the source is missing. White Plains, 1980.</p>
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The Bride's Tragedy. MG 7/4. Compressed full score. This copy 'Clean Written', late December 1959 – early January 1960 at Lyla's Rochester, Minn.

<i>The Bride's Tragedy</i> (continued)	SL1 MG 3/106-5:7	Scoring sketches 2 sides of a single leaf AL no. 14, 20-stave ms. paper. No date.
	MG 5/5	Compressed full score, 1-23 Aug. 1914. Photostat positive. 77 pages. [Some additional information re copyright and publication, and some tempo markings were crayoned in after the copy was made.] Original in Grainger Museum MG 3/8-1.
	SL1 MG 7/1	Two copies of page one of the compressed full score, the difference being in the annotation of Bar 5. One page has title details added and is dated 21 November, 1959. (Cf MG 7/4).
	MG 7/4	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 reworked as birthday and Yule-gifts to my beloved mother, July 1908, Yule 1909 and Yule 1913. Scored Aug. 1-23, 1914, London and Goudhurst, Kent.' This copy 'Cleanwritten,' late Dec. 1959-Early Jan. 1960 at Lyla's Rochester, Minn.' The final page is dated March 25, 1960, White Plains.
	MG 15/4-17:1	Sketch 'compsoed 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. Adelaide University Grainger Collection Transferred to the Grainger Museum, December 1975.
	MG 15/4-17:2	Enclosed, a 1-stave sketch of harmonic sequence. Adelaide University Grainger Collection Transferred to the Grainger Museum, December 1975.
	MG 15/8-2	Choral and piano score. Schott Edition [c. 1914] "corrected copy" Adelaide University Grainger Collection Transferred to the Grainger Museum, December 1975.
<i>The Brisk Young Sailor</i>	MG 1/44	(returned to wed his true love) Grainger: British folk music settings included as the fourth movement of <i>Lincolnshire Posy</i> See full text entry in MG 1/44 <i>Dublin Bay (Lisbon)</i> , the opening movement of <i>Lincolnshire Posy</i> .
	MG 3/52	<i>Lincolnshire Posy</i> – version for two pianos, four hands.

	MG 3/52:4	<p>Scored for 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 in the Schott edition: 5085 [c.1940 PG]</p> <p><i>The Brisk Young Sailor</i>. 3 pages, double leaf, dated 'S.S. Mariposa, July 26, 1938'.</p>
	<p>MG3/52-1-3</p> <p>MG 3/52-1-3:1-4</p>	<p>Compressed score. 4 pages, 14-stave ms. Paper: Carl Fischer Monarch Brand J. Dated: 'English folk song noted by P.G. (in 1906?) ... setting for military band, this is the root form of this setting, thought out on 1 March, 1937 and scored March 13-16, 1937.' Successive pages dated White Plains, March 15-16, 1937. 4 pages, dated, Bandak Turist Hotell, Dalen, Telemark, July 13-14, 1939.</p>

The Brisk Young Sailor (continued)	SL1 MG 3/66	New York and White Plains Compo. Sketchbook NR.1. pp. 2-3. Sketches for 'Brisk young sailor,' February 9, 1940, January 30, 1945. New York Public Library, 1978.
British Waterside or The Jolly Sailor	MG 5/6	British Folksong Settings NR.26 (lovingly and reverently dedicated to the memory of Edvard Grieg) As sung by Mr. Samuel Stokes August, 1906 at Redford Armshouses, Retford, Nottinghamshire, England). Collected by Percy Aldridge Grainger. Set for voice and piano. Set September, 22-23, 1920 New York City. Yule gift for Mother, Yule, 1920. Original song and text in Grainger's hand. For low or medium voice and piano. (B.F.M.S. NR 26) dated Dec. 21-22, 1920 (last page). Photostat positive (later published by schirmer: 20517).
	MG 1/9-1	Low (original) key. Schott & Co., London: 3976A [c.1921 P.G.]
	MG 1/9-1-1	'1st English edition, 6 October 1922'. G. Schirmer Inc., New York: 30517 [c.1921. P.G.]
	MG 1/9-1-2	'1st U.S. edition, December 1921.'
	MG 1/9-2	High Key.
	MG 1/9-2-1	Schott & Co., London: 3976B [c.1921. P.G.] '1st English edition, October 1922'
	MG 1/9-2-2	G. Schirmer Inc., New York: 30516 [c.1921 P.G.] '1st U.S. edition, December 1921'.
	SL1 MG 1/116:1	Thirteen folksongs for voice and piano by Grainger. Heritage of English songs in two volumes. Vol. 1 contains <i>British Waterside</i> (BFMS.26) published by Thames Publishing [c.1981].
	MG 13/1-4:2	Contained in an envelope labelled 'folksong words etc. 1st sources ... written in Grainger's hand 'The Jolly Sailor full text.' 'S-Stokes. Retford. Sent '06.'
The Crew of the Long Serpent	MG 3/102-1-1	Youthful tone works. Fullorchestra score. 29 pages. 12-Stave ms. Paper (7 1/2 double sheets). Loose in a brown paper cover. Dated p.29, 1898. 'Composed June 14-July 2, 1898. Scored Sept. 5-18, 1898.'
	MG 3/102-1-2	<i>The crew of the long serpent (dragon)</i> Long fellow: <i>The Saga of King Olaf XIV.</i> Seascape for piano duet. 12 pages, 12-stave. 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 2, 1898. 'To my dear mother for her birthday'
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<i>The Crew of the Long Serpent</i> (continued)	MG 3/102-1-3	<i>The crew of the Long (dragon)(serpent)</i> Seascape for piano duet (June-July, 1898) ms of p.1 of the piece, 'this page 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.'
	MG 3/102-1-4	Photostat positive of pp 2-12 of 1898 score for piano duet to which ms p.1, 102-1-3 was added.
	MG 5/81-1	<i>The crew of the long (serpent) (dragon)</i>
	MG 5/81-1-1 MG 5/81-1-2 MG 5/81-1-3	Orchestral score, 1898. 2 copies. Seascape for piano duet, 1898. 1940 reconstruction of p. 1 of the piano duet.
<i>Dollar and a Half a Day</i>	MG 1/17-3	Sea-shanty settings by Percy Aldridge Grainger Nr. 2. Two versions of a capstan or windlass chanty Program-Note. Version 1: Collected and sung by Charles Rosher, C.E; F.R.G.S, noted by Percy Aldridge Grainger, July 24, 1906, in London. Version 2: Noted from the singing of John Perring, at Dartmouth, England, in Jan. 1908, by H.E. Piggott and Grainger. Set for men's voices. Begun Jan., 1905 in London. Ended, June 27, 1909, at sea in the Biscay Bay. 'There should be many more voices on the Refrain chorus part then on any single part of the accompanying chorus, thus, with a chorus of 40 voices (of which 5 would be used on the 5 single parts) put about 15 voices onto the Refrain chorus part and about 5 voices onto each part of the accompanying chorus.' P.G. P.G. incised 'M U M Jan. 1922. (Edition for Dr. Mee's choir, N.Y.)' Copyright 1922 by Percy Grainger. Published by G. Schirmer, Inc., New York. 8. Vo. Choruses. No. 6965: 30652 [c.1920. PG]
	MG 1-17	Part song for unaccompanied men's voices (5 single voices, refrain chorus, and accompanying chorus).
	MG 1/17-1	Chorus score. Schott & Co., London: 4156 [c.1923. PG] '1st English edition, fall 1923.'
	MG 1/17-2	A later Schott edition of the choral score.
	MG 3/18	Two versions set for men's voices: 5 single voices, refrain chorus & accompanying chorus. Begun January 1908 in London. Ended June 27, 1909 at Sea in the bay of Biscay.
	MG 3/18-1	Choral practice piano score

		<p>7 pages, 14-stave paper with additional staves stuck on where needed at bottom.</p> <p>P.1 has stuck on typed headings for the publisher's edition. Some instructions to the engraver.</p> <p>Used for engraving the Schirmer ed.: 30652.</p> <p>Stamped 'Dec. 13, 1921'.</p> <p>PG's note 'copyright 1922 by Percy Grainger'.</p>
<p>Dollar and a Half a Day</p> <p>(continued)</p>	MG 3/18-2	<p>A sketch draught of 'page 2' of the above edition. Stamped March 1, 1922.</p> <p>Gives two versions of melody as noted from the singers by P.G. and details of their collection.</p> <p>Notes on text: Variant forms of pronunciation.</p>
	MG 3/18-3:1-3	P.G.'s ms. copies of 4 vocal parts.
	MG 5/14-1, 2	<p>Chorus & (rehearsal) piano score.</p> <p>7 pages.</p> <p>Photostat negative.</p>
	MG 5/14-3:1-4	Vocal parts.
	MG 15/1-4: 1-12	<p>Vocal parts in P.G.'s hand.</p> <p>One in Rose Grainger's hand.</p> <p>University of Adelaide Grainger Collection transferred to the Grainger Museum, December 1975.</p>
	MG 15/4-17-3	<p>Envelope (MG 15/4-17) labelled 'Sketches to finished compos.'</p> <p>Contains sketch for '2nd version' 4 pages ink & pencil dated '19.1.08 through Jan. To 23.1.08 on tour.'</p> <p>University of Adelaide Grainger collection transferred to Grainger Museum, December 1975.</p>
<p>Drowned</p>	MG 3/77	<p><i>Scottish Folksongs</i></p> <p>'(14 Scotch folksongs from 'Songs of the North' arranged for voice and piano (1900)).' (Percy Grainger's note).</p> <p>Also titled some songs arranged.</p> <p>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.</p> <p>Dated, p.1: 'for dear Mother's birthday, July 3rd, 1900. Remembering a great kindness in the permittance of a highland trip.'</p> <p>Final page dated July 2, 1900, London.</p> <p>Enclosed are P.G.'s legends (added later) explaining the history of the work and its underlying interest.</p>
	MG 3/77-6	<p>Contents include (6) <i>Drowned</i>.</p> <p><i>Drowned</i>. Old highland (Arisaig district) p. 7 June, London. PG.</p>
<p>English Folksong Collections (1905-1909)</p>	MG 13/1	<p>No.'s 100-300 collected with the phonograph and then written out by Grainger and his mother Rose on hektograph paper.</p> <p>Index pages A-K give an outline of Grainger's methods of folksong collection, an alphabetical title index to songs collected and an alphabetical list of the singers with their ages, occupations and abodes.</p>

	MG 13/1-2:1-13	In 1940 Grainger added an explanatory 'Description of Collection'.
	MG 13/1-2:5	An envelope labelled 'English folkwongs MSS' contains:
	MG 13/1-2:7	Melody 306 <i>Young fisherman</i>
	MG 13/1-2:8	Melody 318 <i>The saucy Sailor Lad (Jack Tar)</i> Melody 319 <i>Jack Tar</i> Melody 320 <i>The Brisk Young Sailor</i> , 2nd version texts for:

English Folksong Collections (1905-1909) (continued)	MG 13/1-2:9	Melody 306 <i>Young Fisherman</i> Melody 306 <i>The Fisherman</i> . Disc. 78 B. PG. Cyl. 214
	MG 13/1-4:2	The text of <i>The Jolly Sailor</i> dated 1906)
	MG 13/16	Envelope containing sketch and fair copy of <i>The Dreadnought</i> , (Gloucester fisherman's ?) chanty, noted down by Grainger at the home of Mrs. Wilkie Collins, August 13, 1918.
The First Chantey	MG 3/83	(mine was the woman to me darkling I found her) sixpenny music book No. 1.: 12-stave, Weekes & Co., London. Contents: 21 pages of notes and musical sketches, labelled and dated by Grainger. pp. 13-14. Sketch for setting of <i>The First Chantey</i> [Kipling settings] for single baritone (highish) along of which instruments and chorus (men's) one and a half sides. Dated June 12-13, '03.
	SL1 MG 3/29	'(For baritone voice, or unison male chorus, accompanied by brass choir', '(from setting of 1899)'. This is a score on three staves: the vocal line (no text) on one stave, the accompaniment reduced on two. 2 1/2 pages (a double leaf of Carl Fischer 12-stave ms. Paper NR. 1a. Though dated at the end June 12-13, 1903, this is in fact a later 'fair copy' of the earlier 1903 sketch. (Cf. MG 3/83 above). Sibley, 1980.
	MG 3/62	Mine was the woman to me darkling I found her [<i>The First Chantey</i>] Voice and piano sketch, no date. 2 sides of a single leaf. [See also the <i>First Chantey</i> , of which this is the text.]
	MG 3/102-9-6	(Seven seas) set for voice and piano. 8 pages. 2 double sheets of 12-stave ms. Paper, insignia imprint: 12 er 4 o Hoch. Dated at beginning Feb. 7 99, and end Feb. 8 99. (1899).
	MG 5/83-7	Early Kipling settings (originals in Grainger Museum). Voice and piano, Feb. 7-8, 1899. 2 copies.

	MG 5/84-8	From early Kipling settings (no originals in Grainger Museum) Sketch of setting, 1903. (Maybe a page from a book). 2 copies. Photostat positive.
Ganges Pilot	MG 3/100-2	The Kipling Settings 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: Nov. 12, 1899 p. 2: Nov. 13, 1899. (In an envelope with the <i>Widow's Party</i>).
The Inuit	MG 1/37	Kipling setting NR. 5. For unaccompanied mixed chorus Published Schott & Co., London [c.1912, Schott] 3 complete copies.

The Inuit (continued)	MG 1/39	<i>Jungle Book</i> cycle. Kipling settings include NR.5. for small (or smallish) mixed chorus & long chamber music (or chamber orchestra). Vocal scores bound in order (VR.S.16.3.17.5.20.19.14.8.4.21.15) into a single volume by Grainger and labelled as a cycle (1956-7?) vocal scores published separately by Schott & Co. London. 2 copies.
	MG 3/43:18	Harmonium Part for <i>The Inuit</i> Contained in an envelope of miscellaneous material found together with envelopes containing dieline material for the full scores and instrumental parts of all movements.
	MG 7/12 (d)	Capella scores: paste-ups from published scores of movements include (K.S. no. 5).
	MG 15/1-6:1-11 MG 15/1-6: 9	A group of choruses including <i>The Inuit</i> (mixed chorus). In Grainger's hand inscribed 'The Inuit from the 2nd <i>Jungle Book</i> – Rudyard Kipling'.
Lisbon (Dublin Bay) (Sailor's Song)	MG 1/44	British Folk music setting NR. 40 Included in <i>Lincolnshire Posy</i> as the first movement: <i>Dublin Bay (Lisbon)</i> .
	MG 1/44-1	For military band (British folk music settings NR. 34)
	MG 1/44-1-1	Compressed full score. Schott & Co., London: 5009 [c.1940. PG] '1st edition, Dec. 1940'. 3 copies.
	MG 1/44-1-2:1-33 MG 1/44-1-4: 1-33	Band parts. Schott & Co., London [c.1940, PG]. 3 complete sets. Publisher's proof copies of bandparts. Schott: 5009.

	MG 1/44-1-5: 1-11	Extra proof copies of some parts. Schott: 5009.
	MG 1/44-1-6: 1-4	Proof copies of program –note and note to band leaders and related material.
	MG 1/45	For wind five-some. (British folkmusic setting NR. 40) Program Note: The tune of <i>Lisbon</i> was collected under characteristic circumstances. In 1905, when I first met its singer – Mr. Deane of Hibbaldstowe – he was in the workhouse at Brigg, N.E. Lincolnshire (England). I started to note down his <i>Lisbon</i> , but the workhouse matron asked me to stop, as Mr. Deane's heart was very weak and the singing of the old song (which he hadn't sung for forty years) brought back poignant memories to him and made him burst into tears. I reluctantly desisted. But a year or so later, when I had acquired a phonograph, I returned to get Mr. Deane's tune "alive or dead". I thought he might as well die singing it as die without singing it.

<i>Lisbon (Dublin Bay)</i> <i>(Sailor's Song)</i> (continued)	MG 1/45-1	Program note continued: I found him in the hospital ward of the workhouse with a great gash in his head – he having fallen down the stairs. He was very proud of his wound, and insisted that he was far too weak to sing. "All right, Mr. Deane," I said to him, "you needn't sing yourself; but I would like you to hear some records made by other singers in these parts." He hadn't heard half a record through before he said, impulsively: "I'll sing for you, yoong mahn". So the phonograph was propped up on his bed, and in between the second and third verses he spoke these words into the record: "It's pleasin' muh", which shows how very much folksinging is part of the folksinger's natural life.
	MG 1/45-2:1-5	Full score. Set of parts for wind five-some. Schott & Co., London, edition 11128: 6874 [c.1971 schott & Co.] 2 sets.
	SL1 MG 1/45 SL1 MG 1/45-1b SL1 MG 1/45-2: 1b-5b	[<i>Lisbon</i>] for wind five-some. (British folkmusic setting NR. 40) Full score. Set of instrumental parts. Schott & Co., London, edition 11128: 6874. [C.1971, Schott] 3rd set. Purchased 1986.
	SL1 MG 3/19	'The Easy Grainger'

	SL1 MG 3/19:5	<i>Dublin Bay [Lisbon]</i> for piano solo for <i>The Children's Grainger</i> . Two sides of a single sheet dated as 'sketched for chorus 19.3.06. Sketched for wind instruments, June, July 1931. Dished up for piano, March 28, 1932. Written out March 29, 1932.
	SL1 MG 3/19:8	Version for piano solo. 2 pages dated 'Pianoed 24 Sept. 1937'. Simplified Oct. 19, 1946.'
	SL1 MG 7/17	[Lisbon]. Conductor's score of version for 5 saxophones. 2 pages dated as 'written out from parts, Dec. 3-4, 1943.'
	SL1 MG 7/17-2:1-4	Sets of parts of the version for wind 5-some dated October 12, 1939: 1. Flute/oboe. 2. Clarinet/bassoon. 3-4 horn. (2 piece) horn part recopied, 1/2 sheet dated June 14, 1953.
	MG 3/52-1	<i>Dublin Bay (Lisbon)</i> from <i>Lincolnshire Posy</i> .
	MG 3/52-2	Version for two pianos, four hands.
	MG 3/52-2-1: 1	From the scores of the six separate movements: '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, PG]. 2 sides, single sheet.

The Men of the Sea	MG 1/54	Kipling Settings NR. 10 Words by Rudyard Kipling (from <i>The Light that Failed</i>) (by permission of the author). Dedicated to my beloved mother. Composed Nov. 14, 1899, Frankfurt-am-Main, Germany For low or medium voice and piano. Maybe key-shifted (transposed). Schott & Co., London: 4115 [c.1923, PG] '1st edition – fall, 1923. 6 copies.
	MG 3/100-4	Voice & piano score (from <i>The Light that Failed</i>) 1. Single side, copied on double leaf by Isobel Du cane on 31.1.22. 12-stave ms. Paper (Carl Fischer Monarch brand no. 3). Not dated.
	MG 5/48	Setting for voice & piano. Nov. 14, 1898. Photostat negative.
	MG 5/84-2	Voice and piano, 1899. 1 page.
	MG 5/87-7	Voice and piano, Nov. 14, 1899. Gift to H. Balfour Gardiner, Feb. 1922. Photostat positive.

The Merchantmen	MG 3/59-1	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 3: Feb. 13, 1902. p 14: Feb. 19, 1902 p 15: Jan. 9, 1903
	MG 3/59-2: 1,2	Enclosures in above: 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. Sheets numbered (19), of a sketch for vocal parts.
	SL1 MG 3/106-4: 2	Sketches (undated), followed by a fragment of 'irregular rhythm' notation (around Dec. 7, 02) verso of one sketch the <i>Wraith of Odin</i> dated Jan. 14, at end Jan.17, 1903.
	MG 5/49	For male voices, whistlers, strings, bassoons and horns. Fullscore (1902-3) pp 1-15. pp 16-18, revisions dated 1909. P.19 choral sketch: 1911. Photostat positive. 2 copies.
	MG 15/1-10: 1- 6 (fragment)	Chorus parts dated 13-19, 1902 for tenor 1 and 2, baritone, Bass 1, 2 and 3. Manuscript paper and handwriting match those of the full score, see MG 3/59-1. University of Adelaide Grainger collection transferred to Grainger Museum, Dec.ember 1975.

Grainger: *The Merchantmen Sketches*. SL1MG 3/106-4. 'Irregular Rhythm' notations (around December 7, 1902).

Molly on the Shore (Irish Reel)	MG 1/58	British folkmusic settings NR. 1 (Lovingly and reverently dedicated to the memory of Edvard Grieg).
		On two cork reel tunes from the complete Petrie collection of Irish music, edited by Charles Villiers Standord (Boosey & Co.). (By kind permission of Sir Charles Villiers Stanford).
		Set for string four-some (4 single strings) or string band (double basses at will).
		Two tunes used are no. 901 (vol. 2) <i>Temple Hill</i> , and No. 902 (vol. 2) <i>Molly on the Shore</i> .
	MG 1/58-1-1	Begun 2.6.1907 ended 25.6.1907.
	MG 1/58-1-2	Score Schott & Co., London [c. 1911 Schott] 2 copies.
	MG 1/58-1-3: 1-4	Score. Schott & Co., London [c.1911 Schott] Revised edition. 2 copies.
	MG 1/58-1-5	String parts. Schott & Co., London [c.1911 Schott]. Publisher's proof copy of 1st edition of Schott printing of the score, with Grainger's corrections.
	MG 1/58-1-6: 1-4	Publisher's proof copy of revised edition of Schott printing of the score, with Grainger's corrections.
	MG 1/58-2	Publisher's proof copies of each of the four string parts with Grainger's corrections.
	MG 1/58-2-1	For full orchestra or theatre orchestra. (British folkmusic setting NR.1)
	MG 1/58-2-2:1-17	Compressed full score. Schott & Co., London (1st edition?).
	MG 1/58-2-3	Instrumental parts. Schott & Co., London [c.1911, 1914 Schott].
	MG 1/58-2-5: 1-11	A later Schott edition of the compressed full score. Schott edition of this compressed full score marked for special 1949-1950 Stokowski orchestration.
	MG 1/58-3	Publisher's proof copies of supplementary wind, brass and percussion parts for the above versions. Schott edition with Grainger's corrections.

Molly on the Shore (Irish Reel) (continued)	MG 1/58-3: 1-12	Arranged for Schott's Domesticum Salon-orchester by L. Artok.
	MG 1/58-4	Instrumental parts. B. Schott's Sohne, Mainz: B.5.5.32862 (Domesticum NR. 339) [c.1911, 1931, schott & Co., London] '1st edition, 1931'. 2 complete sets.
	MG 1/58-4: 1-20	Arranged for Schirmer's orchestral miscellany by Otto Langley.
	MG 1/58-5	Instrumental parts. G. Schirmer Inc., New York: Schirmer's orchestral miscellany NR 128: 30318 [c.1911, 1914, Schott] '1st edition, 1921'. 2 sets.
	MG 1/58-5-1	Arranged for full symphonic band by Grainger. (British folkmusic settings NR. 23).
	MG 1/58-5-2: 1-31	Conductor's score.
	MG 1/58-6	Parts of full band with extra duplicate parts for symphonic band. Carl Fischer Inc., New York: Band edition J. 270: N3905. [C.1911, 1914 Schott & Co., London: 1918, 1921, PG; 1962, E.G.] with <i>Colonial Song</i> for military band, MG 1/11-3.
	MG 1/58-6-1: 1, 2	For violin and piano (British folkmusic settings NR. 1).
	MG 1/58-6-2: 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.
	MG 1/58-6-3: 1, 2	Violin and piano parts.
	MG 1/58-7	G. Schirmer Inc., New York: 25431 [c.1911, 1914, Schott]. ' (1st ?) U.S. edition.'
	MG 1/58-7-1: 1, 2	Violin and piano parts of a later Schirmer edition.
	MG 1/58-7-2: 1, 2	Transcribed for violin and piano by Fritz Kreisler. Violin & piano parts. B. Schott's Söhne Mainz: B.S.S. 31240. [C. 1911, 1914 Schott & Co., 1924 Carl Fischer]. "1st European edition, Spring 1923." 3 copies
	MG 1/58-8	Violin & piano parts. Carl Fischer Inc., New York: 23336-14. [C.1911, 1914 Schott & Co., MCMXXIV, Carl Fischer] '1st U.S. edition (fall?) 1924.'
	MG 1/58-8-1	2 copies.
	MG 1/58-8-2	For piano solo. (British folkmusic settings NR.19). Schott & Co., London: 3687

	MG 1/58-9: 1, 2	[c.1911, 1914 schott, 1918, P.G.] G. Schirmer Inc., New York: 28524 [c.1911, 1914 schott, 1918, P.G.] '1st U.S. edition, November 1918.' 2 copies. Freely arranged for two pianos, four hands by Eywind H. Bull. Parts for two pianos.
	SL1 MG 1/58	For full orchestra or theatre orchestra Schott & Co., London [c.1911, 1914, Schott & Co]. Donated by Dorothy Kost.
	MG 1/108	<i>The Young Pianist's Grainger.</i> Edited for easy piano solo by Ronald Stevenson. Schott & Co., London Ed. 11005 [c.1967, Schott] Work included in contents.
	MG 1/109	<i>The music of Percy Grainger for piano solo:</i> <i>An anthology</i> edited by Paul Wittke. G. Schirmer Inc., New York: 45021. Work included in contents.
	MG 1/11-3	Version for military band included in <i>Colonial Song</i> (sentimentals No. 1)

Molly on the Shore (Irish Reel) <i>(continued)</i>	SL1 MG 3/62	Set of ms, parts for strings 4-some. 'Written out by mo'er.' Wrapping paper with 31 Kings Road, London. White Plains, 1977.
	MG 3/64	Version for string 4-some.
	MG 3/64-1-1	Score. 13 pages, 12-stave music book with brown paper cover. Dated p.1 and cover. 'Birthday gift, mother, 3.7.07.' Pasted over is date of beginning, '2.6.07.' For engraving, the title design has been pasted on the top of p.1 and instruction throughout to the engraver.
	MG 3/64-2 MG 3/64-2-1: 1,2	Version for military band. Full score in two books: (1) contains 'top half of score.' (2) contains '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, 1920, in Salt Lake City (April), Los Angeles, Cal. (April), Barstow, Cal. (April 20-27), Denver, Colorado (May 5, 6, 7, 1920).
	MG 3/64-2-3	Conductor's compressed score. 14 pages. 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).
	MG 3/64-2-4: 1-	Set of Band parts, not in Grainger's hand

	37	(but compare MG 3/64-2-5, which are probably spare duplicates). Stamped 21948 (for the Carl Fischer published version?)
	MG 3/64-2-5: 1-9	Extra parts for military band in the same hand as above.
	MG 3/64-3	Version for orchestra.
	MG 3/64-3-1: 1-22	Set of added parts needed (i.e. in addition to the original 4 string parts) for theatre orchestra. Grainger's hand. No date.
	MG 3/64-3-2: 1-10	Set of units and brass parts in another hand.
	MG 3/64-4	Version for piano solo.
	MG 3/65-5	Version for two pianos, four hands (Percy Grainger's setting).
	MG 3/65-5: 1,2	Parts for piano I and piano II. Dated August 10, 1947 and Aug. 11, 1945 (sic). For piano I. Piano II dated Aug. 9 and 10, 1947. Subsequently published.
	MG 3/103-1	Sheet containing parts for Bb and Eb clarinets labelled 'Molly trials, March 28, 1919,' in an envelope labelled in Ella Grainger's hand 'MSS by Grainger: odds and ends for museum.'
	SL1 MG 7/25	Transparencies of the score of Stokowski arrangement.

Molly on the Shore (Irish Reel) (continued)	MG 9/15	Version for 2 pianos, four hands, 2-piano score. Dated 1947. 5 pages. (Used for engraving of Schott edition no. 5334, 1947/8).
	SL1 MG 9/41	Columbia Records 1952 large room-music arrangements' 'In May 1952 after the Stokowski RCA record had been issued, Columbia Records approached Grainger asking him if he would conduct for a long playing record of his own compositions. Somewhat overwhelmed by this sudden windfall, he immediately agreed and began making fresh arrangements of some of his more 'saleable' works. The Columbia plan, however, was nipped in the bud for when RCA Victor heard of the possible new record he was asked to sign a contract which precluded him from taking part in any other recording sessions of the works of the Stokowski Record,' John Bird, <i>Percy Grainger</i> , (IL & K, 1976) p. 228.
	MG 11/6	Score. 22 pages. Dated Sept. 22-27, 1949. Dieline print. One of the scores and parts of the special orchestrations prepared for use in the Victor recording 'Stokowski conducts Percy Grainger favourites.' (1949-50). 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, LM 1238, was issued in 1951.

	MG 15/8-11	Wind and brass parts from the Schott edition for full orchestra or theatre orchestra (for playing with the pianola arrangement). [C.1911, 1914, Schott]. Each part is labelled corrected. Adelaide University Grainger Collection transferred to Grainger Museum December 1975.
	MG 15/12-6	Special arrangement for the pianola by the composer. No date. At a later stage Grainger had 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 score after use c/- Augeners Ltd. 18 Ct. Marlborough St., London, W. Adelaide University Grainger Collection transferred to Grainger Museum December 1975.
O Gin I were Where Gowrie Runs (in Scotch folksongs)	MG 3/77	14 Scotch folksongs from <i>Songs of the North</i> . Arranged for voice and piano (1900). (Percy Grainger's note). Also titled some songs arranged. 18 pages, 14-stave 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 permittance of a highland trip.' Final page dated July 2, 1900, London. Enclosed are P.G.'s legends (added later) explaining the history of the work and its underlying interest. The thirteenth folksong in the collection is <i>O gin I were where Gowrie runs.</i>

O Gin I were Where Gowrie Runs (in Scotch folksongs) (continued)	SL1 MG 3/106-6:1	Sketches 3 Scotch folksongs from <i>Songs of the North</i> , set by P.A. Grainger as birthday gift to mother, July 1900': <i>O gin I were Gowrie Runs</i> <i>Mo ninghean</i> [sic.] <i>DHU</i> <i>Will ye gang to the Hielands, Lizzie Lindsay?</i> 2 sides of a single sheet of Passantino Brands NR. 1, 12-stave medium ms. paper. (A later sketch copy ?-v. rough & quick, in pencil.)
	SL1 MG 7/40	From <i>Three Scotch Folksongs</i> First folksong is <i>O Gin I were where Gowrie Rins</i> . Written down from memory, Oct. 21, 1954, from the 1900 settings. There is no mention of 'piano solo', but they are written on two staves without a separate vocal line.' The texts are written separately.
One More Day, My John	MG 1/64	Sea Chanty Settings NR.1 (by kind permission of Mr. Charles Rosher, C.E., F.R.G.S.) Sea chanty from the fine collection of Mr. Charles Rosher, painter, author and collector of sea chanties; noted down

	MG 1/64-1	from his singing by Percy Grainger in London 1906, and set here in the form of a preliminary canter for piano. Short rambling prelude before starting off to play. Set fall of 1915, New York City. 'I find it hard to make up my mind as to how far such chanties are British, American or Negro origin. Maybe various influences are blended in them. It will be seen that the tail-piece (starting bar 17) is a free addition of my own, as well as several twiddles.' Percy Aldridge Grainger.
	MG 1/64-2	Schott & Co., London: 3791 [c.1916 P.G.] '1st English edition, early 1921.'
	MG 1/64-3	(Seemann, <i>Noch einen Tag</i>) Universal edition, Wien & Leipzig No. 7456 [c. 1916. PG]
	MG 1/108	G. Schirmer inc., New York: 26895 [c.1916 P.G.] <i>The Young Pianist's Grainger</i> edited for easy piano solo by Ronald Stevenson. Schott & Co., London, Ed. 11005 [c.1967 Schott] <i>One More Day, My John</i> is included in contents.
	MG 3/21	<i>The Easy Grainger</i> 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 or composition). Forward by D. C. Parker and notes on each piece by Grainger included:
	MG 3/21:7	<i>One More Day, My John</i> originally sketched for male voice & harps. Dished up for piano solo. Dished up for <i>The Easy Grainger</i> , Aug. 14-15, 1932.
<i>The Rhyme of the Three Sealers</i> <i>Youthful Tone works</i> (Kipling)	MG 5/58: 1-3	1. Sketches, dated 1900-1901. 2. Sketches of rhythm and melodic line, dated 1900. 6 pages. 3. Enclosed: experiment for dealing with irregular rhythms, notation, 1901. Single side. All photostat positives.

Grainger: *The Rhyme of Three Sealers*. MG 5/58-3.
Experiment for dealing with irregular rhythms, notations, 1901. Youthful tone works.

Grainger: Sketches, *The Rhyme of the Three Sealers*, 1900-1901. MG5/58-1

The Rhyme of the Three Sealers <i>Youthful Tone works</i> <i>(Kipling)</i> <i>(continued)</i>	MG 3/102-6-7: 2	<p>Sketch of a piece for men's chorus.</p> <p>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 ?</p> <p>[section: <i>The Rhyme of the Three Sealers</i>] dated Aug. 15-16, (no year)</p> <p>Verso: crossed out sketch for choral piece.</p>
	MG 3/102-6-10	<p>Blue covered 8vo. size music sketch book, labelled 'musical scraps, Percy Grainger'</p> <p>The first page is headed 'list of compos. Completed after July 8, 1901 (20th birthday).' Then follows list of piece, date of completion, place of completion: July 10, 1902 – Apr. 10.03. Book contains sketches and jottings from March 11, 1901 – June 12.03.</p> <p>The main body of sketches from 1901.</p> <p>Includes: <i>Rhyme of the 3 Sealers</i> (? 'RH. Of the 3.S.') early 1901.</p>
	SL1 MG 3/80-1 SL1 MG 3/80-2 SL1 MG 3/80-3	<p>Sketches. In a brown paper cover inscribed, P.G., '(Kipling choruses) sketches for 'the Rhyme of the three sealers.'</p> <p>Verso on front cover is page one: plan of overall layout (notes).</p> <p>The score has 12 pages, 16-stave ms. Papers numbered from 2 to 13, dated 1900 to 1901. Page 13 dated 13 Aug. 1901.</p> <p>In back cover 4 sheets of sketches of rhythm and direction of melodic line, from a notebook.</p> <p>Loosely inserted is a manuscript music book, also labelled 'sketches for the rhyme ... , 'the tides they'll go.' Section. 4 pages dated Aug. 15-18, 1901.</p> <p>On the back cover of the book is the sketch for 'experiment for dealing with irregular notation, 1901.'</p> <p>(Copies of all material MG 5/58)</p> <p>Library of Congress, 1981.</p>
Sailor's Song (San Remo)	MG 3/76: 1,2	<p>Single side of a single page of a sketch for full orchestra, the final bars added on a single sheet on notepaper.</p> <p>Dated Feb. 26, 1900.</p>
	MG 5/59	<p>Sketched for full orchestra, Feb. 26, 1900.</p> <p>2 copies.</p> <p>Photostat positives.</p>
	MG 9/21	<p>Original version for bells, and other tuneful percussion.</p> <p>Worked up Nov. 10-13, 1954 from sketches for <i>Sailor's Song</i> and bell piece, composed at San Remo.</p> <p>Score Nov. 18-19, 1954.</p> <p>2 pages.</p>
	SL1 MG 9/21a	<p>'Simplified version, for bells, or other tuneful percussion</p>

		(in 1900 sketch marked 'for bells, or bowls, or bars'). 'Worked up (Nov. 10-16, 1954) from sketches made in 1900 for <i>Sailor's Song</i> and <i>Bell Piece</i> . 2 pages dieline print, 2 or 3-stave reduced score, dated Nov. 18, 1954. 2nd copy.
	SL1 MG 1/115	For piano solo edited by Don C. Gillespie. C.f. Peters Corporation: EP. No. 66896 [c.1982, Henmar Press Inc.] Donated by Don Gillespie, c.f. Peters Inc. July, 1982.
	SL1 MG 7/35	Original version, 2 pages Nov. 1954 (cf. MG 9/21 above)

Grainger: *Sailor's Song* (San Remo) February 26, 1900. MG 3/76.

Sailor's Song (San Remo) (continued)	SL1 MG 7/35:2	'Simplified version' for bells or other tuneful percussion. 2 pages, dated Nov. 18, 1954. PG 'worked up Nov. 10-16, 1954'
Two Sea Chanties: Shenandoah and Stormy	MG 15/1-15: 1-8	<p>Various Parts</p> <ol style="list-style-type: none"> 1. High solo part, <i>Shenandoah</i> (A) 2. High solo part, <i>Shenandoah</i> (B)/ verso high solo part <i>Stormy</i> (A) 3. (1st bass) <i>Shenandoah</i> (E) 4. <i>Shenandoah</i> (E)/verso <i>Stormy</i> (B). 5. <i>Shenandoah</i> (D)/verso <i>Stormy</i> (C) 6. <i>Shenandoah</i> (F)/verso <i>Stormy</i> (D) 7. <i>Shenandoah</i>/and <i>Stormy</i>, single. 8. Hektograph master print of chorus part for both, plus 12 1/2 duplicates. <p>No dates, but the scores, MG 3/102-8-8 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 <i>Stormy</i> match names on the corresponding parts.</p> <p>University of Adelaide Grainger Collection transferred to Grainger Museum, December 1975.</p>
Sea Song	<p>MG 3/79</p> <p>MG 3/79-1</p> <p>MG 3/79-2</p>	<p>Sketch for <i>Sea Songs</i> style on for the style of <i>Grettir the Strong</i> overture or <i>Hoermaendene PAA Helgeland</i> overture.</p> <p>Double sheet showing difference between (a) Regularly barred music (b) Irregularly barred music. (c) Beatless music (for duo-art pianola)</p> <p>Ms. of version (c) (single sheet) dated as 'composed 1907, worked out, beatless, for pianola, May 26, 1922'. The front page also has PG's own note on the beginning of his thoughts about 'beatless music'.</p>
	MG 3/28	<i>Grettir</i> (<i>Grettir the Strong</i>) also <i>Sea Song</i> . Sketch for the opening of <i>Grettir</i> Overture. Single phrase, bass clef, written on the back of some Schott note paper. Dated Sept. 27, 1921.
	<p>N/A</p> <p>Mss. in White Plains house</p>	<p><i>Sea Song</i> (<i>Grettir the Strong</i>)(<i>Haermaen-Dene PAA Helgeland</i>) (sketch for beatless <i>Sea Songs</i> style).</p> <p>1907 Three solovoxes operated by a paper roll running in a silenced reproducing piano, accompanied by reed organ. MS</p> <p>1907 (scored 1946) string quartet and reed organ (or pipe organ or piano) Ms. White Plains.</p> <p>1922 String quintet (violin, two violas, cello & double-bass) & organ (edited by Alan Stout 1970). MS. White Plains.</p>

		<p>1907 Eight strings in two groups.</p> <ol style="list-style-type: none">1. Violin, viola & cello2. Two violins, viola, cello & double bass (irregularly barred & irregularly barred (original) versions) (edited by Alan Stout 1970). Ms. White Plains.
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Grainger: *Sea Song*. Sketch. MG 3/79. May 2, 1907 and August 30-31, 1907.

Sea Song (continued)	MG 5/61	(Beatless music) for duo-art pianola, composed 1907. Arranged for duo-art, May 1922. 'Version B' 3 pages. Photostat positive.
	SL1 MG 5/61	<i>Sea Songs or Grettir the Strong or Haemaendene PAA Helgeland.</i>
	SL1 MG 5/61-2	Composed 1907. Score of Alan Stout's transcription of the first version (regularly barred), for 8 strings in 2 groups.
	SL1 MG 5/61-3	Third version, 1922. Score of Alan Stout's transcription for organ and string quintet. 4 pages, dated Sept. 6, 1970. Donated by Oliver Knussen, Jan. 1988.
	SL1 MG 7/36	(Sketch 1907) 2 sheets comprising.
	SL1 MG 7/36-1	Score, as for MG 9/22 below.
	SL1 MG 7/36-2	Set of parts for 4 strings and reed organ, dated 24 October 1946.
	MG 9/22	Score. 'Composed June 2 and August 30-31, 1907. Scored for Columbia, Mo., soundtrial Nov. 1946. Single sheet. 1 page.
The Sea Wife	MG 3/80	Kipling Settings NR. 22 Grainger: Youthful tone works For mixed chorus and brass band. Full score, including also piano version of the brass band score. 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.
	MG 1/77	For mixed chorus and various instrumental accompaniments.
	MG 1/77-1	Chorus and piano score. Schott & Co., London: 5401 [c.1948 Schott].
	MG 1/77-2: 1-21	Instrumental parts for various versions (string & brass parts)

		Schott & Co., London: 5498. [Inscribed in hand '1st edition Nov. 1948].
	MG 3/102-9-10	(Seven Seas) <i>The Sea Wife</i> set for voices & piano. 6 pages, 1 1/2 double sheets, 12-stave ms. Paper no imprint. Dated final page Nov. 10-11, 1898.
	MG 5/83-11	Voice and piano. November 10-11, 1898. 1 copy.
	SL1 MG 5/98	Duplicate Hectograph prints of individual pages of the 4-page chorus & piano score. No date. White Plains, 1977.

The Sea Wife (continued)	MG 7/25	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. Conductor's full score. 15 pages, circle Blue Print Co., 14-stave transparent music paper.
	SL1 MG 7/37-1:1 – 4	Vocal parts, SATB. 4 sheets, dated April 23 & 24, 1947.
	SL1 MG 7/37-2	Piano duet accompaniment, 3 sheets, dated Sept. 22, 1947.
	MG 9/23	For mixed chorus and brass band (or alternative accompaniments) composed 1905. Conductor's score. Nov. 4-13, 1956. 15 pages.
	MG 15/1-12:1-16	Chorus parts in various hands. 1-4 Women's highs x 4 5-8 Women's lows x 4 9-12 Men's highs x 4 13 Men's 1st middles x 1 14 Men's 2nd middles x 1 15-16 Men's lows x 2 University of Adelaide Grainger Collection transferred to the Grainger Museum, December 1975.
The Secret of the Sea (Das Meegres Geheimnis) (Longfellow)	MG 3/102-7-3	For voice and piano, June 1898. 4 pages, 12-stave ms. Paper, no imprint, stitched into a cardboard cover, title on front. Dated p1: 'to my dear mother on her birthday, being almost satisfied Percy Grainger June 18, 1898.' Final pages dated June 19, 1898. Stitched into the back cover is a vocal part with German text <i>Das Meeres Geheimnis</i> . Deutsch Von H. Simon. 2 sides of a single sheet, dated 19 Juni, 1898.
	MG 5/81-7a	for voice and piano. 2 copies on final page 'Percy Grainger June 19th, 1898.'

Shallow Brown	MG 1/79	Sea Chanty Setting NR.3
	MG 1/79-1	For solo voice or unison chorus with small orchestra of 13 instruments.
	MG 1/79-1-1	Full score. G. Schirmer Inc., New York: 32737 [c.1927, PG]. '1st edition, March 1927,' 3 copies.
	MG 1/79-1-2: 1-20	Instrumental parts. G. Schirmer Inc. New York: 32738 [c.1927, PG]. 2 sets (1 incomplete).
	MG 1/79-2	For unison chorus and piano accompaniment. Vocal score. G. Schirmer's secular choruses No. 7168: 32735 [c.1927, PG] '1st edition, March 1927', 4 copies.
	MG 1/79-3	For solo voice, or solo voices, and piano. G. Schirmer Inc., New York: 32736 [c.1927, PG] '1st edition, March 1927.' 2 copies.

Shallow Brown (continued)	MG 3/81-1	Full score. This score dated variously from p.1. 'S.S. Hellig Olav. Sept. 30-Oct. 2, 1925'. 11 pages. 16-Stave single sided ms. Paper stitched into a brown cardboard cover, 43.5 x 28 cm. 'Sea chanty collected from the singing of John Perring, Dartmouth, England, Jan. 18, 1908 by H.E. Piggott & Percy Grainger. Setting composed and scored Aug.-Dec., 17, 1910. Scoring revised, 1923 and 1925. Final scoring as Yule gift to the memory of my beloved mother, Yule, 1925.'
	MG 3/81-2: 1-8	Enclosed in above are various sheets of notes for the explanatory note and program note.
	MG 3/81-3: 1-5	Ms. Instrumental parts (incomplete set) found with the score in PG's hand. 1. Harmonium 2. Mandolin I 3. Guitar 4. Guitar II. 5. Ukelele I (Performer's names appear on the covers of these parts)
	MG 3/81-4: 1-16	Ms. instrumental parts found separately, used as basic for Schirmer published parts: 32738. Instructions to engraver 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/dbl. bassoon 13. Eb horn or alto saxophone 14. 2nd Eb horn 15. Euphonium 16. Mandolas I, II
	MG 3/81-5: 1-4	Positive photostat copies of PG's ms. parts for: 1. Mandolins I & II

		<p>2. Guitars I & II</p> <p>3. Guitars III & IV</p> <p>4. Ukeleles I & II.</p> <p>Also used for engraving, some instruments, corrections throughout.</p>
	SL1 MG 3/82	<p>Full score of the first setting of 1910</p> <p>18 pages of all manuscript music paper NR. 10, 16-staves, stitched into a brown cover. In detail the setting is scored for mixed chorus accompanied by 1 Bb clarinet, 1 double bassoon (at will), 3 horns, 1 trombone, and string band. [Mandolins, guitar & banjos].</p> <p>This is the 'chorus & string score'</p> <p>Sibley, 1980.</p>
	SL1 MG 3/82-2: 1-16	<p>Sets of instrument parts.</p> <p>Envelope notes 'Publish as it is, & in other arrangements', Sibley, 1980.</p>
	SL1 MG 3/82-3: 1-7	<p>Various enclosures:</p> <ol style="list-style-type: none"> 1. Double sided leaf containing a pencil (music) 'summary' of the accompaniment, n.d. 2. Sheet of Grainger's notes and thoughts on the value of publishing this version 'as it is'. 3. Sheet of information re performers, 'Summer 1913'. 4. Sheets of notes on what mandolins are to play, or what instruments may be substituted if mandolins are unavailable. Verso, guitars. 5. Sheets of instructions re ukelele. 6. Sheet containing title details, a note on instruments to be used, & program note [from the later revision]. 7. Sheet of instrumentation. <p>Sibley, 1980.</p>

<p>Shallow Brown</p> <p><i>(continued)</i></p>	MG 5/62-1	<p>Full score (unrevised) dated 17.12.10</p> <p>18 pages.</p> <p>Photostat negatives.</p>
	MG 5/62-2	<p>Full score dated September 30-October 2, 1925 (revised). 11 pages.</p> <p>2 copies: 1 photostat positive</p> <p>1 reduced size photostat negative (incomplete).</p>
	MG 5/62-3	<p>Original is in the Grainger Museum, MG 3/81-1.</p> <p>Vocal and piano score.</p> <p>4 pages.</p> <p>Dated 'written out November 7, 1925.'</p> <p>Photostat negatives.</p>
	MG 5/62-4: 1-4	<p>Duplicate instrumental parts.</p> <ol style="list-style-type: none"> 1. Ukeleles I & II 2. Mandolins I & II 3. Guitars III & IV 4. Guitars I & II <p>Photostat negatives.</p>
	MG 15/4-17	Envelope labelled 'sketches to finished compos.
	MG 15/4-17-8	<p>Sketch fragment.</p> <p>Single side.</p>

		Dated 11.8.10.
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Grainger: Design for *Shallow Brown*. MG 1/79 –1-1a.

<i>Shenandoah</i> (Windlass Chanty)	MG 3/102-8-9	Grainger: Setting of folksongs and sea chanties Windlass Chanty noted down from the singing of Mr. Charles Rosker (24.7.05) and set for male voices by Percy Grainger. Setting for single voice, chorus and 6 accompanying single voices. Grainger's hand dated end 2nd page '3.4.07' & '14.6.07'. 2 copies (original MG 3/102-8-9).
	MG 5/81-19	2 copies 1907.
	MG 15/1-14	Two sea chanties <i>Shenandoah</i> and <i>Stormy</i> in an envelope labelled "Lady B's party version." Chorus parts in Grainger's hand. University of Adelaide Grainger Collection transferred to the Grainger Museum, December 1975.

Shenandoah (Windlass Chanty) (continued)	MG 15/1-15 MG 15/1-15: 1-7 MG 15/1-15: 8	Two sea chanties <i>Shenandoah</i> and <i>Stormy</i> Various parts. Hektograph master print of chorus parts plus 12 1/2 duplicates. No dates, but the scores, MG 3/102-8-8 and 102-8-9 in which the vocal parts are marked similarly A.B.C.D. etc. in the same blue crayon, and dated June 1907. The performers names noted in the score of <i>Stormy</i> match the names on the corresponding parts. University of Adelaide Grainger Collection transferred to the Grainger Museum, December 1975.
	SL1 MG 1/118	<i>Shenandoah & Stormy</i> for men's voices acapella. C.f. Peters Corporation: Edition no. 66924 [c.1984 Henmar Pressline]. Donated by Don Gillespie (c.f. Peters), March 1983.
	SL1 MG 3/66 SL1 MG 3/66-2:2	New York and White Plains Compo. Sketchbook NR. 1. Loosely inserted inside the back cover were miscellaneous items including: reed organ part of 'Grainger's Sketch for <i>Shenandoah</i> in <i>Gardinerian Rhapsody</i> '.
Six Dukes Went Afishin'	MG 1/82 MG 1/82-1 MG 1/82-2	British Fok music settings NR.11 Folksong from Lincolnshire, collected from the singing of George Gouldthorpe (of Barrow-On-Humber, North-East Lincolnshire) by Percy Grainger in 1905, and set for voice. Begun 1905, ended 1912. For my friend Gervase Elwes. Version for high voice and piano 'very simply and with childlike unconscious pathos'. Schott & Co., London [c.1913, Schott] '1st edition'. 5 copies. For low voice and piano: B flat major. Schott & Co, London: 35. [C.1913 Schott]. 5 copies.
	SL1 MG 3/85	Score of setting for four single voices and flute, 7 pages A.L. manuscript music No. 4, dated at end 'first sketched in 1905, ended scoring 27.4.10, London'. This is the 1910 score, plus title page and in a brown cover. White Plains, 1980.
	MG 15/1-5-2:1-4	Set of choral parts in Rose Grainger's hand. Woman high and low voice, man high and low voice. University of Adelaide Grainger collection transferred to Grainger Museum, December 1975.
Skye Boat Song	MG 3/77	Old Highland rowing Measure for unison chorus & piano. Words: Harold bolton '(14) Scotch folksongs from 'Songs of the North' arranged for voice and piano (1900)'. PG's note. 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 verso of title page. Dated, p.1: 'for

		dear mother's birthday, July 3rd, 1900. Remembering a great kindness in the permittance of a highland trip.' Final page dated July 2, 1900, London. Enclosed are PG's legends (added later) explaining the history of the work & its underlying interest.
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Grainger: *Six Dukes went a fishin'*. MG1/82. NR.11. B.F.M.S. Program notes.

Skye Boat Song (continued)		Contents include: 3. <i>Skye Boat Song</i> .
	SL2 MG 1/128	Old Highland Rowing measure for unison chorus and piano. Bardic Edition [c.1989, The Percy Grainger Society] 3 copies. Donated by Barry Ould, July 1993.
Smiling Polly or the Keel Row	MG 3/83	Sixpenny Music Book Sixpenny manuscript music book No. 1: 12-stave, Weekes & Co., London. Contents: 21 pages of notes and musical sketches, labelled and dated by Grainger. P. 7a. <i>Smiling Polly</i> or the <i>Keel Row</i> . Voice and piano, transcribed 1765 with text by Rose Grainger from 'Thompson's 200 Country Dances 1765'.
	MG 3/101 MG 3/101-5	Early settings of folksongs and popular tunes. Setting of the <i>Keel Row</i> , for chorus, orchestra and whistlers, Oct. 19 and Nov. 24, 1901. 3 pages, plus 2-stave sketch on p.4.
Spoon River	MG 1/86	American Folkmusic Settings NR. 2 (For Edgar Lee Masters, poet of pioneers) American folk dance set for elastic scoring (From 3 single instruments up to massed orchestra) Full compressed orchestral score (actual pitch, non transposing) Tone-wrought (composed), March 10, 1919-Feb. 1, 1929. Scored, April to May, 1929. G. Schirmer Inc., New York: 34893 (Galaxy No. 375). 2 sets. PG's program note: A Captain Charles H. Robinson heard a tune called <i>Spoon River</i> played by a rustic fiddler at a country dance at Bradford, Illinois (USA) in 1857. When Edgar Lee Masters' <i>Spoon River</i> anthology appeared in 1914, Captain Robinson (then nearly 90 years old) was struck by the likeness of the two titles – that of the old tune and that of the poem book and he sent the

		<p><i>Spoon River</i> tune to masters, who passed it on to me. The tune is very archaic in character; typically American, yet akin to certain Scottish and English dance tune types.</p> <p>My setting (begun March 10, 1919, ended Feb. 1, 1929), aims at preserving a pioneer blend of lonesome wistfulness and sturdy persistence. It bears the following dedication: 'for Edgar Lee Masters, poet of pioneers'.</p>
	SL1 MG 1/86	<p>Arranged for concert band by Glen Cliffe Bainum. G. Schirmer Inc., New York: 46157c.</p> <p>Full score, condensed score and set of parts.</p>
	<p>MG 3/87</p> <p>MG 3/87-1-1: 1-23</p>	<p>For orchestra (elastic scoring). (American folkmusic setting NR. 2)</p> <p>Set of instrumental parts in PG's hand. Subsequently published by Schirmer (Galaxy No. 375) in 1930.</p> <p>Parts dated May & June 1929. 1 part dated Jan. 1930.</p>
	MG 3/87-1-2: 1-10	<p>Duplicate ms. string parts, not in Grainger's hand (from the library of the National Broadcasting Co. 711 fifth Ave., N.Y.).</p>

Grainger: *Smiling Polly* or the *Keel Row*. MG 3/83.
 (Transcribed from Thompson's *200 Country Dances* 1765), in Rose Grainger's hand.

Spoon River (continued)	MG 3/87-2	For piano solo (American folk-music setting NR. 1) 8 pages, 12-stave ms. paper. Dated: 'Set, March 10, 1919, New York City and Jan 29-30, 1922, White Plains, N.Y. Subsequently published by Schirmer: 30916 in 1922-1923. Stamped May 2, 1922.
	MG 3/87-3	For 2 pianos, 4 hands. (American folk music settings NR.3)
	MG 3/87-3-1	Score: a paste up of published piano version with ms. Amendments for 2 piano version. Pages individually dated from Feb. 15-19, 1932, on the Road from Detroit to Ann Arbor. Pp. 2 to 6 stuck on brown paper. pp. 7 to 10 ms. Paper.
	SL1 MG 3/89	American folk music settings NR. 2. Parts for pianos:
	SL1 MG 3/89-1: 1	Piano I part, 5 pages stitched into a manila cover, dated at the end 22 May 1929. Loose inside the front cover is a double sided sheet of forward notes. Loosely enclosed is:
	SL1 MG 3/89-1: 2	Piano II part, 3 sides of a double leaf of 18-stave ms. Paper dated May 20, 1929. Following is a pencil sketch, untitled and incomplete.
	SL1 MG 3/89-1: 3	

SL1 MG 3/89-2: 1-6	Pen written program note.
SL1 MG 3/89-3	Various material: 1. Double leaf of unmatched ms paper on first side is a 'sample from page 14 of a score', crossed out. 2. Single side of a part for percussion, dated 1 June 1929. 3-5. Various fragments of parts of <i>Spoon River</i> . Four sides of a double leaf of pencil sketches for 'Spoon River', big room music (or orch) sketches', dated Jan. 31, 1929 and Feb. 1st, 1939.
SL1 MG 3/89-4: 1-4	Loosely inserted in SL1 MG 3/89-3:2. Fragments and an envelope containing two fragments of notes for title details. New York Public Library, 1978.
MG 5/65	Full score of version for elastic scoring.
MG 5/65-1	Dated June 4-11, 1929. 24 pages, 2 copies: 1 reduced size photostat negative 1 photostat positive. Plus 2 duplicate pages.
MG 5/65-2: 1-3	Harmonium, piano I and piano II parts. Photostat negatives.
MG 5/65-3	Piano I part, photostat positive.
MG 15/4-12: 1	Copy of fiddle tune called 'Spoon River' sent to Grainger from Edgar Lee Masters, March 6, 1919.
MG 15/4-12: 2-8	Related correspondence (incomplete)

Grainger: *Spoon River* MG 1/86. American folk music. Settings NR.2. for Elastic Scoring. Program notes.

<i>Spoon River</i> <i>(continued)</i>	MG 15/4-12: 9	Sketch draft of setting for piano solo. 'Set March 10, 1919, N.Y.C. and Jan. 29-30, 1922. Written out in trains, Canadian rockies, March 24, 1922. Tested at Miss Gardner's studio, Bellingham, Wash., March 28, 1922.' 3 pages. All from University of Adelaide Grainger Collection transferred to the Grainger Museum, December 1975.
<i>Stormy</i> <i>(Pumping Chanty)</i>	MG 3/102-8	Setting of Folk songs and Sea chanties. Noted down from the singing of Mr. Charles Rosher, Chelsea, 24.7.06, and set for male voices by Grainger.

		(Single voice, chorus and accompanying 4-part solo group) original manuscript in Grainger's hand. 2 pages. Dated at end, 14.6.07 (Not labelled a 'youthful tonework' but found in folder 'youthful toneworks' MG 3/102)
	MG 15/81-18	2 copies, 1907. University of Adelaide Grainger Collection transferred to the Grainger Museum, December 1975.
	MG 15/1-14 MG 15/1-15	Envelope labelled 'Lady B's party version' chorus in parts in Grainger's hand. University of Adelaide Grainger Collection transferred to the Grainger Museum, December 1975. Hektograph master print of chorus parts, plus 12 1/2 duplicates. No dates, but the scores, MG 3/102-8-8 & 102-8-9, in which the vocal parts are marked similarly A.B.C.D. etc. In the same blue crayon, one dated June 1907. Performers names noted in the score of 'Stormy' match names on the corresponding parts. University of Adelaide Grainger Collection transferred to the Grainger Museum, December 1975.
	MG 3/87-3-2	Single sheet of sketch jottings (enclosed in MG 3/87-3-1). For single voice and accompanying 4-part solo voice group. Dated 1907.
We be Three Poor Mariners	MG 3/101 MG 3/101-1	Grainger: Early Settings of folksongs and popular tunes Double leaf containing: Sketches for 3 settings of <i>We Be Three Poor Mariners</i> . (Settings A, B, C). All dated March, 28, 1901. 3 pages.
We Have Fed our Seas For a Thousand Years	MG 1/100	Kipling Settings NR. 2. (From 'The Song of the Dead' in 'A Song of the English' [Seven Seas] Rudyard Kipling). Begun: San Remo, about 24. 2. 1900, ended: London, 1.7.1904. Re-scored: summer, 1911. (Dedicated to my Mother). For mixed chorus, brass and strings.

Stormy (version I) Storm Along Wind'us (Windlass) Chanty

Sung by Mr. John Perring of Dartmouth, at Dartmouth, England, Jan. 18th and 25th, 1908.

Collected by H. E. Piggott & Percy Grainger.

Old Stormy seems to be a purely mythical character, and this chanty has apparently originated during work at the pumps in heavy weather, in a desire to placate and lay the spirits of the storm by a mournful eulogy of his virtues and a description of his American honored burial (on the folk charm principle of suggesting or imitating the thing one wishes to happen).

This chanty may, as has been suggested, be of Negro birth, and have been originally an African rather than a nautical myth, although quite in keeping with sailor superstitions.

For other variants of these chanties, for notes upon them and for a description of Mr. Perrin's singing see *Journal of folk singing Society*, No. 12.

Percy Grainger, 1908.

Stormy (Pumping Shanty). Second version of *Storm Along*, as collected by Percy Grainger.

We have Fed our Seas for a Thousand Years (continued)	MG 1/100-1	Full score, Schott & Co, London. [C.1911, Schott]. 2 copies.
	MG 1/100-2	Publisher's proof copy of the Schott full score, with PG's corrections.
	MG 1/100-3	Chorus & piano score. 'Privately lighographed by W.M. Gair Rathbone, prior to Schott edition, '1st edition'. 2 copies.
	MG 1/100-4	Chorus & piano score. Schott & Co., London. [c. 1912, Schott] '1st Schott edition'. 16 copies.
	MG 3/97-1	Boys and men's chorus, 3 horns, bass fiddles & double basses. Full score. 10 pages, 2-stave ms. paper in a brown 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'.
	MG 3/97-2	Enclosed in above is an engraved voice & piano score with ink corrections – for a later printing? (No publication details).
Zanzibar Boat Song	MG 1/106	Music Room Tit-Bits NR. 6 'For Mother' for 6 hands at 1 piano Composed March 5-11, 1902, London.

		<p>'Well fitted to be played by a teacher and two pupils; the teacher taking the 2nd pianist's part.'</p> <p>Program Note: <i>Zanzibar Boat Song</i> was inspired by the following poem from Rudyard Kipling's <i>Plain Tales from the Hills</i>. They burnt a corpse upon the sand The light shone out afar.</p>
Zanzibar Boat Song (continued)		<p>It guided home the plunging boats That beat from Zanzibar Spirit of fire, where'er thy altars rise Thous art the light of guidance to our eyes! Salsette boat song (by kind permission of Mr. Rudyard Kipling).</p> <p>The reading of these verses induced a musical mood (in which the wistful theme of the poem and the rhythmic suggestions of the 'plunging boats' played their part) out of which the composition emerged. But in no sense is it 'program music', in no sense does the music aim at portraying the events and thoughts set forth in the poem – nothing beyond the voicing of a musical mood evoked by the poem, 'Percy Aldridge Grainger, Schott & Co., London: 4104.[c.1923. PG].</p>
	SL1 MG 3/64-2	<p>Grainger's 'Index (with notes, explanations, & references) of compositional <i>Big Green Sketch Book</i>, London and New York, 1911-1916)'. Includes p.24 <i>Zanzibar Boat Song</i>, sketch 10.12.14.</p>
	MG 5/79	<p>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 Performing Arts Library, University of Adelaide.</p>
	SL1 MG 5/79	<p>Of the version for piano trio: cover page photocopy 2 handwritten notes. White Plains, 1977.</p>
	MG 5/87-20	<p>For piano trio, 1902. 'This copy with love to Balfour from Percy. February 1922. (Do you remember its first performance?)'</p>
	MG 15/2-12-3	<p>In an envelope, a sketch for <i>Zanzibar Boat Song</i> in its modernised version as part of 'Percussion Suite', using piano strings hit with marimba mallets (soft and leather combination), celesta, steel marimba, piano, wooden marimba, alou horn and cello, piano, harps, etc.' Single side, Carl Fischer no. 6, 10-stave paper. Dated December 10, 1914. University of Adelaide Grainger Collection transferred to Grainger Museum, December 1975.</p>
	MG 15/12-12	<p>Score dated March 5, 1902 to March 11, 1902. This original title of this work was <i>English Dance No. 5</i>. The title was changed for publication.</p>

		<p>Percy Grainger notes the change of title on the title page of two manuscripts and appends an explanatory note: 'Later decision to call this piece <i>Zanzibar Boat Song</i>. As it was inspired (I know not why) by Kipling's poem of that name.' This note is dated December 25, 1917.</p> <p>University of Adelaide Grainger Collection transferred to the Grainger Museum, December 1975.</p>
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P E R M A N E N T E X H I B I T I O N

F O Y E R

D E R W E N T F . W O O D (1 8 7 1 - 1 9 2 6)

Derwent F. Wood achieved both portrait and monumental sculpture. Assisted Legnos at Slade School 1890-92; then at R.A. Schools. In 1895 he won a gold medal and a travelling scholarship. He married the Australian singer Florence Schmidt in 1903.

SCULPTURE (N.A.)

Cyril Meir Scott (1871-1970).

Portrait c.1903.

Inscribed L.R. 'Cyril Scott.'

Cast 1945-46.

Bronze grey green patina.

Cyril Meir Scott (1879-1970) English composer, author and pianist. Studied piano with Uzielli at the Hoch Conservatorium in Frankfurt for eight semesters, 1891-93 and 1896-99 taking composition with Iwan Knorr between 1897 & 1899. Grainger and Herman Sandby had played Scott's piano trio at a Conservatorium Concert 1 June 1899, with Edgar Wollgandt, violin.

Kay Dreyfus, *The Farthest North of Humanness*, p. 2.

K A A R E K R I S T I A N N Y G A A R D (1 9 0 3 - 1 9 8 9)

Dr. Kaare Nygaard, the surgeon, scientist, sculptor and writer was born in Norway. In 1929 he came to the USA to continue post-graduate surgical training at the Mayo clinic, remaining on the staff for over fifty years. Many world-renowned artists became his patients and friends, e.g. Marcel Duchamp, Alexander Calder and Percy Grainger. In 1948 the King of Norway awarded him the Knight's Cross (First Class) in the Royal Norwegian Order of St Olaf for his war-time service.

His writings included the textbook *Haemorrhagic Diseases, Knife, Life and Bronzes* and *The Spirit of Man: the Sculpture of Kaare Nygaard*. In 1985 he delivered the 10th annual Percy Grainger Lecture, entitled *Percy Grainger's Psyche: His Surgeon's View*.

SCULPTURE (N.A.)

Percy Grainger III 1956.

Portrait bust. Largest of the series.

Bronze, First Edition /6.

Acquired 1977 from the sculptor.

CAROUSEL REVOLVING DISPLAY UNIT

24 Panels of photos, musical examples and text from the Grainger Museum archives, addressing the questions "Who was Percy Grainger?" and "What is the Grainger Museum?"

Completion date: 1988

Concept and research by Kay Horwood, with design and layout by Michael Florrimell.

RUPERT CHARLES WULSTEN BUNNY (1864-1947)

Australian painter and amateur composer.
Studies: University of Melbourne, Architecture and Engineering

CHRONOLOGY

1864	Born, St. Kilda, Victoria
1881-84	National Gallery of Victoria School.
1884-85	Calderons Art School, London
1885-88	Studied in Paris under Glaze and Constant.
1886-93	Resided in France, exhibiting with distinction in the Old Salon.
1902	Marries former model, Jeanne Morel, a subject of many paintings. His life-long interest in music and friendship with many Australian performers has left a legacy to Australia in the portraits of Percy Grainger c. 1903, sketch of Percy Grainger, c. 1902-4, Dame Nellie Melba c. 1902 and Ada Crossley, c. 1903.
1933	Returns to Australia and becomes involved in the modern art movement and musical composition.
1946	Retrospective, National Gallery of Victoria
1947	Dies in Melbourne

Represented: National Gallery of Australia, State and Regional Galleries, Public collections in France.

Awards: Honorable mention, Old Salon, Paris 1890; 1900 Bronze medal.

PAINTING (VB2/1:1)

Percy Grainger: A Sketch
c.1902-1904
Oil on canvas.
Signed L.R. 'Rupert C. Bunny'
Size: 63.2 cm x 47 cm.

JELKA DELIUS (1868-1935)

Painter, sculptor and wife of the German/English composer, Frederick Delius. Born in 1868 in Schleswig-Holstein, Helene ('Jelka') Delius (née Rosen) studied painting at the Académie Colarossi, in the rue de la Grande Chaumière (Paris) and initially came under the influence of the German painter and fellow student, Ida Gerhardi. In later years, her admiration for the work of Auguste Rodin would result in a magnificent portrait head of her husband, one of the finest likenesses of the composer created in sculpture.

PAINTING (VA1/5:1).

Frederick Delius [aged 50]
Oil on canvas.
1912
Unsigned.
Size: 91.8 cm x 79 cm.

Frederick (formerly Fritz) Theodore Albert Delius (1862-1934), English composer of German descent, resident in France. Delius met Grainger for the first time in April 1907 while on a visit to London.

Kay Dreyfus, *The Farthest North of Humanness*, p.106.

COURTYARD

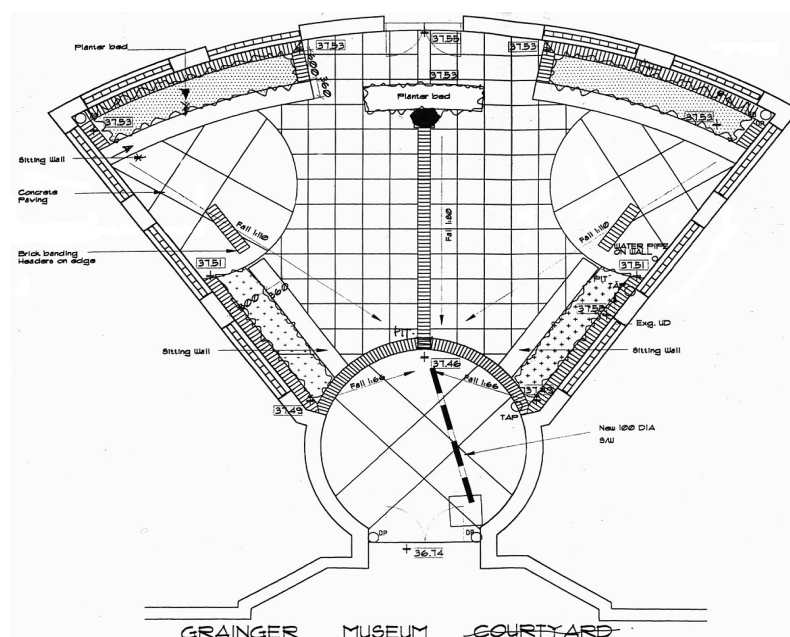
As a result of the Museum's participation in the 1997 Melbourne International Festival of the Arts, a number of projects were undertaken for upgrading access and increasing the useable space, as well as improving the general ambience of the place. These primarily involve refurbishing the entrance and the central courtyard. The courtyard had been a wasteland for a year, since the kurrajong tree, around which the Museum was built, died and was taken down.

Plans were officially approved, in consultation with the Property, Planning and Projects Department of the University, architectural historian George Tibbits, and the project architects GBLA.

Renovations included:

- removal of existing plants and rubbish
- excavation, levelling and paving
- provision for sound and light
- planter beds about 800mm wide along the walls
- a freestanding hedge screening the rear door to the courtyard
- a pedestal for the large Kaare Nygaard bronze bust of Percy Grainger (for details, see below).

It is anticipated the courtyard will provide a central focal area which can function as a performance space, as well as being a multipurpose area for functions, talks, and general recreation.



Architectural plan of the new Grainger Museum courtyard (September 1997)

KAARE KRISTIAN NYGAARD (1903-1989)

SCULPTURE (N.A.)

Percy Grainger 11956.
Portrait bust.
Bronze, First Edition /6.

Acquired 1977 from the sculptor.

S P E C I A L E X H I B I T I O N

F O Y E R

D I S P L A Y C A S E O N E

ANCHOR SONG NR. 6 (MG 3/2)

Percy Grainger's Kipling settings (dedicated to my Mother).

Words by Rudyard Kipling (from *The Seven Seas*)

Composed in 1899 and 1905. Reworked, summer 1915 and Aug. 1921.

Revised versions as birthday gift and Yule gift to mother, July 1915 and Yule 1921.

For man's middle voice single (baritone solo), men's 4 part chorus & piano, or for 4-some of men's single voices & piano.

(1st?) Sketch for 2nd version of *Anchor Song* chorus (1905).

STORMY (from *Two Sea-Chanties*)

MG 15/1-14:5 Included with *Shenandoah* in an envelope labelled 'Lady B's party version'.
Chorus parts in Percy Grainger's hand. Version for men's low voices.

MG 15/1-14:1 Chorus parts.

MG 15/1-14:3 Woman's low voice.

MG 15/1-15:2 High solo part A. Part B. Slow & heavy.

ALBERT EDWARD ALDIS (ACTIVE C. 1890 - 1920)

PAINTING (VA 1/1:4)

Melbourne Docks (1891?)

Unsigned.

Verso: Grainger legend giving artist's name, title, date.

Framed: New York.

Size 34.5 cm x 24.5 cm

Percy Grainger c.1890 in sailor suit setting in ships rigging. Photo by Webb & Webb, Melbourne.

PHOTOGRAPH (W4-4) (see above)

Percy Grainger c.1890 in sailor suit sitting in ship's rigging.

Photo by Webb & Webb, Melbourne.

Mrs. Grainger was wanting someone to help her look after Percy, take him for walks and teach him his letters what a delightful, fascinating little fellow he was. He met me at the door and so sweetly asked me if I would like to go down the garden with him and see the ships he was building and we went. He waved his hands about and explained he was putting the cylinders in the ship and didn't I think it was a lovely ship. (There was nothing there.)

Excerpt from recollections by 'Medidney' Mrs. Mabel Tod Hunter (nee Gardner) (1871-1945?), Percy Grainger's governess from 1888-1894. It was found attached to a letter to Percy Grainger 30th March 1938.

D I S P L A Y C A S E T W O

Percy Grainger standing in profile, full body facing left and the sea,
windswept on the sand-dunes SVINKLØV, Slettestrand, 1909. Photo by Karen Holten.

PHOTOGRAPH (W4-45) (see above)

Percy Grainger, standing in profile, full body, windswept and facing the sea, on the sand dunes,
Svinkløv, Slettestrand, 1909.

Photo by Karen Holten.

Karen Holten and Percy Grainger in Slettesstrand. Photo by Miss Nutzhorn, 1909.

PHOTOGRAPH (W54-58)

Karen Holten and Percy Grainger 'Taken by Miss Nutzhorn, Slettesstrand, summer 1909.'

Karen Holten: Danish born pianist (1879-1953) was an intimate friend and lover of Percy Grainger between the years 1905-1912, and a life-long friend thereafter. A friend of the Herman Sandby family, Karen met Percy at their home on his visit to Copenhagen in 1904. Of all Grainger's intimate correspondence, the most uninhibited and honest letters are those written to Karen Holten.

Sometimes, when I call to mind how long I still must wait till your flesh and my flesh meet, and that it is quite impossible for us to be united in half-an-hour's time, a madness flows over me and boundless anger ... then I must pull, hit, cut, whip, tear, burn some pain in myself. Afterwards I feel much less unsatisfied.

Letter, Percy Grainger to Karen Holten, 1 August 1909.

Final page of Grainger's *Brides Tragedy*. MG7/4. Dated 25 March, 1960, White Plains.
(This is one of Grainger's last scores; he died on 20 February 1961.)

BRIDE'S TRAGEDY (MG 7/4) (see previous page)

Final page dated 25 March, 1960, White Plains.

From the *Poems and Ballads* (3rd series) by Algernon Charles Swinburne (1837-1907).
'Composed and reworked as birthday and Yule gifts for mother, July 1908. Yule 1909. Yule 1913.
Scored Aug. 1-23, 1914.' Grainger. Subsequently published by Schott & Co., London
[c.1914 Schott].

I am particularly glad that you, Alfild, like the *Bride's Tragedy* that work was my personal protest against the sex-negation that our capitalistic world (assisted by my mother, by you, and by numberless other well-wishers) offered to young talents like me. A man cannot be a full artist unless he is manly, & a man cannot be manly unless his sex-life is selfish, brutal, wilful, unbridled. But the main stream of that in our age sets its face against such manliness as has always seemed right and proper to me. Well, there was no need to lose one's temper about it. But the situation called for a protest, I felt, and the *Bride's Tragedy* was my protest, and the angry chords on the brass (at the first singing of 'They lie drowned and dead') is my personal bitterness ...

Letter, Percy Grainger to Alfild Sandby, 1936.

SHALLOW BROWN (MG 3/81)

For voice(s) and 20 (or more) instruments (Sea-chanty setting NR.3)

Full score.

11 pages.

16-Stave single sided ms. paper stitched into a brown cardboard cover. 43.5 x 28 cm.

Dated: 'Sea-chanty collected from the singing of John Perring, Dartmouth, England, Jan. 18, 1908 by H.E. Pigott & Percy Grainger. Setting composed and scored Aug.-Dec. 17, 1918. Scoring revised, 1923 and 1925 final scoring as Yule gift to the memory of my beloved mother, Yule 1925.'

This score dated variously from p.1 'S.S. Heleg Olav, Sept. 30-Oct. 2, 1925.'

WHIP (1024)

Australian kangaroo riding whip with adaptation by Percy Grainger.
Ella Viola Bandelius Ström's wedding present to Percy Grainger.

I am bringing a kangaroo whip to the Bowl but as it has a very comfortable broad looking leather lash, you need not have any sadistic fancies in connection with it.

Letter, Ella to Percy Grainger, 26 June 1928.

Percy and Ella Grainger were married at the Hollywood Bowl, before a capacity audience under the stars, during the intermission of a special orchestral concert (with Grainger conducting) on 9 august, 1928. A secret marriage had been legalised five days earlier.

NOTE: Display case of musical instruments in ethnographic gallery contains:

GUITAR (IG 4/2-2-1:2)

Percy Grainger bought this guitar for his mother, Rose, c.1910 at Hill's in Bond Street, London.

GUITAR (IG 4/2-2-1:3)

Percy Grainger bought this guitar in Dordrecht, Holland c.1911, and used it for many of his works including *Shallow Brown*.

Grainger: *Shallow Brown*. MG3/81-3-3. Ms. instrumental parts for Guitars I and II in Percy Grainger's hand.
PHOTOGRAPH (W50)

Rose Grainger, aged 60 playing the guitar and Percy Grainger, aged 39, playing the ukelele.
From a moving picture (home movie) taken at their White Plains home, New York, July 21, 1921.

D I S P L A Y C A S E T H R E E

WE HAVE FED OUR SEAS FOR A THOUSAND YEARS (MG 1/100)

Kipling settings NR.2

(from *The Song of the Dead* in *A Song of the English [Seven Seas]* Rudyard Kipling)

Began 'San Remo, about 24.2.1900. Ended: London, 1.7.1904.

Re-scored: summer, 1911.

Dedicated to my mother. Birthday gift, mother, 3.7.1904 for mixed chorus, brass and strings.

Full score.

Schott & Co., London [c.1911, Schott].

DOLLAR AND A HALF DAY (MG 3/18-2)

Page 2: two versions of a capstan or windlass chanty (by kind permission of Charles Rosher C.E., F.R.G.S. and H.E. Piggott). Collected & sung by Charles Rosher. Noted by Percy Grainger July 24, 1906, London. Gives two versions of the melody. Notes on text: variant forms of pronunciation.

Stamped: March, 1, 1922.

BRITISH WATERSIDE (OR THE JOLLY SAILOR) NR.26 (MG 5/6)

British Folksongs settings NR. 26

(Lovingly & reverently dedicated to the memory of Edvard Grieg)

As sung by Mr. Samuel Stokes Aug. 1906 at Redford Armshouse, Retford, Nottinghamshire, England).

Collected by Percy Aldridge Grainger, set for voice & piano.

Set September, 22-23, 1920 New York City.

Yule gift for mother, Yule 1920.

Original song and text in Grainger's hand.

For low or medium voice and piano.

(B.F.M.S.NR 26.) dated Dec. 21-22, 1920 last page.

Photostat positive (later published by Schirmer: 30517).

PHOTOGRAPH (N.A.) (see page 64)

Percy Grainger arriving by ship (possibly S.S. Wakool) on his first Australian tour, 1903-04 (aged 21 years) from a snapshot photographer unknown.

But the sea-chanty deals little in stories or a chain of events. Chanties are sung by sailors when at work, and as most of the work (for a whol gang such as would go in for refrain-singing) would oftenish to shortish or quickly changing, the verse could seldom do more than give a 'instantaneous photo' sort of snapsot of sea or port life; glimpses of a sordid, rank, grim, brutal existence; like old Dutch paintings. Here were these poor bodily-strong devils living the unnatural shipboard round, with their mind engrossed in nought but money, food, drink & sex. Having little of any of these they yearn for them aloud in their songs. Most of all their sex was starved, and it looms thro all their verses like a menacing emblem; naturally, wholly cut off from woman's atmosphere as they were, their view is rank, mean & lacking all vestage of tenderness; but just because of all this, because it is so solely and only the unredeemed male animals utterance, it has distinction, and the value of accurate portraiture.

I, at any rate, can feel nothing impure in the spirit of these words, grossly indecent as they mostly are to me. They are only the brutal utterances of would-be healthy men; coarse, but not dirty.

*Letter, Percy Grainger to Karen Holten [London] Saturday, 6.4.1907, 12 o'clock (midday).
[Original: English/Danish sentence at end]*

Grainger's *Dollar and a Half a Day*. Vocal score of 1922. MG 1/17-3b.

Percy Grainger arriving by ship (possibly SS Wakool), on his first Australian tour, 1903-04, (aged 21 years) from a snapshot, photographer unknown.

L O N D O N R O O M

LEGEND:

Chelsea furniture, doubtless bought by R. G. during Chelsea Period (1905-1914) typical of her taste (most of it bot for 31a Kings Rd, Chelsea, 1908-1914).

[This furniture was used in White Plains, New York from 1914 during Rose's lifetime and later by Ella and Percy after their marriage in 1928.]

F U R N I T U R E A N D A R T W O R K S (F R O M R I G H T T O L E F T)

POT BOARD DRESSER

English. Base late 18th-century. Oak. With carved frieze and turned legs. Three frieze drawers with replacement brass handles. Top late 19th-century replacement. Display: A collection of English early to mid 19th-century willow pattern pottery. Unmarked and some marked Spode.

CHAIR

English. Mid 17th-century. Oak. Carved top rail, solid splat and seat. Some restoration.

LEGEND: "Dark brown peasant-like wooden chair, solid seat (P.G.'s favorite of all). P.G."

COURT CUPBOARD

English. Elizabethan style, c.19th-century. Oak. Stained and carved.

ALBERT EDWARD ALDIS (ACTIVE C. 1890 – 1920)

LEGEND:

A.E. Aldis, Painter and Linguist
(responsible for P.A. Grainger's love of the Maori language)

When I was a boy about 7 the English painter A.E. Aldis boarded with us at "Killala", Oxley Road, Glenferrie — "us" being my mother, our darling servant "Martha" & me. Mr. Aldis was a most lovable friend & artist through and through and no doubt it was his delightful drawings of men, beasts & birds that led me to make endless drawings of our "Killala" poultry. But it was his reciting of Maori chants that constituted his greatest influence upon me — & a life-long one.

He would keep the marrow-curdling Maori rhythms hammering away by the hour — or so it seemed to me — so that when I heard the Maori speech at Rotorua in 1909 it was like a home-coming for me. I have always adored heroic-sounding languages, and of these Maori, Icelandic & Faeroe (between the Shetlands & Iceland) are my favorites. And when I came to set the Faeroe Island "Father & Daughter" (for 5 single men's voices, double mixed chorus and orchestra) in 1908-1909 it was the heroic sonorities of Mr. A.E. Aldis's Maori recitations that I was trying to re-enact. And since my success as a composer largely hinged on "Father & Daughter" (at the Balfour Gardiner concerts of 1913) it may be said that my compositional career owes more to our sweet friend A.E. Aldis than to anyone else.

Percy Aldridge Grainger, April 24, 1956.

PAINTING (VA1/1:1)

Cootamundra Wattle (Acacia Baileyana)
Oil on canvas
c.1916
Signed L. R. 'A.E. Aldis'
Donated December 1938 by his widow, Mrs A.E. Aldis.
Size: 60 cm. X 44.7 cm.

PAINTING (VA1/1:6)

The Painter's Room at 'Killala'
Oil on Canvas
Undated (c. 1891)
Signed L.R. 'A. Aldis'
Verso: Grainger Legend giving artist's title and date.
Framed: New York.
Size: 34.5 cm x 24.5 cm

LEGEND:

Boyhood memories is KILALAH [sic.] painting by dear Aldis English painter who lived with us at KILALAH, Glenferry [sic.], spoke MAORI.

PAINTING (VA1/1:5)

On the Watts River Fernshawe, Victoria 1889 Dec. 31st
Oil on Canvas
1889

Signed L.L. 'A. Aldis'

Verso: Grainger Legend re: artist, title date. Donor was Marion Aldridge.

Size: 19.6 cm x 29.5 cm

PAINTING (VA1/1:3)

Ferntree Gully

Oil on Canvas

1889

Signed and dated L.R. 'A.E. Aldis 1889'

Size: 28.5 cm x 18 cm.

The Grainger Museum holds 9 oil paintings and sketchbooks (c. 1890s) by A.E. Aldis.

JOHN HARRY GRAINGER (1855-1917)

LEGEND (excerpt):

. . . My father was always drawn to artistic personalities, such as Jules Meilham, the French composer, in Adelaide (Meilham's *MISSA SOLEMNIS* is in this museum), and in Melbourne Dr Henry O'Hara, Dr R. Hamilton Russell, A. E. Aldis the English painter (6 of whose paintings hang in this museum) & Thomas A. Sisley the English author, painter & elocution teacher (one of his paintings & much of his writings are in this museum) . . .

Percy Grainger, March 15, 1956.

John Grainger, artist – in particular, a fine watercolourist – architect, civil engineer and father of Percy Grainger, is now perhaps best known for designing the Princes Bridge across the Yarra River in Melbourne. Other notable achievements include the Parliament House in Perth, the Albert Street Bridge in Adelaide and the Public Library in Auckland, New Zealand.

PAINTING (Triptych) (VA2/2:7) (VA2/2:8) (VA2/2:5)

Orient S.S. 'Oruba' leaving Plymouth for Australia, Nov 12, 1890.

Watercolour

1891

Signed L.R. 'John Grainger'

Size: 16 cm x 28 cm.

A Running Fight.

Watercolour

1894

Signed L.L. 'J.H. Grainger'

Size: 23.2 cm x 44.7 cm.

Herring fishing boats returning to Banff, Scotland, early morning

Watercolour

1892

Signed L.R. 'John H. Grainger'

Size: 20.2 cm x 35.5 cm.

PAINTING (VA2/2:10)

Trawling on the Dogger 1893.

Watercolour

1893

Signed L.L. 'J.H. Grainger'

Size: 29.2 cm x 42.9 cm.

PAINTING (VA2/2:6)

Northumbrian Scene 1891.

Watercolour

1891

Signed and Dated L.L. 'John H. Grainger'

Size: 38.4 cm x 23.8 cm.

SETTLE

English. Mid 18th-century. Oak. Cabriole front legs and turned stretchers. Five fielded panels on back. Pillows of the period.

LEGEND:

Settee, that stood in street level hallway (not far from the book case-secretaire with the native bead curios) in 31a Kings Rd., Chelsea, London (where Rose G. & P.G. lived ?1909-1914).

It was stored in London during the war & then came to 7 Cromwell Place, White Plains, N.Y. & stood in kitchen. Bought by Rose G. in Chelsea, no doubt.

FOOT STOOL

English. Mid 19th-century. Oak. Caned top. LEGEND attached.

PERSIAN CARPETS

Late 19th-century.

EDVARD GRIEG DESK

Grainger Museum (University of Melbourne). LEGEND to EDVARD GRIEG DESK (SHOWING SIGNED PHOTOS OF GRIEG, PHOTOS OF E. GRIEG'S LETTERS TO PERCY GRAINGER, GRIEG'S WATCH & CHAIN ETC.)

Percy Grainger, Dec. 8, 1938.

JOINED STOOL OR TABLE

English. 17th-century style — late 19th-century. Oak. Elaborately carved. LEGEND: "Carved wood no doubt bot by Rose G in Chelsea period."

BOOKCASE

English. c.1810. Mahogany with satin wood inlay. Breakfront, adjustable shelving, base of four drawers with brass handles, flanked by single cupboards. Top section with astragal glassed doors. Feet are later replacements.

C O N T E N T S O F B O O K C A S E

R I G H T S E C T I O N

ROSE GRAINGER'S JAPANESE RED CUPS AND SAUCERS WITH A DESIGN OF GOLD DRAGONS

PROVENANCE: Account Wahman Co. importers of Chinese & Japanese goods,
4th Nov 1920. To Mrs John Grainger, 680 Madison Ave., [New York]:
"12 red & gold cup & saucers \$21 [U.S.], c.o.d."

C O N T E N T S O F B O O K C A S E

R I G H T S E C T I O N (C O N T I N U E D)

ROSE GRAINGER'S JAPANESE BLACK CUPS, SAUCERS, PLATES, SUGAR, CREAMER AND TEA POT WITH A DESIGN OF SILVER DRAGONS

PROVENANCE: Account KO. Kozai Japanese Art Objects, 30 Sept. 1918. To Mrs Grainger 319
West 92 [New York]: "Tea set, 6 cups & saucers plates, sugar cream tea pot,
pin cushion box, pocketbook, powder, perfume, 2 boxes, \$19.55 [U.S.] Paid.
Kozai."

M I D D L E S E C T I O N

Ella Grainger's collection of early 20th-century Royal Copenhagen china tea & coffee services.

L E F T S E C T I O N

Rose Grainger's collection of 19th-century English crown Staffordshire tea and dessert services.

CHEST OF DRAWERS

English. Early 19th-century. Mahogany, curved front, original handles.

TRAY

English. c.1900. Oval mahogany. Fluted edge. Brass handles.

J A C Q U E S - E M I L E B L A N C H E (1 8 6 1 - 1 9 4 2)

French painter and amateur musician. Grainger met him in Dieppe through Mrs. Lowrey in the Summer of 1902. It was Blanche who introduced Grainger to the music of Claude Debussy, an introduction that was to have profound influence on Grainger's compositional style.

A renowned portrait painter, Blanche's subjects included James Joyce, Walter Sickert, Henry Bernstein, Jean Cocteau, May Jacob, Claude Debussy, Igor Stravinsky, Nijinski and Percy Grainger.

Represented: Museums Brussels, Dieppe, Dijon, Lyon, Paris (Art Moderne) and Rouen.

Emile-Blanche's memoirs (*Portraits of a Lifetime*) and his monograph on Manet are both in Percy Grainger's personal library within the Grainger Museum.

PAINTING (VA1/3:1)

Percy Grainger 1906

Oil on canvas

1906

Signed & inscribed L.R. "J.E. Blanche to Percy Grainger 1906."

Size: 90.1 cm x 71 cm.

Of this painting, and the others in the Grainger collection, Blanche writes:

Dear, dear Percy, I am sitting at my writing desk, opposite the portrait of you I painted of you (1906) at my London Studio, William Street. This picture must go to Melbourne! Or, if you rather ... N.Y. the United States. So many works of mine are getting in British Public Galleries – that the G.M. [George Moore] which you took for Melbourne, was thought useless – several (very poor) portraits being already showed. As to the [Charles Edward] Conder portrait, nobody cares to put it next to my Audrey Beardsly, at the National Portrait Gallery, London! This is poor dear Conder's fate!

Jacque-Emile Blanche to Percy Grainger, 11 June 1939.

In addition, Blanche appears to have been quite perceptive of Grainger's music, as this excerpt from a 1913 letter suggests:

How well your orchestra sounds & how much of your own you know how to cram into a few bars! The way you harmonize, striking as it [is] ... in your piano settings, becomes quite impressive when all the instruments, divided into as many – so to say – families, come saying or whispering. Why do you not write something for Nijinski, I wish you would.

Jacques Emile-Blanche to Percy Grainger, 26 February 1913.

The last statement, concerning Nijinski is also important, given that within weeks of this letter, Grainger would begin sketching his ballet, *The Warriors* – originally intended for the Ballets Russes and Nijinski but, sadly, never performed as intended.

CERAMIC VASE

Syrian. One of a pair. c.17th-century. Collection also holds a smaller pair.

CHAIR

English, early 19th-century. Oak. With arm rests. Old English tapestry re-cut for a loose cushion.

SECRETAIRE BOOK CASE

English, c.1780. Mahogany. Top with astragal glazed doors, adjustable shelves. Bottom with fall front secretaire fitted interior, over three drawers.

LEGEND:

(No doubt bought by Rose Grainger in Chelsea around 1909-11) stood in street hallway in 31A King's Rd, Chelsea, London. In the top part the bead work and other curios were shown.

Stored in London during the war, it came to White Plains in 1921 & faced the front door in hallway.

CONTENTS OF BOOKCASE

FRANZ LISZT BOX

Box owned by Franz Liszt (inscription inside) given to Percy Grainger (1910) by William Rathbone. Inscription: "To whom *Handel in the Strand* and *In Dahomey* are dedicated." While Percy Grainger lived at 31A Kings Rd, Chelsea, Rathbone told him that when he bought the box at Weimar he was told that Liszt kept his private letters in it. Percy Grainger had it standing on his piano in London and later at White Plains.

FAN (907)

Three panelled, narrow leaves, woven round handle interwoven with string. 40 cm.

Provenance unknown, probably Papua New Guinea. Attached label

"Fan (from Papua, South Seas, Dutch Indies?) given to Rose Grainger when in her teens in Adelaide by some (German?) explorer. I seem to remember it at 'Killala' (36 Oxley Rd, Glenferrie, Melbourne) & ever since, in Germany, Engl, America." — P.G.

CONTENTS OF BOOKCASE (CONTINUED)

FAN (908)

Woven New Zealand flax leaves, triangular shape; soft flax fringe along upper edge, regular pattern in two colours — grey and natural; flat handle.

BELT (942)

Beadwork; red, white, blue, black in lattice work suspended over heavy black cotton lining attached at edges with red bead work. Closure with leather thongs secured with 4 brass peaked buttons each side. Attached label: 'S. Africa' — P.G.

BRACELET (941)

Coiled spiral brass with three panels of pink, white and blue threaded on metal. Original label: 'S. Africa' — P.G.

HORN (954)

Animal horn, narrow end fitted with wood. Original note inside: 'S. African. Prized as musical instrument in London 1910-14 by P.G. (knocking it). Gift of S. African pupil? Or bought Tost & Rohu, Sydney 1909?' — P.G.

BIRD (955)

Carved wooden stained. Legs tree branches, drawing pin attached to base of right leg by PG for stability. 'Gift to PG by S. African pupil. Music admired by PG 1909-1911?' — P.G.

JOHN SINGER SARGENT (1856-1925)

A close friend of Henry James and Robert Louis Stevenson and a man of striking charm and modesty: English artist John Singer Sargent is now perhaps best known for his prolific talent as a portrait painter. And what a list of sitters: royalty, the influential and the famous – Grainger included – were all dutifully part of Sargent's recording of the Edwardian age. Yet, in addition to his 700

portraits, Sargent continued to paint an additional 2500 paintings, including giant decorations and murals.

Like Grainger, Sargent's gifts blossomed from early childhood; he too spoke several European languages to perfection and was a brilliant musician. Sargent's generosity also knew no bounds – although he could have lived comfortably from the huge sums readily paid for his portraits, the money was a means for supporting his widowed mother and Emily, his crippled sister.

Compiled from Stanley Olson, *John Singer Sargent: His Portrait*. London: Macmillan, 1986.

CHARCOAL DRAWING

Percy Grainger 1910

Copy

1910

Signed and inscribed "To my friend Percy Grainger."

The original Sargent drawing was transferred by Percy Grainger to the National Gallery of Victoria.

PHOTOGRAPHIC REPRODUCTION (VC12:1)

[Sepia of the original oil painting]

The Fountain, Villa Torlonia, Frascati, Italy 1907

Inscribed by the artist "To my friend Percy Grainger. John Singer Sargent."

The couple depicted are Wilfred and Jane De Glehn, artists and friends of Percy Grainger.

WELLINGTON CHEST

English. Late 19th-century. Mahogany with inlaid cross banding. Drawers labelled in Percy's hand with names of composers, originally held his sheet music.

LITHOGRAPH (VC10:1)

Portrait of Baron Sir Ferdinand Jakob Heinrich von Mueller (1825-1896).

Unknown artist.

Lithograph by Troedel & Co. Melbourne.

Inscribed to "the rising young musician Percy Grainger with best wishes for a brilliant career from Ferd. J Von Mueller 14/5/[18]95".

A botanist, arrived 1852 Melbourne, appointed Government Botanist 1853 and began his botanical, land and mountain exploration expeditions, naming Mt Kosciusko in 1855. He was appointed Commissioner for the Melbourne Exhibition in 1854. Appointed as Botanist to the North West Australia Expedition in 1855. In 1857 he was appointed director of Melbourne Royal Botanical Gardens, where he established a herbarium. He published over 800 papers and major works on Australian botany ... and was largely responsible for the international recognition given to Australian scientific endeavour. Much of his work has never been superseded and is a measure of his lasting contribution to botany.

Compiled from *Australian Dictionary of Biography 1788-1939*, Vol. 5, pp. 306-08.

CHROMO LITHOGRAPH (N.A.)

By C. Troedel & Co., Adelaide.

Lazar & Allison Lessees.

Testimonial presented to John H. Grainger in acknowledgment of honorary services rendered at the musical festival at opening of the organ, Town Hall, Adelaide, October 2nd 1877.

Caption [typescript]: "My father (John H. Grainger) was fond of promoting musical activities.

He organised the first string quartet in Adelaide. Percy Aldridge Grainger, Feb. 2, 1956."

PHOTOGRAPH (W12-35)

Maudie and Violet Aldridge.

Hand coloured

c.1890

Handwritten caption: "Maudie & Violet Aldridge. Daughters of Uncle Jim & Aunty Sarah (Mr & Mrs James Henry Aldridge) given to the Grainger Museum by Mrs R.R. Marshall (Violet)."

PHOTOGRAPH (GM 100-23)

'Drawing room at home of Uncle George & Aunt May' (Mr & Mrs George S. Aldridge) Medindie, Adelaide, S.A. About 1897.'

Photographer: T. McGann.

BUREAU

English. 19th-century. Mahogany with oak and pine inlay. Brass handles and lock plates replacements. Manufacturer: Williamson & Sons, Guilford. Gift to Percy Grainger from W.G. Rathbone.

William Gair Rathbone (1849-1919), Liverpool born financier and company director, with John Singer Sargent a benevolent patron and friend of Grainger's London years. He is the dedicatee of *In Dahomey* and *Handel in the Strand*. Rathbone was keenly interested in Grainger as a composer and, according to Grainger, "at home" engagements at his house were frequently devoted to simulated performances of Grainger's works rather than to more conventional pianistic efforts.

Kay Dreyfus, *The Farthest North of Humanness*. p. 68.

CERAMIC BOWL

Large black with a design of golden dragons.

PHOTOGRAPH

Baron Adolf de Meyer

Signed and inscribed "To my dear Percy from his friend."

Framer: Alfred Davis.

[?1909-1911].

Adolf Edward Sigismund de Meyer (1868-1949), baron of the kingdom of Saxony. *Who's Who* for 1905 listed his recreations as music, painting and photography. He took piano lessons from Grainger and was his generous patron, giving him a gold watch after his piano recital on 15 November 1905, and always paying him well for "at home" engagements. Described by Cecil Beaton as "the Debussy of photographers," he photographed both Percy and Herman [Sandby] around this time.

Kay Dreyfus, *The Farthest North of Humanness*. p. 49.

FOLDING CHAIR

Syrian. Unknown wood. Carved wood with inlaid mother-of-pearl.

TRUNK SEAT

English. Oak; carved and painted.

DINING ROOM CHAIRS

English. c.1770. Mahogany. Pierced splats, no arms, cotton covered drop in seats.

DINING ROOM CHAIRS

English. c.1780. Mahogany. Matching pair with arm rests. Pierced splats have a different design to the suite of chairs. Cotton covered drop in seats.

DINING TABLE

English. Late 19th-century. Oak. Octagonal top with pedestal leg and bracket feet. Large Knob of pedestal roughly carved with gadroon on top and stylised foliage on the bottom.

T A B L E D I S P L A Y

TABLECLOTH (383)

Ella Grainger. C.1930's.
Cream linen cloth with hand embroidered blue mercerised cotton cross stitch design.
Deep ecru crochet lace border.

ELLA GRAINGER'S COLLECTION OF ROYAL COPENHAGEN CHINA (N.A.)

Coffee or tea service c. Early 20th century.

CUTLERY (N.A.)

Used by Ella & Percy Grainger on their working visits to the Grainger Museum c.1950s.

VEGETARIAN FOOD

Percy Grainger became a vegetarian in 1924.

M U S I C G A L L E R Y D I S P L A Y A R E A F O U R

P E R M A N E N T C O L L E C T I O N O F K E Y B O A R D I N S T R U M E N T S

F R O M R I G H T T O L E F T

PIANO STRIKING MECHANISM

Consists of a key engaging the striking mechanism of the modern piano. Mounted on a wooden panel, 50 cm high x 49 cm wide, with a brass plaque. Mechanism is from a Thurmer piano by H.F. Flemming, pianoforte mechaniken fabrik, Leutzsch-Leipzig.

Origin: Germany.

Provenance: Donated by Mr. George Sutherland of Allan & Co., July 1940.

HARMONIUM (IG 2/7-3:1) (with matching oak stool, IG 6/6:2)

Light, polished oak reed organ made by "Estey Organ Co., Brattleboro, Ut[ah]. U.S.A." No serial number is visible. Black key missing from bass register. Five octave compass with 16 stops.

Origin: Utah, U.S.A.

Size: 127 cm x 118 cm x 68 cm.

Provenance: Presented to Percy Grainger by the Estey Organ Co. in 1924.

HARMONIUM (IG 2/7-3:2) (with matching mahogany stool, IG 6/6:1)

Dark, polished mahogany reed organ sold (but not made) by "M.A. Clift, Pianoforte Saloon, Eastbourne". Compass is five octaves with 13 stops.

Origin: Possibly France.
Provenance: Unknown.

BESS NORRISS TAIT (1878-1939)

Australian painter.

PAINTING (N.A.)

Portrait of Helen Lempriere (aged 17 years).

Watercolour on paper.

Signed: L.L. "Bess Norriss"

Size: 38 cm x 33 cm

Verso: Label inscribed by the artist "Miss Helen Lempriere by Bess Norriss. 137 Church St., Chelsea."

Label: "Chapman Bros. Chelsea Picture Framers"

Inscribed on backing in ink: "Painted 1924. H.L. aged 14" [sic.]

HELEN DORA LEMPRIERE (1907-1991)

Australian painter.

Born December 12, 1907 in Melbourne, the great-grand daughter of Thomas James Lempriere, colonial artist and Assistant Commissary-General who settled in Hobart in 1822, and on her maternal side, the niece of Dame Nellie Melba.

Educated in Melbourne at Toorak Ladies College, Lempriere studied art with Archie Colquhoun and Justus Jorgensen at Montsalvat where many of her early sculptures are still extant.

In 1950 she moved to Paris, breaking from the tonality of the Max Meldrum School. Whilst studying under Fernand Leger and Fred Klein, she developed her own personal style and techniques. Expatriate in Paris and London for 16 years, Lempriere became internationally famous, holding 15 solo exhibitions in Paris, London, New York, Amsterdam and The Hague.

The most interesting aspect of Lempriere's development during 16 years in Paris and London, where she was subjected to such strong European influences in matters of style, was that she turned almost exclusively to the mythology and mystique of the Australian Aborigines for her inspiration. Lempriere never attempted to illustrate myths and legends, rather she translated the mystical past of the first Australians into her own uniquely personal style, into visual experiences which are valued in themselves, quite apart from the mythology of the Dream Time from which she derived her inspiration.

Returning in 1966 to Australia, she held three successful exhibitions on Aboriginal mythology, Cambodia and the Barrier Reef, at Daud Jones Gallery, Sydney, her last due to declining health in 1976. She died at her Bayview home in 1991.

Woolloomooloo Gallery acted as sole representatives for her estate, holding *Retrospective Exhibition Part I* (Paintings from 1930s-1940s) in 1993 and *Retrospective Exhibition Part II* (Paintings from 1950s-1960s) in 1994, and after her husband's death in 1995, organising donations of her works in accordance with her husband's wishes to 33 public institutions and museums throughout Australia – including the Grainger Museum.

In 1997, the N.S.W. Travelling Scholarship is to become the *Helen Lempriere Travelling Scholarship*, funded by her late husband's bequest.

Represented: Both locally and internationally, including the Phoenix Museum of Fine Arts (U.S.A.), the Long Beach Museum of Art, California (U.S.A.), Carnegie Hall, Maine (U.S.A.), Museum Ein-Harod (Israel), Washington County Museum (U.S.A.), Georgia Museum of Fine Arts (U.S.A.), Miami Museum of Modern Art (U.S.A.) and the Tel Aviv Museum (Israel).

PAINTING (N.A.)

Self-portrait 1945. Helen Lempriere aged 38 years.

Oil on cardboard.

Signed: L.L. "Lempriere"

Size: 46 cm x 38 cm

Verso: Inscribed by the artist "1945 Self Portrait"

Provenance: Husband Keith Wood's favourite portrait of his wife; in 1993 he was quoted as saying "the girl I met, loved and married and still love."

In 1995/96, the Keith Wood Estate donated three portraits of Helen Lempriere, one self-portrait, and eight paintings by Lempriere to the Grainger Museum in her memory.

JELKA DELIUS (1868 - 1935)

German painter and sculptor.

PAINTING (VA 1/5:3)

Copy of Gauguin's *Nevermore*

Oil on Canvas

n.d.

This painting was a gift from the composer Balfour Gardiner to Percy Grainger after the death of Jelka Delius. The original *Nevermore* (1897) was acquired by the Delius' from Paul Gauguin, a friend of both Jelka and Frederick. It was acquired by the Courtauld Institute, London in 1898 and then placed on permanent loan to the Tate Gallery.

Of *Nevermore*, Gauguin wrote:

I simply wished to suggest with the simple nude, a certain barbaric luxury of ancient times . . .
As a title — *Nevermore*. Not at all the Raven of Poe, but a lurking Devil-Bird.

Letter, Paul Gauguin to de Monfried, 14th February, 1897. Reprinted in *Catalogue of the Pictures and other Works of Art at Home House*, 1935, p. 13.

LEGEND:

Copy of Paul Gauguin's *Nevermore* picture by Jelka Delius (wife of Frederick Delius)

Delius had sold the original painting in 1898 . . . We should remember how many of Delius's greatest creations were inspired by the thoughts of primitive nature: . . . it was this urge to express in art the mood of virgin nature, the spirit of wild races, that drew Delius and me so closely together. . . This urge is behind my "Free Music," "Jungle Book" Settings (Kipling), "Hill Songs 1 & 2," "Father and Daughter," etc., and also informs my reverence for the African, South Sea and North American Indian beadwork, for the Greenland patterned furclothes, and for other examples of primitive decorative art displayed in this museum . . . Not that Delius and I, in worshipping primitive art, were seeking "the charm of the exotic" or "turning our backs on civilisation". . . We did not belong to the generation that needed to make so drastic and exclusive a choice. For Delius and for me civilised life and art on the one hand, and primitive life and art on the other hand, were twin halves of a cultural whole that must have flourished long before the earliest dawn of known history.

Percy Grainger, November 1938.

DULCITONE (IG 1/4-1-1:1)

Polished mahogany dulcitone made by Thomas Machell & Sons, Glasgow, Scotland, c. 1920s. Top is rectangular in shape and base consists of 4 legs (folding) and damper pedal. Keyboard is surrounded by darker wood and has a compass of 5 octaves. Middle C has been marked by Grainger with a piece of sticking plaster.

The mechanism works on the same principle as the celeste, with the exception that metal tuning forks are used instead of metal bars. There are no resonators, however Grainger has constructed an internal mechanism whereby a row of nails can be moved in between the tuning forks, yielding a metallic, buzzing sound. This is operated by another pedal.

When in playing position, the dimensions of the instrument are 96 cm x 80 cm x 37.5 cm.

This instrument was recently restored by Robert Ruggeri (Melbourne) in 1996, with generous financial assistance of the Friends of Percy Grainger.

R U P E R T C H A R L E S W U L S T E N B U N N Y (1 8 6 4 - 1 9 4 7)

Australian painter and amateur composer.

Studies: University of Melbourne, Architecture and Engineering

PAINTING (VA1/4:1)

Percy Grainger c.1903

Oil on canvas

Signed: L.R. 'C.W. Bunny'

Size: 99.2 cm x 83.6 cm

Reference: Thomas, David. *Rupert Bunny*, (Lansdowne, 1970), pp. 40-44. Catalogued [072].

Exhibited: "Uncommon Australians: Towards an Australian Portrait Gallery."

Toured National Gallery of Victoria, Queensland Art Gallery, Art Gallery of NSW, Art Gallery of South Australia, 1992-93.

HARMONIUM (IG 2/7-3:3)

Light wooden, portable, folding reed organ or harmonium, "Style M" made by Bilhorn Brothers, USA. [No serial number is visible.] There are 5 octaves and 7 stops, each stop being marked with piece of sticking plaster indicating 4', 8' or 16' registers. Piece of sticking plaster marks position of middle C (similar to that on the Dulcitone) and another one has "HARMONIUM" written on it.

Strings around several keys indicates that the instrument may have been used by Grainger for *Free Music* experiments. The bellows are leaking and there is a card stuck in under the lid which reads: "George J. Grathwohl, skilled maintenance & repair, pipe organs – reed organs 5099

Post Road, New York 71, N.Y."

Size: 73 cm x 91 cm x 42 cm

Origin: U.S.A.

Provenance: Belonged to Percy Grainger

T O M R O B E R T S (1 8 5 6 - 1 9 3 1)

Australian painter. A pioneer of plain-air impressionism in Australian painting in Box-Hill with McCubbin, Abraham, Conder and later in Sydney at the Sirius Cove, Sydney Harbour camp with Streeton, after his death, he became known as "the father of Australian landscape painting."

Represented: National Gallery of Australia, Art Gallery of New South Wales, Art Gallery of South Australia, National Gallery of Victoria, Queensland Art Gallery, Queen Victoria Museum and Art Gallery Tasmania, Tasmanian Museum and Art Gallery plus regional galleries throughout Australia.

CHRONOLOGY

1856	Born in United Kingdom.
1869	Arrives in Melbourne, Australia. Studies with Louis Buvelot.
1875-80	National Gallery School, Melbourne.
1881-82	R.A. Schools, London.
1889	Organised and participated in the famous and controversial 9x5 Impression Exhibition at Buxton's Gallery, Swanston St., Melbourne.
1901	Commissioned to paint the opening of the first Federal Parliament in Melbourne.
1931	Dies, in Victoria.

PAINTING (M-H 11/3-1)

Professor George W. L. Marshall-Hall 1900
Oil on canvas
Signed & dated: L.R. 'Tom Roberts 1900'
Size: 53.5 cm x 43 cm.

Achibald E.J. Lee, philanthropist and author, pseudonym Neville d'Esterre, *Music and its Creators*, (1925) were quoted in *The British Musician and Musical News* December 1935 (M-H 8/4-4) concerning Marshall-Hall's untimely death in 1915:

G.W.L. MARSHALL-HALL: EPITAPH

When Percy Grainger bought the collection from Marshall-Hall's widow in 1935-38, he saved for the nation not only the work of his friend and patron but an important musical heritage, the value of which cannot be measured in musical terms alone. As a crucial example of the dislocation of colonial and migrant cultural values from their origins in Europe, the life and work of G.W.L. Marshall-Hall has a significance beyond that of his musical contemporaries in this country. As part of English music history he is a curious footnote, but to his adopted country he was, in his own day, an inspiration.

He came to Australia expecting to find a purer version of his own culture. It is an illusion from which many of our migrants suffered. He found a vigorous, ugly society, of which at least half seemed intent on his destruction. He remained to create a teaching institution and a major orchestra which he also used as a teaching tool, and to compose a body of music which still waits for adequate exposure in performance for judgements to be made about it. His influence remained in the work of his students, who educated the next generation, and in the broadening of musical taste which he effected through his orchestral concert series.

But above all, as the anvil on which his society hammered out its attitudes to the role of music and the arts, to freedom of speech, to the meaning of academic responsibility and the purpose of a university, to much that marks the struggle towards a separate identity in colonial peoples, Marshall-Hall was a vital and necessary element in the making of our national awareness.

Lee had only resided for just three years in Australia when he wrote the above. Later, in his history of the University of Melbourne, he penned thus:

And suddenly Melbourne found itself in possession of something like the Leipzig Gewandhaus; a fully-fledged orchestra collected from all quarters, and a conductor endowed with ideas and ambitions. What Mendelssohn had once done for Leipzig and all

North Germany, Marshall-Hall now did for Melbourne and all Australia. Letting no difficulty stand in his way (and the difficulties were great and numerous) he gave to the Australian people all that was best in music. Taking the great classics as a basis, he introduced them to Wagner and Brahms, to Berlioz and Liszt, to the Russians, to Strauss, Cesar Frank and Debussy. He had an untrained public to educate; and he went to work on an educative principle, thoroughly familiarising them with one school of thought before he brought them into contact with another. By the time I came to Australia, the Marshall-Hall concerts had been established for several years, and their repertory included all the music which was available within the scope of orchestral players.

At my first Marshall-Hall concert the 'pièce de résistance' was Beethoven's Pastoral Symphony. I went to the concert expecting to hear an amateurish performance, not comparable in any way with the kind of thing we heard at the Queen's Hall or Albert Hall in London. Before half the first movement had been played, I knew that I had never heard anything to match this before. I felt that for the first time I was hearing the music as it must have taken shape in the mind of Beethoven. It was not that the orchestra was anything out of the ordinary. The virtue of the performance lay in the conductor's interpretation. After hearing many more of these concerts I came to the conclusion that Marshall-Hall was one of the finest conductors of his time, and nothing in my subsequent experience has shaken that opinion.

Marshall-Hall died during the second year of the Great War, and the English-speaking world was certainly unaware that it had lost one of its greatest interpreters of music: one who had stood as far above Wood and Beecham as Wood and Beecham stood above Stanford and Bridge.

Source: Thérèse Radic, G.W.L. Marshall-Hall: *Portrait of a Lost Crusader. An introduction to the Marshall-Hall collection of the Grainger Museum, University of Melbourne.* p.35, p.44, pp. 17-18.

PIANO (IG 4/1-1-1:2)

Dark, polished mahogany square piano made by Schiedmayer & Söhne, Stuttgart [1860?]. Serial no. 6714. Metal Frame. Compass is seven octaves and the instrument has two pedals.

Size: 197 cm x 98.5 cm x 91 cm
Origin: Germany
Provenance: Donated by J. Sutton Crow [n.d.]

PIANO STOOL (N.A.)

Wooden bench stool (suitable for two players, for duo-piano playing) with blue velvet upholstery and beadwork; probably late 19th century. Made by Miss E. Stone, a friend of the Grainger family, and donated by her grandniece in the 1930s. This was the piano stool used by Percy Grainger during his childhood piano lessons at the Wragg's.

FLORENCE RODWAY (1881-1971)

Australian painter. As a paster portraitist, her many commissions include official portraits of Dame Nellie Melba, Henry Lawson, J.E. Archibald, Julian Ashton and William Charles Wentworth.

Represented: Art Gallery of N.S.W., Tasmanian Museum and Art Gallery, Australian War Memorial, Castlemaine Regional Gallery and Mitchell Library, Sydney.

CHRONOLOGY

1881	Born in Hobart, Tasmania.
1897-1901	Studies at Hobart Technical College, later Julian Ashton's Sydney Art School under Sydney Long.

1902 Studies at Royal Academy London under Sargent, Bacon and Solomon.
1906 Returns to Sydney
1922- c.1950 Lives in Hobart, then in Melbourne.
1971 Dies, in Melbourne.

PAINTING (N.A.)

Portrait of Helen Lempriere (aged 12 years).
Pastel on paper.
1919.
Signed: L.L. "F. Rodway"
Dated: L.R. "1919".
Size: 59 cm x 44.5 cm

PHOTOGRAPH (N.A.)

Dame Nellie Melba.
Oval frame.
Photographer unknown.
n.d.

PHOTOGRAPH (N.A.)

Roosevelt, Franklin D.
President of the United States.
Jan 6, 1938.
Sepia.
Photographer: Harris & Ewing.
Inscribed "for Percy Grainger from Franklin D. Roosevelt, Jan 6 –1938."
Frame: Light brown wood. Brass plaque with Presidential Seal, inscribed "this wood was part of
 the White House roof erected about 1817 and renovated in 1927".

PHOTOGRAPH (N.A.)

Roosevelt, Eleanor.
[Mrs Franklin D. Roosevelt]
Sepia
Photographer: Harris & Ewing.
Inscribed "to Mr Percy Grainger, with good wishes, Eleanor Roosevelt."
Frame: Light brown wood. Brass plaque with presidential seal, inscribed "this wood was part of
 the White House roof erected about 1817 and renovated in 1927".

JOHN PASSMORE (1904-1984)

PAINTING (VA1/25:1)

Nude, c. 1953.
Oil on canvas laid down.
Signed: L.R. "J.P."
Size: 41 cm x 30 cm
Provenance: Gift from the Trustee, Elinor Wrobel, from the Passmore Trust collection in memory of
 Rosemary Florrimell, curator of the Grainger Museum from 1989-1996.

BUTTERFLY PIANO (CONVERSION) (IG 4/1-1-1)

Knoxville Butterfly piano (Wurlitzer). Small, white painted piano; top has semi-circular shape.
26 white keys and 18 black keys. One of Percy Grainger's experiments in *Free Music*.

Tuned in 6th tones (36 divisions to the octave) and improvised on by Grainger to demonstrate the possibility of gliding tones on a keyboard. No lid; 3 legs; 1 (damping) pedal.

Size: 77 cm x 76 cm x 72 cm.

Origin: U.S.A.

Provenance: Belonged to Percy Grainger.

PIANO (IG 4/1-1-1-2:1)

Polished walnut upright piano made by Ernst Kaps, Dresden. Serial no. 10456.

Two bras candlesticks. Seven octaves and 2 pedals. Metal frame. Seven ivories missing.

Size: 154 cm x 130 cm x 69 cm

Origin: Germany

Provenance: Percy Grainger's childhood piano (6-10 years old). When Rose Grainger and Percy left for Frankfurt in 1895, Mr. and Mrs. P. Husband bought it and presented it to the Museum in the 1930s.

PIANO STOOL (IG 6/6:4)

Dark, varnished walnut stool with turned legs and cane seating covered with a piece of carpet.

Size: 46 cm x 53 cm x 35 cm

Origin: Probably England.

Provenance: Belonged to Percy Grainger. Grainger's tag reads: "larger plaited stool, no doubt bot by Rose in Chelsea period used as music stool, rehearsals?"

OIL LAMPS (N.A.)

Oil piano lamps, added to Percy Grainger's childhood piano by Mr. and Mrs. Thomas P. Husband while the piano was in their possession.

PIANO (IG 4/1-1-1-1:3)

Dark, polished mahogany square piano made by Knabe & Gaehle [1839?] Balt. Frame is partly wooden and partly metal. Instrument has a six octave compass with 2 pedals.

Size: 182 cm x 92.5 cm x 89 cm

Origin: Germany

Provenance: Unknown

PIANO (IG 4/1-1-1-1:1)

Polished mahogany square piano made by Broadwood & Sons, London [1830s]. Serial no. 7676. Frame is partly wood and partly metal. Six octave compass; no pedals. Two ivories are missing with one loose.

Origin: England

Provenance: Unknown

PIANO STOOL (IG 6/6:5)

Dark, polished mahogany stool with cabriole legs and cane seating (broken) covered with a piece of carpet.

Size: 82 cm x 47 cm x 44 cm

Provenance: Probably belonged to Percy Grainger

PHOTOGRAPHS ON GLASS (TABLET 1)

Six photos on glass of Rose Grainger, numbered sequentially from A-F.

Sepia.

Photographers: Various, however these were developed by Frederick Morse, from negatives from several countries.

- A. Age about 35, taken around 1896, Frankfort-on-main [sic.], Germany.
- B. Age 42. Taken 1903, Melbourne, by Humphrey & Co.
- C. Age 49. Taken 1910, Kristiania, Norway, by Rude og Hilfling.
- D. Age 59. Taken July 29, 1920, Chicago, by Koehne.
- E. Age 59. Taken July 29, 1920, Chicago, by Koehne.
- F. Age 60. Taken July 17, 1921, White Plains, N.Y., U.S.A., by Frederick E. Morse.

Of this tablet, Grainger writes: "These photos hung by the side of Percy Grainger's piano, in his White Plains house, 1928-1938. The tablet was made by A. Pengelley & Co., Edwardstown, U.S.A. whose director, John H. Morish, is Rose Grainger's Nephew-in-Law."

PIANO (IG 4/1-1-1-2:2)

Light, polished wooden [walnut?] upright piano. "Parlor Grand" made by Ernest Gabler, New York; Pat. Nov. 1873 [1875?]. Serial no. 14337. Two brass candlesticks (ends missing); 7 octave compass with 2 pedals. Frame is mostly metal and partly wood.

Size: 155 cm x 127 cm x 70 cm

Origin: U.S.A.

Provenance: Belonged to Mrs. Aldridge [?]

PHOTOGRAPH (VD 1/1:6)

Percy Grainger in "Navy Officer's Cap".

Black and White

Photographer: Johnstone O'Shannesy, Melbourne
1889.

PHOTOGRAPH (N.A.)

Percy Grainger.

Black and white.

Photographer: Morse, New York.
c. 1920s.

PHOTOGRAPH (W2-28)

Rose Grainger (aged 48) and Percy Grainger (aged 28)

Black and white.

Photographer: Rude og Hilfling, Norway.
1910.

PHOTOGRAPH (N.A.)

Ella Grainger with beaded head band.

Black and white.

Photographer: Hoppé. The photo was achieved in May 1927 at the Graingers' house, 7 Cromwell Place, White Plains, in New York.

KARL KLIMSCH (1841-1926)

German painter, photographer and amateur composer.

Karl Klimsch was Grainger's friend and informal composition teacher in Frankfurt-am-main, 1902-4. In 1896, Klimsch had retired from his business as one of Europe's leading photographic, lithographic and three-colour process firms. He was an ardent Anglophile, sharing with Grainger in the beauty of English and Scottish folk-songs.

PAINTING (VA 1/13:1)

Landscape

Oil on Board.

Unsigned and undated.

Size: 20 cm x 15.2 cm

Verso, in Grainger's hand: "Great benefactor-friend to Rose and Percy Grainger. Tho a musical amateur, he was the only man who really taught Percy Grainger anything fundamental in musical composition. This painting given to Grainger Museum (about 1928 [?1938]) by his daughter, "Butzie" Schumacher.

**S O U T H G A L L E R Y
D I S P L A Y C A S E 5**

SHORTS (604)

Percy Grainger.

Handwoven fabric, navy and white checks with self borders extended from checks into alternating bars of navy and white stripes. Fabric width 67 cm. Style knee length, featuring a border of stripes above the knees. High waistline with four self fabric keepers at the natural waistline. Centre front closure, inside vent with three Dorset buttons, and one mother-of-pearl button & buttonhole at waistline. Machine sewn, with joins in the fabric at back and front in crutch area as a concession to the narrow width of the fabric. White cotton lawn lining inside waistline, fly and bias covered seams back, front and sides. All hand finished, made by Ella and typical of her styling and sewing to Percy's instructions and designs.

Shorts date from the late 1920s-1930s, although these may have been made from an earlier acquisition of fabric.

... I'm bringing with me some nice tea tray cloths that I bought (only a few pence) some of which I want used for knickers ...

Letter, Percy Grainger to Rose Grainger, Amsterdam, 17 April 1910.

SHORTS (348)

Percy Grainger.

White cotton.

Massive patching and darning by Ella.

Legend: 'PG's clothes. Shorts worn on *L'Avenir* 1934 originally trousers (mother's time) shortened by Ella on board.'

SHIRT (261)

Percy Grainger.

White mercerised cotton machine knitted below elbow length sleeves.

V-neck and lower edge of sleeves trimmed with navy.

Label: 'Alex Taylor 26E, 42nd Street., New York, Athletic T. Supplies.'

Yellow embroidered tag inside C.B. Neckband.

Embroidered name tag. George Percy Grainger.

Legend: 'PG's under. (Mother's time) worn on *L'Avenir* etc. 1934.'

Extremely worn condition, with Ella's darning of poor standard which indicates Grainger's attachment to this shirt.

Ella Grainger wearing SHORTS (350) and TOWELLING JACKET (PG 874) and belt (PG 868) with travelling trunk on the verandah of their home at White Plains, New York, 1933 prior to their trip on *L'Avenir*. Photo by Fred Morse. (E2/41a)

SHORTS (350)

Ella Grainger.

2 pair.

LEGEND: 'Shorts worn by Ella Grainger in photograph taken in White Plains, summer 1933 before leaving with *L'Avenir* for Australia.'

Cream cotton twill, centre front fly button closure. Right front top pocket with button.
Wide shaped waist band with eyelet closure at centre front with rayon cord.
Navy cotton braid stripe at each side seam.
The navy pair with reverse colours; same design.
BATHING COSTUME (614)

Ella Grainger.
Knitted navy blue cotton with blue and white diamond pattern top.
Button on right shoulder.
Keepers at waist, belt missing.
c.1930s.

BATHING CAP (22)

Ella Grainger.
Rubber. White.
Brand: 'Sava Wave'.
Olympic Rubber, U.S.A.

SHOES (172)

Ella Grainger.
Tan canvas lace-up espadrilles.
Rope soles.
c.1933.
Legend: 'French cruising shoes 1933,' Ella Grainger.

HAT (15)

Ella Grainger.
Cream raffia straw sun hat.
With silk scarf with baubles as trim.

SHOES (171)

Ella Grainger.
Cream canvas espadrilles.
Legend: 'French cruising shoes 1933.'

DRESS (633, 634)

Ella Grainger.
Pink striped silk bandeau style sun top to match gold and red striped silk skirt.
c.1930s.

PHOTOGRAPH

Ella Grainger – wearing shorts (350) and towelling jacket (PG 874) and belt (PG 868) with travelling trunk on the verandah of their home at White Plains, New York, 1933 prior to their trip on *L'Avenir*.
Photo by Fred Morse.

HAT (222)

Percy Grainger.

Cream canvas sun hat with stitched brim.
Size 7 1/8.

Brand stamped inside 'Rodgers Peet Co., New York.'

SUITCASE (N.A.)

Ella Grainger.
Yellow.
Original sea and transport labels intact.

SUITCASE (N.A.)

Percy Grainger.
Name printed in red.

P E R M A N E N T E X H I B I T I O N

S O U T H G A L L E R Y
D I S P L A Y A R E A 6

' T U N E F U L P E R C U S S I O N ' I N S T R U M E N T S

Grainger pioneered the introduction of 'tuneful percussion' instruments into the orchestra and band. Consisting of the glockenspiel, xylophone and bell families, as well as the dulcitone, celeste and the piano, the object of this group was, according to Grainger

not to create a larger volume of sound. The listener is often disappointed when he sees large instruments and hears no enormous sonorities. I insist, though, we need more clarity and distinctness of tone than solid volume of tone. I have always been impressed by the clarity and independence of tone in the Oriental orchestras, notably the Javanese, Siamese and Chinese. Each instrument in these orchestras stands out independently and there is not the tendency to get 'soaked up' in indistinct conglomeration of sounds such as with our own orchestras when loud and complex in tone.

Percy Grainger, "Mr. Grainger's Percussions," in concert programme for *The Warriors*, 18 March 1927, p. 447.

Grainger also bought and made several mallets to complement these instruments, varying from soft to medium-soft and hard, as well as double-headed mallets in various configurations.

STEEL MARIMBA (IG 1/4-1-1:5)

Large metal marimba made by R.H. Mayland, New York, consists of aluminium bars set above rectangular wooden resonators. These are supported on a frame made of wood and metal. Compass is nearly 3 octaves, chromatic, beginning an octave below middle C. At least one additional octave is furnished by an extension table made in the 1930s, with the following tag by Grainger:

"Balcony for high aluminium bars made by Prof. Rorr's carpenter at Perth University (May?) 1934."

Grainger has also written on the bars the pitch of some of the notes on the top and directions to string players on the sides – for unlike most glockenspiel-like instruments, these bars were originally intended to be removable to facilitate bowing effects by the string section of the orchestra (for the 'lullaby' section of the *Tribute to Foster*)

Size: 174 cm x 83 cm x 110.5 cm.

STAFF BELLS (IG 1/4-4-1)

Set of chromed metal staff bells with tubular resonators, mounted on two separate frames. The bells cover 4 chromatic octaves (beginning on middle C) and each has a chromed metal resonator at the back. Resonators are a "closed pipe" system.

Grainger's tag for the Staff Bells is as follows:

RESONATED STAFF BELLS (Chime Bells, Swiss Hand Bells) bought (4 or more octaves) from Deagan (Chicago) around 1916 for about \$200 to \$300, used in the first performance of *The Warriors* Worcester (Mass.) Festival of 1917 (May?) just before entering U.S.A. army, & used later also.

L O W S T A F F B E L L S

Large wooden frame has four rows of bells, beginning with the lowest pitch. Row one (bottom) has seven bells; row two has five bells; row three has seven bells and row four (top) has five bells. Size of large set is 150 cm x 76 cm (at highest point) x 54 cm.

The low staff bells were intended for use by two players in performance.

H I G H S T A F F B E L L S

Small metal frame has two rows of bells: fifteen bells on bottom row and ten bells on top row. Size of the small set is 110 cm x 36 cm x 32 cm (across base of stand).

The high staff bells were only meant to be used by one player.

Grainger had originally intended to complete this instrument in 1920 with a keyboard mechanism, as shown by this letter to Rose Grainger, however the project folded due to the expense:

Some time I shall write to Mayland for an estimate on his pianokeyboard [sic] bells & if it is reasonable we can have it made, & if it is too dear we will give the idea up ...

Letter, Percy Grainger to Rose Grainger, 8 January 1920

Ultimately, the dulcitone was deemed by Grainger to be a suitable replacement for such a 'bell piano' in the 'tuneful' percussion section.

WOODEN MARIMBA (IG 1/4-1-3:2)

Marimba made by J.C. Deagan, Pat. July 26, 1903 and Pat. December 16, 1903 [1908?], Chicago. Wooden bars set on wood and metal frame. Compass is three octaves (beginning on the E below middle C). Each bar has a metal "closed-pipe" resonator underneath. The lowest E bar and the highest E bar are placed in the top rack with the sharps. Instrument is 140 cm x 94 cm x 81.5 cm.

Origin: U.S.A.

Provenance: Belonged to Percy Grainger

XYLOPHONE (IG 1/4-1-3:1)

Small marimba (xylophone) made by J.C. Deagan, Chicago. Labelled "Deagan. No. 350R Marimba". Consists of wooden bars set on a grey painted wooden frame. Each bar has a "closed-pipe" resonator made from thick cardboard tubing with tin ends. Resonators are painted grey. Compass is 2½ octaves and is fully chromatic (beginning on middle C). Instrument is 93.5 cm x 79 cm x 63.5 cm.

Origin: U.S.A.

Provenance: Belonged to Percy Grainger

LARGE METALLOPHONE (IG 1/4-1-1:3)

Consists of brass bars set on a wooden table. Each bar has a small brass "closed-pipe" resonator underneath. Made by Hawkes & Son, Denman St., Piccadilly Circus, London W. Compass is 2¹/₂ octaves and is fully chromatic (beginning on middle C). There is a single pedal dampening mechanism. Grainger has written the pitch of some notes on 11 of the bars. Instrument is 83.5 cm x 64 cm x 48.5 cm.

Origin: England

Provenance: Belonged to Percy Grainger

SMALL METALLOPHONE (IG 1/4-1-1:2)

26 brass tubes set on a wooden frame 45 cm long, each tube being supported on felt washers. Longest tube is 24.5 cm long and shortest tube is 10 cm long. Extra wooden piece is added to one side with 22 picture hooks screwed into it.

Origin: Unknown (probably England)

Provenance: Unknown, but likely to have belonged to Percy Grainger.

S P E C I A L E X H I B I T I O N

S O U T H G A L L E R Y

W A L L O F D I S P L A Y A R E A 6

ELLA GRAINGER – L'AVENIR PAINTINGS (1933-4)

Ella Grainger's painting of *Deck and Steering Bridge of 'L'Avenir.'* 1933-4.

PAINTING (VA 1/7:10) (see above)

Deck and Steering Bridge of 'L'Avenir' 1933-34.

Oil on canvas size 21.5 cm x 26.4 cm

Provenance: Sent in a parcel of books to the Grainger Museum in 1952, by Ella from Fagerdala, Segeltorp, Sweden.

This is a study for a larger work entered in *The Ladder of Fame* exhibition, March 1934, Seden Galleries, Melbourne.

Reference: Ella Grainger's diary & scrapbook *L'Avenir* travel to Australia.

PAINTING (VA 1/7:8)

Seascape 1933.

Oil on canvas. Size 54.8 cm x 73.1 cm.

Provenance.

Note on frame: title, artist and date.

Writing Paper. Drawing by Ella Grainger of *L'Avenir* for Ella's XMAS messages 1933.

WRITING PAPER (see above)

For Ella's Xmas messages 1933 to friends, to be posted at the next port of call.

Provenance: Ella Grainger's diary & scrapbook *L'Avenir* travel to Australia.

EXTRACTS FROM ELLA GRAINGER'S DIARY & SCRAPBOOK *L'AVENIR*

Tues. 21st Nov. 1933. Ella's diary (out of the tropics!)

Percy has a touch of 'Le malade imagination'. He worries about his health the moment he has leisure, but he overworks himself the moment he has an opportunity to work – it would be useless for me though to worry, so I take all his outbursts on the subject of health, art philosophy, religion O.S.O. with calm mood – even his tirades on sex, like this morning and several times during this voyage. I really must not mind for then I would become worried too – He now holds forth that the nearness of a 'beloved sex comrade' (citations-mark –

Notes his own kind of expression) makes him less excited – indeed that he prefers his own 'cult' at times – I don't blame him for this – in fact, I can fully sympathise with him – I begin to feel that my 'nearness' in the same little cabin, may have become irksome to him, (even although I am, I should think, very little vexing to live with) seeing that he, like myself, must have longings to sometimes be alone, and practise whatever imaginary or real sex-lusts that he may have a hankering for.

Sunday 26th Nov. 1933

Yesterday a fine breeze kept on until dinner time. Percy and I had a slight (the slightest) quarell before coffee time, on the subject of love-making, he saying that he is not made love to enough – I shall have to learn about this further – I blame myself for being so dumb – he likes tickling and handling, and why not?' Lots of good times could be had thus if one wanted it –

Monday 27th Nov. 1933

Percy is making love to me again – it is much nicer thus –

S O U T H G A L L E R Y
D I S P L A Y C A S E 7
(F R O M R I G H T T O L E F T)

ROPES (N/A)

'Two bundles plaited. Bought near Copenhagen and used on *L'Avenir*, Copenhagen to Australia, October 1933-January 1934.' PG.

L'AVENIR RELICS: INKSTAND (1000)

Heavy cardboard lid as base. Outer side constructed of heavy commercial ships rope. Inside box layers of PG's rope, newspapers, section of PG's braces with leather tab, Ronning's drawing ink box, with an inner coil of rope all lashed together with string.

Legend: 'Grainger Museum Inkstand, made by PG on board *L'Avenir* and used by him on deck and elsewhere writing 'Aldridge-Grainger-Strom Saga', Oct. Nov.-Dec. 1933.'

Size: Circumference approx. 62 cm.
 Height approx. 7 cm.

L'AVENIR RELICS: EXAMPLE ROPE (1001)

Short Hawser pointing with knotted eye splice; end point whipped and spliced. Flax.
Lengths left as decorative feature.
Length: 30 cm.

Percy and Ella Grainger wearing oil skins, as worn aboard sailing ship *L'Avenir* 1934. Photographer unknown.

PHOTOGRAPH (N.A.) (see above)

Percy & Ella Grainger wearing oil skins, as worn on board sailing ship *L'Avenir*.
1934.
Photographer unknown.

FROM PERCY GRAINGER'S
PHOTOS / PRESS CLIPPINGS OF *L'AVENIR* JOURNEY

PHOTOGRAPH (L'Av Viii.2A)

'Sail awning, to hinder deck tennis quoits falling overboard (mended and kept going by PG). *L'Avenir*, Oct-Dec. 1933. Drawn Dec. 29, 1933. (PG)'.

Ella Grainger after (emergency) wheel *L'Avenir*,
December 31, 1933.

Percy Grainger climbing into Crow's Nest, Mizzen
Mast of *L'Avenir*. November 8, 1933. Photo by Ella
Grainger.

PHOTOGRAPH (L'Av VIII.3) (see above)

'Ella after (emergency) wheel, Dec. 31, 1933.' PG.

PHOTOGRAPH (L'Av. II.5) (see above)

'PG. Climbing into crows next, mizzen mast, (bark *L'Avenir*) 9.30, Nov. 8, 1933.'
Photo by Ella Grainger

PRESS CUTTING & PHOTOGRAPH

Boston, Monday, March 12, 1934
'She will race windjammers. Belgian bard. *L'Avenir*'
Longest fleet for years to carry grain from Australia to Europe.
Note: Ella Grainger is wearing BELT (1002) below.

L'AVENIR RELICS: BELT (1002)

Made by Grainger.
Hemp sinnet knotted waistband, doubled at back ends: fine examples of pointing (ancient & obsolete), finer rope plaiting to form attachment to one another.
Centre front closure, spliced eyelets with buckle in plywood in the shape of an anchor.
Waist 82 cm. See press photo above.

HANDKERCHIEF (273)

Percy Grainger.
White lawn, woven self stripe, man size.
L'Avenir in full sail embroidered in coloured mercerised cotton threads.
White appliqued sails.
Possibly drawn by Grainger and embroidered by Ella on board the ship during the 1933-34 voyage.

L'AVENIR RELICS: ASSORTED ROPES (999)

2 lengths of cotton rope.

1 bundle of assorted sized manilla, hemp ropes.

2 wooden toggles attached to 2 pieces of rope.

1 wooden eye splice.

1 fine twine knot piece.

PG: 'Bits of rigging of *L'Avenir* (1934) former Belgian training ship, now part of Erickson Sailing Fleet.'

QUOITS (699)

Pair of rope quoits covered with red fabric.
Made by Grainger.
See reproduction of Percy Grainger's drawing.

KNOTS

Exercise section of 6 strand sinnet knotting made by Grainger with eye splicing and whipping commenced.
Approx. 60 cm.

P E R C Y G R A I N G E R : L ' A V E N I R D R A W I N G S

DRAWING (VB2/2:19)

'Pomern,' 'Archibald Russell,' 'Ponape,' 'Passat,' 1934.
Unsigned.
Inscribed and dated with details of rigging, dates and time of day of sightings in January 1934.
Pencil.
Size: 22.3 cm x 29 cm

Grainger's drawing, 'Sail awning, to hinder deck tennis quoits falling overboard (mended and kept going by P.G.) *L'Avenir*', Oct.-Dec., 1933. Drawn Dec. 29, 1933 (P.G.)'

DRAWING (VB2/2:23) (see above)

'Sail awning, used to hinder tennis quoits falling overboard (mended & kept going by PG)
'L'Avenir', Oct.-Dec., 1933. Drawn Dec. 29, 1933 (P.G.)
Signed, dated and inscribed L.C.

Ink.

Size: 22.3 cm x 29 cm

DRAWING (VB2/2:18)

'4 masted bark 'Pamir', Port Victoria, Sth Australia, Jan. 5, 1934.

Unsigned.

Watercolour and pencil sketches.

Size: 29 cm x 22.3 cm

DRAWING (VB2/2:9)

'First glimpse of Australia, close to island opposite Pt. Victoria, Jan. 5, 1934.

Unsigned.

Inscribed and dated 'Sketched Jan. 10, 1934'

Watercolour.

Size: 23.3 cm x 27.7 cm

DRAWING (VB2/2:11)

'Pomern,' 'Archibald Russell,' 'Viking,' 'Passat,' seen from 'L'Avenir', Port Victoria, South Australia, Jan 10, 1934.

Signed L.R.: 'P.G.'

Inscribed and dated L.C.: 'Worked out Jan 12, 1934'

Watercolour.

Size: 14 cm x 28 cm

S O U T H G A L L E R Y
D I S P L A Y C A S E 8

P E R C Y G R A I N G E R ' S I N N O V A T I V E T O W E L C L O T H E S

JACKET (874)

Sky blue and royal blue cotton bath towel jacket.

Loose, mid-thigh length.

No closure at front.

Soft rolled revers and collar.

Short wide sleeves.

Designed by Percy Grainger. Made by Ella Grainger.

This jacket was designed by Grainger to display to the maximum effect, the design and weave of commercial bath towels. The innovative design and cut of these towel garments required a minimum of sewing construction by Ella. Archive photographs indicate this jacket was worn by both Percy and Ella. Photographs as well as correspondence held in the Grainger Museum indicates Grainger's interest in 'cross-dressing' and there is visual documentation of his sweetheart Karen Holten (from c.1907) and later his wife Ella dressed in his clothes.

It should be noted that there is no evidence that Grainger was interested in, or ever wore female costume.

PHOTOGRAPH (E2/38C)

Ella Grainger wearing SHORTS (350) and TOWELLING JACKET (874), 1933, prior to trip on *L'Avenir*.

Photo by Fred Morse, White Plains, New York.

SHORTS (851)

Percy Grainger towel shorts, ensemble with JACKET (874).

Centre front closure with press studs.

Sevenhand plaited leather belt keepers in blue and natural coloured leather which form a decorative and practical feature of the garment.

Made by Percy Grainger.

BELT (868)

Percy Grainger.

Plaited tan leather thongs.

Double ring metal buckle.

Size: 3.3 cm x 106 cm.

Worn by Ella in photo with JACKET (E2/38C).

SHOES (184)

Percy Grainger.

Brown leather, metal zip front closure.

SOCKS (287)

PG. Heavy cotton, ribbed, mixture of cream and caramel colours. Heels, toes and tops cream.

Cream heavy hand crocheted top edges.

SHIRT (300)

Percy Grainger.

Pale blue cotton.

Legend: 'PG's shirt typical American workman's shirt. Price about 45c. Prized by P.G. because of blue colour (Anglo-Saxons wore scarlet & sky blue)'.

BACKGROUND

Photocopies of a selection of Percy Grainger's music included in the catalogue index (refer to pages 15-40).

S O U T H G A L L E R Y
D I S P L A Y C A S E 9

JACKET (130)

Ella and Percy Grainger.

Man's navy blue cotton denim single breasted style. Centre front closure for a man with 4 metal buttons. Long sleeves with metal button closure at wrist. Peaked collar and 2 upper & 2 lower stitched patch pockets on front sides of jacket. Made USA? Maker's label disintegrating.

Legend: 'Cruising clothes bought for Ella Grainger by Percy for the *L'Avenir* trip to Australia 1933.' PG.

Photographs of the period record Percy Grainger also wore this jacket on the same trip and later, indicating his innovative attitude to unisex dressing.

TROUSERS (592)

Percy Grainger.

White cotton trousers.

Legend: '(Bought by mother in London) used on shipboard Aida Crossley tour 1908-09 (also 1903-04?) and much used in America and on *L'Avenir* (1934) and in Australia (1934-5).' P.G.

SHIRT (849)

Percy Grainger.

Pale blue cotton denim.

Legend: 'P.G.'s clothes museum. American lighter weight workman's shirt price about 35-50 cents). Prized by P.G. because of its lovely colour.'

SOCKS (289)

Percy Grainger.

Blue and white cotton.

White tops, heels and toes.

Legend: 'P.G.'s workman's socks price about 45 cents.' P.G.

SHOES (186)

Percy Grainger.

Brown leather open toe sandals.

Metal buckles press stud into position, adjustable straps across instep.

Rubber soles.

Label: 'B.F. Goodrich. American. Davega. New York.'

BELT (822)

Percy Grainger.

Narrow plaited horse hair belt.

Horn buckle inlaid with shell.

Probably U.S.A.

Percy Grainger wearing walking outfit and man's jacket bought for Ella, Port Victoria, 8 January 1934.
Photo by Arthur D. Edwards.

PHOTOGRAPH (N.A.) (see above)

Percy Grainger.
Wearing a walking outfit, and a man's navy blue denim jacket (bought for Ella to wear on the *L'Avenir* trip) and carrying a rucksack c.1934. Port Victoria 8 January 1934.
Photo by Arthur D. Edwards.

S O U T H G A L L E R Y
D I S P L A Y C A S E 1 0

BATHING SUIT (906)

Percy Grainger.
Black wool, purple rayon stripes.
Top sleeveless.
Label. 'Stern Bros. N.Y.'
Legend: 'Bathing suit bought (by mother) for P.G. soon after arrival in America. Worn at Tuxedo, N.Y., very early in American tours. Also later at Pavensy etc.'

Percy Grainger (on right) in bathing costume, wrestling with his secretary, photograpar, Fred Morse, c.1922.
(Publicity snapshot taken at White Plains, New York. Photographer unknown).

PHOTOGRAPH (N.A.) (see above)

Percy Grainger (on right) in bathing costume, wrestling with his secretary, photographer, Fred Morse, c.1922.
(Publicity snapshot taken at White Plains, N.Y. Photographer unknown)

BATHING SUIT (265)

Percy Grainger.
Fine black wool.
One piece machine woven and constructed. Camisole top with closure. Two buttons and button holes at shoulderline. Longer leg style.

SHOES (188)

Percy Grainger.
Cream canvas t-bar bathing shoes, size 8, brand 'Rauh's' standard bathing shoes.

TOWELS (233)

Bathmat with cut loops and wide stripe design.
Shades of black and white handwoven.
Label 'Carpile' hand woven in Ireland.

POSTCARD

I can really swim now; not at all well, yet, of course, not [nor] can I travel, hardly at all; but there's no question of sinking any more.

I'll keep it up when I return until I'm quite able to rescue myself and if possible of use to others.

Extract, Percy Grainger to Rose Grainger [Svinkløv], 6 September 1906

LETTER

Yesterday and today Fletcher and I swam, and today I achieved 3 times across the bath without stopping. I have also begun swimming on my back. Isn't it ridiculous that men and women may not bath together, and that you and I cannot do it now when you are over here this time.

Extract, Percy Grainger to Karen Holten. [London] Tuesday, 23 October 1906

LETTER

Grieg sleeps in the afternoon and I go for a row and a swim (it goes fine in the saltwater) in the fjord.

*Extract, Percy Grainger to Rose Grainger, Trolldhaugen 26 July 1907, Friday midday
(The home of Edvard & Nina Grieg)*

LETTER

But, God, how lovely it is to swim in salt water. I did that yesterday, right out into the fjord and felt quite safe, and warm. Never have I experienced anything so lovely. It is the 1st time I have tried properly since I was able to swim somewhat, and you can imagine I look forward not a little to come out with you in SV.

You can imagine I am happy here; in a certain way as completely happy as at all possible.

Extract, Percy Grainger to Karen Holten (original: Danish/English) Trolldhaugen 27 July 1907.

LETTER

My walk was full of fond thoughts of you..... How lucky I am in having been born in the land I so love certain phases of, so jolly that we can share the pride of birthright claims to it all ... lovely wine purple (never noticed just that particular shade before) sunset gloamed over the last few miles wherein I passed over father's swing bridge. The river views about Sale seem jolly pretty.

*Extract, Percy Grainger to Rose Grainger Club Hotel, Sale, Gippsland [Victoria]
Monday 26 October 1908 [Ada Crossley tour Australasia 1908-09]*

[The swing bridge designed by his father John Grainger, was erected in 1880-83 over the La Trobe river south of City of Sale. It is classified by the National Trust of Victoria and listed in the State's Register of Historic Buildings].

LETTER

Yesterday afternoon Tim and I rowed on the river, dodging inbetween overhanging trees and the bank, and crashing thro gathered together driftwood between bridge pillars, laughing so hard we could not row This morn we were taken for a run up the river in a motor launch. John & I rowed a lot of the way instead, great fun.

Extract, Percy Grainger to Rose Grainger between Bairnsdale & Sale 27 October 1908

LETTER

Doc, Harrison, Tim and I have just returned from swin in tiptop seawater bath(s) here, open to the sky and todays delicious glowing sun, along of a freshish breeze. I swam well, & fairly long without effort, but Doc beat me in a short race we had. There were some heart cheering specimens of Australian boyhood there today, young fairlings diving and threshing about like fishes. I have never seen at English baths such lovable figures (with a very slightly womanish touch to them) as a few here today. One chap in particular, fair haired, blue eyed, sun tinged on a very fair skin, with the straightest thinkable legs, and delicious richness and flowingness of form about his arms, shoulders, thighs, legs, but no trace at all of stomach, and dear honest, broad, rather smoothly-round typically Australian face (nearer the German than the real English type is) I could hardly keep my eyes off, the healthy showing of him gladdened me so, and made me so racially proud. His sexual parts, too, were astoundingly Grecian; graceful and round and full without being clumsy and floppy. His, indeed, to my mind, the very rarest thing to see men or boys with prettily formed appetizing sexual parts, most are positively ugly, and give an ignoble impression, worse luck. Australians very sensibly were [wear] no bathing drawers in public baths. No saying about our race hits truer than that. The Australian is an Italianized Englishman.

Extract, Percy Grainger to Rose Grainger. Prince of Wales Hotel, Geelong 11 November 1908 Wednesday, Middy

LETTER

Yesterday we went to see the mixed bathing at Manly beach. (Sydney). It is a grand swimming place with giant breakers storming in that have to be 'shot' or dived through.

Extract, Percy Grainger to Karen Holten. Hotel Wentworth, Sydney, Monday 22 March 1909

LETTER

Bathed once on Monday and 2ce on Tuesday (Townsville) in sea water baths, and 2ce today in lovely freshwater baths here. Am learning double overarm stroke and improving my speed somewhat. Dived off a good deal higher springboard some 15 times today; in all must have done about 50 dives. John & Ryan feel the heat but I feel drunk with joy swimming and am having a unforgettably bodily happy time of it.

*Extract, Percy Grainger to Rose Grainger [Original: English/some Danish] Crown Hotel,
Charters Towers (Qld) 4 April 1909*

LETTER

I am having such a splendid time here. Tennis, swimming (the water is lovely and warm)
tons of music, scorching sunshine. Roger looks so well and happily.

This a lovely place; just opposite the sea, with many sand islands at low tide, and a tidal
(salt water) river on the right.

*Extract, Percy Grainger to Karen Holten [Original: Danish/English] Bawdsey Manor,
Woodbridge 6 August 1909. Friday*

S O U T H G A L L E R Y
D I S P L A Y C A S E 1 1

New view of *L'Avenir*. *Adelaide Chronicle*. September 13, 1934.

PERCY ALDRIDGE GRAINGER

DRAWING (N.A.)

Drawing with detailed notations of the deck plan for the 4-masted barque *L'Avenir*, in preparation for a commissioned model made by Mr. J. Merriman.

Brown paper.

Pencil, ink and watercolour.

Size: 22 cm x 89 cm. Irregular.

Verso: 'Mr. J. Merriman. 78 Hawke Street, West Melbourne.'

Provenance: Percy Grainger's relics of *L'Avenir*, 1933-4.

MODEL SHIP (N/A)

PG Legend: 'Model of 4-masted barque 'L'Avenir' made (1938) by J. Merriman (ex-sailor), born in the Shetlands.'

MODEL YACHT (GM 100-2)

Model of 'Cape Verd'.

Legend:

This was bought for me (by my brother?) at the boat-house at the north east end of the Albert Park lagoon, Melbourne in 1894 or 1895, when I was 11 or 12 years old. I suppose it originally had a mast, rigging and sails. It accompanied my mother and me to each new country of residence (Germany, England, America) and has always been one of very most cherished possessions - none the less dear to me because I never (as far as I remember - certainly not after leaving Australia in 1895) had a chance to sail it.

The pencilled lines on the hull show how I (1894 or 1895) thought the bow might be improved; the measuring lines, in pencil may have some connection with my attempt to build a model yacht myself. (See GM 100-3). The link between this model yacht (and other impressions of water at Brighton, St. Kilda and Albert Park Lagoon in my childhood)

and my free music is explained on tablet 2.

Percy Grainger, Nov. 4, 1938.

MODEL YACHT (N/A)

Legend: 'Darlingest Percy I found this toy for my little boy and hope it will please him ever so much. I found it in the city and nearly hooted with joy. Because I had been so wanting to give you one. Hope you can fix the sails well. Lovingly Ella. Thursday Oct. 20th, 1927.'

MODEL YACHT (GM 100-3)

Beginning of an attempt to make a model yacht by Percy Grainger (age 12 or 13).

Legend:

Made either at Madame Sainges, Toorak, Melbourne, in 1895 (just before leaving for Germany), or in Frankfort-on-Maine [sic], in 1895 or 1896. The qualities of clumsiness, indecision and roughness, shown in this workmanship, have handicapped me all my life

in every phase of executive artistic work, such as piano technique, hand writing, painting. As a composer I have suffered less from this inform clumsiness, composing being more of a matter of feeling and imagination than of skill.

Percy Grainger, Nov. 4, 1938.

PRESS PHOTO & ARTICLE

Boston, Monday, March 12, 1934

'Old ships ready to breast waves around the horn'

Extract from *The Advertiser*, Adelaide, Tuesday January 19, 1934 Port Victoria, January 8.

The Finnish four masted Barque *L'Avenir*, lying in Princes Dock, Glasgow (Awaiting anti-fouling).
Photo by Mr. James Neill. Sent by G.S., February 1935. p . 581. Source of publication unknown.

"Sailing Ship Passengers tell their Stories"

Model that inspired Percy Grainger to seek Novel Voyage
Concert tour of Australia

Floating Universities

Mr. Grainger was loud in his praises of travel by sailing ship, and believed the day would soon arrive when it would become so popular that floating universities would be established. He said that cultural opportunities, though great on land, could be even more beneficially obtained on the sea with the aid of physical work entailed. He was convinced that the mind was stimulated by physical exertion. He himself carried out the theory during his voyage by dividing his time, as a fellow passenger remarked, between dashing around dozens of times in the early morning, climbing the riggings many times throughout the day, and satisfying his artistic proclivities by piano playing, writing, and a little painting.

Mr. Grainger said he was certain that the world depression had had little effect on music. This was borne out by the fact that the enrolment for the summer school of his department in the university had been the largest on record. The reason he gave for this was that music was a democratic art and cheaply obtained, for unless a man was actually starving he could afford the price of a record, a piece of music, or a concert.

During his trip, when he was not running up the rigging, or taking more spiritual exercise, such as painting and playing, Mr. Grainger devoted his time to writing the memoirs of his mother, his wife, and himself. So great was the task he set himself that, after 98 days at sea, he had only reached the period of his tenth year, although he had written 45,000 words.

'Oman and Hinberg discharging ballast (sand) January 9, 1934 (Pt. Victoria).' P.G.
Photo by Percy Grainger (L'Av. XII. 3)

S O U T H G A L L E R Y
F R E E M U S I C P E R M A N E N T D I S P L A Y A R E A

FIRST MODEL FOR PLAYING "GLIDING TONES" (IG 6/1:2) [in glass display case]

Date: 1946

Original Grainger Museum Legend:

July 2, 1946 White Plains, N.Y. (suggested by Burnett Cross, June 29, 1946).

Museum Legend:

Grainger's first model (1946) for playing "gliding tones" with accurate control. When Burnett Cross saw this model he said, "You might do better to have it upright, so that gravity will work for you at least in one direction." This led to other experiments.

REED-BOX TONE-TOOL (1951) (IG 5/1:2)

Free Music machine made up of 4 wooden frame sections, each with horizontally placed section rollers, one above the other. Rollers are of cardboard and metal, and are set on metal wheels about the size of roller skate wheels. The first top section of one of the rollers has one of Grainger's paper music rolls. At the back of the first section is a reed box (piano accordion reeds tuned in sixth tones) made from wood and cardboard.

Total length of 4-sectioned roller is 472 cm.
Wooden frame is 104 cm x 34 cm.

Origin: Made by Grainger and Burnett Cross between 6 and 22 September 1951.
Provenance: Belonged to Percy Grainger.

"KANGAROO POUCH" TONE-TOOL (1952) (IG 5/1:1)

A large wooden frame containing 4-sectioned vertical rollers on either side. 3 of these sections have a paper music roll attached. Each vertical section has (or had) a sine wave oscillator. 3 oscillators have the fundamental frequency marked on a piece of masking tape. Radio valves, wires and other electrical equipment, including amplifiers and speakers, are missing. Machine is 260 cm x 214 cm x 83 cm.

Origin: Made by Grainger and Burnett Cross about 8 March 1952.
Provenance: Belonged to Percy Grainger.

MUSEUM LEGEND

[Displayed on wall left side of "Kangaroo Pouch" machine]

by Burnett Cross, 1983.

"ELECTRIC-EYE" TONE-TOOL (1960)

The third and final *Free Music* machine, which works by shining lights through photocells (via graphs drawn on a moving plastic sheet) is not extant, the original having been destroyed en-route to the Grainger Museum in the 1960s.

One surviving component was exhibited in Display Case 9, Special Exhibition 1994. The location of the other components is not known, although according to Burnett Cross they disappeared from the White Plains home some time after Grainger's death.

S O U T H G A L L E R Y
D I S P L A Y C A S E 1 2

P E R C Y G R A I N G E R : ' S P O O N R I V E R '

SPOON RIVER (MG 3/87-3-1)

Score.

Paste-up of a published piano version with ms. amendments for 2 piano version, 4 hands.

Pages individually dated from February 15-19, 1932, on the Road from Detroit to Ann Arbor, pp. 2 to 6 stuck on brown paper (pp. 7 to 10 are ms. paper).

Copy of fiddle-tune called *Spoon River*. Sent to Percy Grainger by Edgar Lee Masters,
March 6, 1919, MG 15/4-12:1.

LETTER (MG 15/4-12:3)

Dear Mr. Masters

I am very grateful for your kind letter and for the tune *Spoon River*, which is a delightful dance-tune and very usable.

I have copied it out and return to your herewith your original, and with it a few very rough (sic.) sketches of the kind of treatment to which the tune seems to me to lend itself. It might be good to set it for violin and piano, or maybe still better for a combination of strings (or a combination mainly of strings) in which the "fiddling" character of the tune could be preserved thruout. This is what I did when I arranged the Irish reel *Molly on the Shore* for string quartet. But in order to treat the *Spoon River* tune really effectively it seems to me one ought to use together with it (yet calling the whole setting *Spoon River*) another dance tune of the Middle-West that would work up well with it yet providing the needed contrast. This need for contrast is partially due to the many repetitions of the tune, in which there are 3 repetitions of the 1st measure and 5 fairly close repetitions of the 3rd measure in the course of the 16 measures of which the tune consists.

Further, in order to set such a tune so as to preserve the local musical color to the greatest possible degree I would first like to make a collecting trip of the Middle-Western districts in which such tunes as these can still be heard on the fiddle so as to thoroly familiarize myself with the tricks and traits of fiddle technic (sic.) used by the old fiddlers in order to mirror these characteristics directly or indirectly in my setting.

When I get the necessary leisure I shall certainly undertake such a trip and will then be quite fitted to do my best with your delightful *Spoon River* tune, which, to me, at least, is a sweet addition to the fragrance of your book.

I dare say many a musician, reading *Spoon River Anthology*, would derive a joy at seeing this *Spoon River* tune, if you would include it in your book, just as it is, without accompaniment, as it is so genuinely an old jolly dance-tune, racy of the soil, and breathing (in a quite other manner, no doubt) the purity and freshness of countryside life that seems the inspiration of so much of your immortal book. But probably you would not care for that.

Should you, however, at any time and for any purpose want a "setting", a short setting (without the addition of any second tune as above suggested) for some easily available combination (such as violin and piano) I would have much joy in providing you with the same. Otherwise, I shall just wait until I get a chance to do the collecting above mentioned whenever I shall set out to make an arrangement of the tune for string quartet,

or string orchestra, or full orchestra, of a more elaborate nature and as rich and varied in treatment as I can.

In the mean time I have written above the copy of the tune I have made:

“Noted by Capt. Chas. H. Robinson.
Collected by Edgar Lee Masters.”

That means that the tune is your property, as its collector, and that anyone wishing to use the tune would have to apply to you for your permission to use the tune.

My mother and I are deep in “Toward the gulf” and relishing it most heartily indeed.

Again thanking you for letting me see the fiddle tune

Letter, Percy Grainger to Edgar Lee Masters, 9 March 1919.

Letter, Edgar Lee Masters to Percy Grainger, March 6, 1919.

Letter, Edgar Lee Masters to Percy Grainger, February 17, 1922, MG 15/4-12:5.

P E R M A N E N T D I S P L A Y

E T H N O G R A P H I C G A L L E R Y

S O U T H G A L L E R Y

D I S P L A Y C A S E 1 3

E N G L I S H F O L K S O N G C O L L E C T I O N S (1 9 0 5 - 1 9 0 9)

Edison Phonograph used by Grainger for recording folk music in the field, with accessories, headphones, pitchpipe, wax cylinders, record head and brush. Catalogue of the new century talking machine company are located in the triple fronted display case in this gallery.

ENVELOPE (MG 13/1-2:1-13)

An envelope labelled 'English Folksongs mss.'
Contains: musical notations for

THE YOUNG FISHERMAN (MG 13/1-2: 5)

Melody 306.
Cylinder 214.
Sung by Mrs. Roberts, Winchcombe Workhouse, Glos.
Collected by Miss Elize Wedgewood 31 July 1909.
Noted by Percy Grainger.

THE SAUCY SAILOR LAD (JACK TAR) (MG 13/1-2: 7)

Melody 318.
Sung by Mr. William Newman, the Bank, Stanton, Glos. 17 November 1907.
Noted by Percy Grainger.
1st version.

Melody 319.
Jack Tar
Sung by Mr. John Collett, The Bank, Stanton, Glos, 17 November 1907.
Noted by Percy Grainger.
2nd version.

THE BRISK YOUNG SAILOR (MG 13/1-2: 8)

Melody 320.
Sung by Mr. John Collett. The Bank, Stanton, Glos. 17 November 1907.
Noted by Percy Grainger.
2nd version.

ENVELOPE (MG 13/1-2: 16)

Envelope containing sketch and faircopy of *The Dreadnought (Gloucester Fisherman's) Chanty*
Noted down from singing of W.
By Percy Grainger, at the home of Mrs. Wilkie Collins, 13 August 1918.

WHIP (1035)

Jade green and tan raw hide leather short whip, plaited in a diamond pattern.

Tan leather loop handle with metal loop.
Eyelet at tip with heavy tan leather strap secured with metal rivet.
Length: 84 cm.

Grainger's Collection of English folksongs: *Description of Collection*. September 1940.

BOOK (PA 1/365-6)

A History of the Rod in all Countries – Flagellation and the Flagellants.

By Rev. Wm. M. Cooper BA.

Illustrated.

THE JOLLY SAILOR (MG 13/1-4: 2)

Full text, written in Grainger's hand.

Source and dates: "Stokes. Ret fond. Sent '06" [1906]

ARNOLD HENRY MASON (1885-1963)

Born in Birkenhead on 20th March, 1885, Arnold Mason was a portrait and landscape painter.

He studied at the Macclesfield School of Art, the R.C.A., the Slade School, and in Paris and Rome.

Mason joined the Artists' Rifles in July 1915, exhibited at the R.A. from 1919 and was elected A.R.A.

in 1940 and R.A. in 1951. Although he lived in London (where he died on 17th November, 1963),

Mason worked extensively in Provence in the South of France, and his work is represented in many public collections.

PAINTING (VA1/15:1)

Ella Viola Ström (later Grainger).

Oil on canvas.

1919

Signed: A.H. Mason, l.r.

Size: 89.9 cm x 69.4 cm.

CORNET (IG 6/2:1)

Case containing 174 parts from a Bb cornet. Parts made by Boosey & Hawkes. Parts are brass and are assembled in a wooden case 75 cm wide x 55 cm high.

Origin: Australia

Provenance: Donated by Mr. George Sutherland of Allan & Co. Pty Ltd in 1942.

ETHNOGRAPHIC GALLERY – AFRICA

SANSA (IG 1/8)

The metal tongues over the metal resonator are plucked with the thumbs and this has led to the instrument being called a thumb piano. Zaïre.

KEBAR (LYRE) (IG4/4-2)

The kebar is a popular folk instrument of North Africa. The six strings are tuned to the pentatonic scale and are played with a leather or claw plectrum. Donated by Dr. Georgina Sweet, 1943.

RABAB (REBAB) (IG4/2-1-1:3)

This is a 7 string North African fiddle, (bow and bridges are missing). It is thought to be nearly 200 years old. Tanzania. Donated by Dr. Georgina Sweet, 1943. The rebab is a folk instrument found throughout the islamic world in various forms. The Afghani rebab is the precursor of the sarod, which is used in North Indian (Hindustani) music.

RABAB (REBAB) (IG 4/2-1-1:2)

This form of middle eastern fiddle is known as the "spike fiddle". The single string is played with a simple type of bow. Origin uncertain, probably Iraq.

DRUM (IG 3/2-3)

This small African kettle drum is made from half a gourd.
Origin uncertain; probably Eastern Africa.

FLY SWITCH

Made from ebony and tail hair.
Central or Southern Africa. (Provenance uncertain).

HEADREST

Wooden — probably mission work.
East coast of southern Africa. (Provenance uncertain).

WOODEN STATUE

Carved and decorated, this statue represents a mother and 2 children. Made by the Yoruba people, Nigeria/Dahomey/Toga area, West Africa. Given to Percy Grainger by one of his South African pupils, probably 1903-04.

SPOON

Large, hand-carved wooden spoon with black geometric designs on handle.
Sudan.

SPOON

Long handled wooden spoon with intricately carved designs on handle.
Probably North Africa.
Given to Percy Grainger by Mrs. R. Legge (1910-1914?) who said it was "mohammedan work."

OBJECT

No display information.
Curved wooden with string and small curved wooden separate piece attached with string.

MAP OF AFRICA

Bartholomew world travel series.

ETHNOGRAPHIC GALLERY – NORTH AMERICA

NEEDLE CASE

Ivory needle case with Caribou engraved and hide thong to house ivory or bone needle.
Western Eskimo. Canada/Alaska.

POTTERY VESSEL

Large clay pot with designs in red, white and black.
Pueblo Indian.
Arizona/New Mexico area, USA.

RATTLE

This rattle, with its rough wooden handle, is made from painted hide stitched with sinew or gut thread, pebble (?) rattles. Plains Indian, USA.

SPOON

Large horn spoon with beadwork and leather strips on handle.
Probably Plains Indian, USA.

BOOTS

Pair of Indian boots made from skin with separate rawhide soles.
Plains or Northern Forest Indian, USA/Canada.

RUG

Small woven blanket or rug with dyed wool designs, horizontally striped with diamond pattern in centre. Navaho Indian, South western area, USA.

BASKET

Small, round basket with black, triangular designs. Pomo Indian. California, USA.

PERCY ALDRIDGE GRAINGER (1882-1961)

Australian composer, pianist and artist.

PAINTING (VA2/3:1)

Watercolour
Of 'Barstow, California [U.S.A.] 1922'
Unsigned. Dated: L.R. 'July 2-4, 1922'.

Inscribed by the artist: "in memory of my beloved mother, Birthday gift July 1922, Barstow, where we were happy."

PEBBLES

Small, round, wooden bowl containing various pebbles collected by Grainger in the USA.
[some pebbles inscribed by Grainger].

PROGRAM O-MES-QUA-W-GI-SHI-GO-QUE

(Stella Prince Stocker) in a program of [American] Indian music with tom-tom, bells and Indian rattle. Duluth, Minnesota.

PROGRAM CHIPPENA MELODIES

Gathered among the Indians and printed in her Indian play *Sieur du Lhut* by Stella Prince Stocker. Duluth, Minnesota.

INSTRUMENTS OF THE MILITARY BAND

SARRUSOPHONES

Sarrusophones are hybrid instruments, combining brass manufacture with the double reeds of the oboe family. They were designed for by the French bandmaster Sarrus in 1856 for use in military bands. Their tone is, by modern standards, coarse, and more appropriate for outdoor use. Grainger often scored for sarrusophones in his own works for military bands (*Irish Tune from County Derry*, 1937) and wind instruments (*Hill-Song* No. 1, 1923).

BASS SARRUSOPHONE (IG 2/4-2:4)

Large metal [nickel-silver] instrument.
Tubing doubles back on itself twice.
Inscribed on bell: "Hawkes and Sons, London".
Height of instrument is 114 cm and it is 17 cm across bell opening.
Curved separate metal crook with large, double reed.
Ornamentation around three of the largest key holes.

Although no serial number is visible, the initials G.M. may be found on the cover guards – Gautrot-Marquet – suggesting a late 19th century French manufacturing date. Hawkes & Sons inscription is on the bell. The instrument was donated by Mr. John Bone, South Australia, in 1974, and was given to him by an unknown donor for use in the South Australian Education Department.

ALTO SARRUSOPHONE (IG 2/4-2:2)

Made in France by Buffet Crampon & Cie à Paris.
Inscribed on bell: "Evette & Schaeffer, Anc^e M^{on} Buffet Crampon & Cie, 18820 Passage du Gd Cerf., Paris."
No instrument number, but letters L.P. engraved.
Instrument is 71 cm high and is 8 cm across bell opening.
Tubing doubles back with curved metal mouthpiece and double reed.
Inscribed by Carl Fischer Inc., New York.

SOPRANINO SARRUSOPHONE (IG 2/4-2:3)

Made in France by Buffet Crampon & Cie à Paris.
Inscribed on bell: "Evette & Schaeffer, Anc^e M^{on} Buffet Crampon & Cie, 18820 Passage du Gd Cerf., Paris."
Instrument no. 142.
Instrument is 49.5 cm and 5.3 cm across bell opening.
Inscribed by Carl Fischer Inc., New York.
Reed is missing.
Also known as metal or 'field' oboe.

SOPRANO SAXOPHONE (IG 2/3-2)

Straight soprano saxophone, made in France by Buffet Crampon & Cie a Paris.
Instrument no. 27135.
Size: 65.5 cm x 9 cm (across bell opening)
Inscribed by Carl Fischer Inc., New York. Mouthpiece and reed are missing.

OBOE (IG 2/4-2:1)

Wooden and ivory made by Joh. Selboe (date unknown).
Grainger's label reads "An old Danish oboe bought in 1904-05? in Copenhagen."

PHOTOGRAPH (N.A.)

Percy Grainger with members of the 15th Band Coast Artillery Corps, US Army 1917.
(Grainger second from left holding alto saxophone).

ETHNOGRAPHIC GALLERY — PACIFIC

GONG (IG 1/4-3)

Circular brass gong suspended by twisted string to a decoratively carved wooden stand.

Gong: 28 cm diameter.

Stand: 75 cm x 60 cm.

Indonesia; probably Java.

Purchased by Rose Grainger in Holland c.1912.

"used in London rehearsals of *Random Round* to acquaint players with change of section" — Percy Grainger.

UKULELE (IG 4/2-2-1:5)

The ukulele developed in Hawaii from the Portuguese machete. The 4 strings are played with the fingers or a soft felt plectrum. Grainger wrote for this instrument in several compositions, such as *Shallow Brown*.

UKULELE (IG 4/2-2-1:6)

Rose Grainger's ukelele bought for her by Percy Grainger, c.1921, and played by her in rehearsals for *Shallow Brown*. Hawaiian islands.

BEATING STICKS (CLAP STICKS) (IG 1/5-2)

Two wooden sticks for beating rhythmic accompaniments, tapered at both ends; five rings of carvings around each stick. Gunditjmara tribe, Western Victoria. Obtained by Mr. P.C. Cole from an earlier settler at Lake Condah and donated to the Grainger Museum by him through Mr George Sutherland of Allan & Co., Feb. 1940.

DIDJERIDU (IG 2/1-1:1)

Hollow, wooden tube, made from eucalyptus sap; Decorated with red ochre and white pipe clay designs. 129 cm long. Eastern area of the Kimberley district [or Melville island?], Australia.
Donated by Mr P.C. Cole through Mr George Sutherland of Allan & Co., Feb. 1940.

BOOMERANG

Non-returning type; dark brown wood; incised patterns on one surface.
Eastern Australia, probably Queensland. 92 cm.

NECKLACE

Aboriginal work — probably mission station; made from poisonous abrus seeds.
Northern Australia.

MALANGGAN MASK (N.A.)

Carved wooden face, fibre crest, cloth sides decorated in red, white and black painted design.
The mask was used in Malanggan ceremonies which combined the initiation rites for boys and commemorative rites for the dead.
Owned by Ella Grainger.
Acquired in Australia and taken to White Plains, New York in 1928.
Later donated by Ella to the Grainger Museum.
New Ireland, 54 cm.

POI

These balls, made from doubled-up bullrush leaves (raupo), are used by women in the Maori poi dance. The string is made of flax. New Zealand.

BASKET

Large cylindrical; closely-woven; brown background with woven black pattern; thin plaited handle running right around basket, attached by loops at base and top edge. 39.8 cm.
Probably from Eastern Malaysia (Northern Borneo). (Provenance unknown).

SPOON

Made from coconut; circular spoon with carved handle; handle design painted white.
Provenance uncertain, probably Papua New Guinea. 13 cm.

"Papuan work. Gift to PG from his mother. Likely bought at Tost & Rohu's, Sydney. Great favourite of PG's." — Percy Grainger

PURSE

Plain, basket-weave, rectangular, flat; opening along length; 2 twisted cord strings in similar material. S.W. Pacific. (Provenance uncertain).

MANUSCRIPT

Photocopy of Grainger's notation of 3 Aboriginal songs collected by Spencer and Gillen in the Southern Aranda district. (Original ms. in Spencer Collection, National Museum of Victoria.)

ALFRED WILLIAM EUSTACE (1820-1907)

Australian painter and taxidermist. Alfred William Eustace was born in England and migrated to Australia in 1851. A shepherd on Victorian goldfields whilst he taught himself to paint, from 1856 became renowned in district for his paintings on gum leaves. In 1869 two were shown in *Art and Art Treasures* exhibition, establishing his Melbourne reputation until the 1880s. In 1887 he exhibited at the Victorian Academy of Arts. A skilled taxidermist represented in the Beechworth Museum. In 1976 his work exhibited in *Australian Art in the 1870s*, Art Gallery of New South Wales, Sydney.

LEAF PAINTING

Australian scene painted onto a leaf (*Eucalyptus* sp., Juvenile form) with oils by A.W. Eustace.
Dates from c.1856-1880s.

WALKING STICK

Wooden walking stick with kangaroo foot as a handle.
Provenance unknown.

NECKLACE

Gift to Percy Grainger from a Japanese composer-pupil.
From Hawaii. Chicago, 1927.

OUTRIDER CANOE

Small, hand carved.

CATALOGUE

Percy Grainger & the Arts of the Pacific, by Helen Griffiths.
Grainger Museum, University of Melbourne, 24 September — 5 October, 1979.

A U S T R A L I A N C E D A R B O O K C A S E 1 9 T H - C E N T U R Y

Belonged to Percy Grainger's Aunt Clara. Holds a collection of Rose Grainger's oriental, domestic and decorative ceramics, glass ware and objects.

LIDDED LEAF BOWL ON A FIXED LEAF STAND

[Meissen ?]. Cabbage design. A gift to Ella from the Rt. Hon. Frederick Leverton Harris (1864-1926) in the early 1900s. At that time he was a British conservative member of parliament and an art collector and Ella Viola Ström's [later Ella Grainger] lover.

MEISSEN COLLECTION OF MONKEY MUSICIANS

18th-century. Originally the sets comprised 22 figurines. The Grainger Museum collection comprises 11; a conductor and 10 musicians.

PAIR OF VASES ON METAL STANDS (MM 9-15)

One only copper vase intact.

LEGEND: "Music Museum belonged to Prof. MARSHALL HALL"

S M A L L C E D A R B O O K C A S E L A T E 1 9 T H - C E N T U R Y

Holds a collection of Ella Grainger's copperware (U.S.A.) and Royal Copenhagen China.

INK WELL, TRAY AND BLOTTER

Trade mark: Royal Copenhagen.

LEGEND:

Gift from PG's Danish sweetheart Karen Holten to him (1906-1910?) and used by him, writing at Rathbones Writing Table (and other tables) in London (31A Kings Road and America).

Karen Holten: (1879-1953) Danish pianist, was an intimate friend of Percy Grainger in the years 1905 – 1912 and a life-long friend thereafter. A friend of the Herman Sandby family, Karen met Percy at their home on his visit to Copenhagen in 1904. Of all Grainger's intimate correspondence, the most uninhibited and honest letters were those written to Karen Holten.

OTHER MUSICAL INSTRUMENTS

VIOL AND BOW (IG 4/2-1-2)

Alto viol made in Germany (date unknown) with the bow, which is an example of Dolmetsch's craftsmanship. Donated by Arnold Dolmetsch — 1938. (Original tag.)

LEGEND: "Alto Viol (German Antique) given by Arnold Dolmetsch".
Percy Grainger, Christmas Day 1938.

GUITAR (IG 4/2-2-1:2)

Percy Grainger bought this guitar for his mother, Rose, c1910 at Hill's in Bond Street, London. Probably French, c1860. Original legend.

GUITAR (IG 4/2-2-1:3)

Percy Grainger bought this guitar in Dordrecht, Holland, c1911 and used it for many of his works such as Scotch Strathspey and Shallow Brown. Maker and date unknown. Original legend.

TUNING FORK (IG 6/3:13)

Metal Tuning Fork which belonged to Percy Grainger. It was made by Degan's in Chicago (U.S.A.), the firm which constructed many of Grainger's experimental percussion instruments.

PHOTOGRAPH (W 50)

Rose Grainger (aged 60) playing guitar and Percy Grainger (aged 39) playing the ukelele.
From moving picture (cinematograph) taken at their home at White Plains, New York. July 21, 1921.

ETHNOGRAPHIC GALLERY – THE ORIENT

YANG CH'IN (DULCIMER) (IG 4/1-1-3)

This instrument is played by striking the strings with two small bamboo hammers.
Gaung Dong (Kwangtung) province, China.

YU EH CH'IN (FLAT LUTE) (IG 4/2-2-1:7)

Commonly known as a 'moon guitar' because of its shape, this instrument has 4 pairs of strings which are plucked. Belonged to Percy Grainger.
China. Provenance uncertain.

SAN HSIEN (FLAT-BACKED LONG LUTE) (IG 4/2-2-1:4)

The 3 strings are played with a large heavy plectrum of bone.
China. Provenance uncertain.

BAN HU (FIDDLE) (IG 4/2-1-1:4)

This is a 2 stringed instrument which is bowed. The bow (missing here) cannot be removed as its hair passes between the strings. Gift to Percy Grainger from the English singer, Everard Feilding, c.1910.
China. Provenance uncertain.

MU YU (SLIT DRUM) (IG 1/4-2)

This small wooden instrument is played by striking the sides with a beater.
Japan, n.d.

AUTO-ZITHER (IG 4/1-2-4)

This more modern instrument has 3 strings over a fretted board. The keys are depressed with the left hand while the right hand strums or plucks the strings.
Japan, n.d.

VASES

This pair of vases was given to Percy Grainger by his concert manager, Antonia Sawyer, to place in the museum in memory of his mother, Rose Grainger.
China, n.d.

SHOES

Pair of embroidered shoes with wooden soles; child's size.
China. Provenance uncertain.

HEAD DRESS

Ceremonial head-dress as worn by bridal couples at weddings.
China. Provenance uncertain.

JUG

Large Chinese jug white ground, hand painted domestic scenes with birds and foliage decorations. Narrow top, graceful pouring lip, simulated bamboo handle.

STOOL

Chinese, profusely carved in dark wood (possibly rosewood), four ball and claw feet supports, inlaid marble seat.

SEWING BOX

Black lacquer and gold, Chinese or Japanese resting on 4 clawed feet. Inside lined with blue and white silk, removable sectioned upper tray. Rose Grainger's sewing and equipment still intact.
P.G. label inside: "little sewing box from dining room."

DOLL

Chinese woman dressed in national costume.

BOX

Black lacquered gold design of fans on oblong box, inside black lace mantle. Label inside: "E's Mother's Aug 1948".

JAPANESE TINS

2 hand painted round; various heights with lids. One contains tea.

VASE

Miniature satsumi. Hand painted Japanese women and floral decoration.
Japan, n.d.

CHINESE SCROLL

Small.

BOX

Carved red coromandel. Oblong, hinged lid inside brass plaque inscribed "Percy Grainger Hon. Musician Art Club Saskatsen 1936". Inside is another cardboard box — lid inscribed "Miss Hedley Yule 1922" — it contains a rat playing a fiddle; metal cast, hand painted. Possibly German.
Now displayed.

CARVED HORSE ON WOODEN STAND

Hand carved inscribed in pencil on base of stand: "Knut Brekkus Engeland. Jossestrand."

G R A I N G E R A N D F O L K M U S I C

T R I P L E F R O N T E D C A S E

R I G H T S I D E

CHURCH CARVING

Carved wooden head decorated in red, white and black (date unknown) from an old Danish church. Gift to Percy Grainger from Knud Larsen, 1907.

SPOON

Carved wooden spoon from Scandinavia.
Date and provenance unknown.

MANGELTROE

Mangling wood with carved designs, dated 1704. Norway. Belonged to Percy Grainger.

WOODEN MUG

Large carved, lidded beer mug, wood and cane.
Norway, date unknown. Bought by Grainger c.1911.

WOODEN SCOOP

Carved, plain wooden scoop of Scandinavian origin.
Exact location and date unknown.

HARDANGERFELE (HARDANGER FIDDLE) (IG 4/2-1-1:1)

In addition to the conventional 4 strings, this sophisticated folk fiddle has 5 sympathetic strings which give a drone-like effect. Made by Bjørnvik Parsmyr, Norway (undated).
Donated by Alfild Sandby in 1933.

M I D D L E S E C T I O N

PHOTOGRAPH (N.A.)

Percy Grainger (second from right) with Evald Tang Kristensen (third from right), collecting folk songs in Denmark, c.1925.

EDISON PHONOGRAPH

Used by Grainger for recording folk music in the field. Accessories include headphones, pitchpipe, wax cylinders, record head and brush.

PAMPHLET

Catalogue of the New Century Talking Machine Company, *The Talkeries* .
Wellington N.Z. October 1908.

L E F T S I D E

CONCERTINA (IG 2/7-2:2)

Large duet concertina made especially for a Tasmanian friend of Grainger's, Robert Atkinson, by Wheat Stones, England. Donated by Mrs Mary Atkinson, 1953.

ACCORDION (IG 2/7-2:1)

Mid 19th-century with unusual lever-like keys, highly decorative.
Probably French. Provenance uncertain.

SWANEE WHISTLES (IG 2/2-2:2,3,4)

These 3 whistles belonged to Grainger, who used them to make gliding sounds for his *Free Music* experiments. USA.

SLIDE WHISTLE (IG 2/2-2:1)

Handmade by John Fowler, grandson of James Mackinnon Fowler, author of *False Foundations of British History* (held in Grainger Library).

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 All of the above catalogues are published by the Grainger Museum
(except Her Majesty's Theatre 1982 and Newcastle Region Art Gallery 1983)
 and are available on request