Music by Percy Aldridge Grainger

Kay Dreyfus
Dedication

This volume is dedicated to the memory of Burnett Cross, a loyal, loving and courageous friend to Percy Grainger, his Free Music and his Museum. Burnett died in New York on 4 March 1996.
Percy Grainger led a hero’s life, ever striving to bring enlightenment and understanding to music and to life. True to his beloved Nordic ancestry, he faced the world as a musical Viking, travelling to unknown musical shores and continually struggling with the elements of the "powers that be". Even in death his restless spirit still seems to struggle to make itself known, not so much for its own individual worth as for the legacy of ideas available to benefit all humankind. In 1934 he founded the Grainger Museum in the grounds of the University of Melbourne as a centre for ethnomusicological research, the repository of a lifetime’s collection of cultural artefacts, and a library of his own musical compositions.

Grainger was fascinated by the enormous questions posed by the act of artistic creation: what is it that causes an artist to create; what are the wellsprings, the sources of creation; what debt is owed by the artist to society, friends and loved ones? These are questions that he was unable to answer for himself, but he had faith that a future humanity would be able to answer them and to benefit from the answers; and he saw the Grainger Museum as one of the keys in this future study. It was for this reason that he wanted the Museum holdings to be as complete as possible. When he died in 1961, Grainger willed that all of his original musical manuscripts be sent to the Museum and copies distributed to other libraries around the world. As Dr. Dreyfus explains in her Introduction, the terms of the will were not always complied with and resulted in another Viking effort being undertaken by the final executor of the will, Mr. Burnett Cross, Grainger's close friend and colleague in the production of *Free Music*, to retain for the Museum original manuscripts that had been sent elsewhere. As Mr. Cross wrote to me in November of 1977: "By the terms of Percy's will, I am entrusted with the making of copies and sending originals to the Museum. You can bet that I will see to it that Percy's wishes are carried out." And so we have this wonderful new addition to the Museum's list of holdings as compiled by that ultimate of Grainger scholars, Dr. Kay Dreyfus, who completed the first catalogue of the Museum's holdings, *Music by Percy Aldridge Grainger*, nearly twenty years ago in 1976. This addition will bring to all students of Grainger's music a larger comprehension of not only the individual works but also of the larger plan from which Grainger worked, a plan so large that it sometimes seems to try to encompass all the forms and expressions of humanity.

Kay Dreyfus, Burnett Cross, and Percy Grainger all working together and supported by Rosemary Florrimell, Curator of the Grainger Museum, have provided us with fresh insights and opportunities for study for which we should be forever grateful.

Teresa Balough
Old Lyme, Connecticut
September, 1995.
Introduction

When Percy Grainger died, in February 1961, things were not going so well for his Museum in Melbourne, although it had been gladly accepted as his gift to the University in 1933. The interest from the capital he had provided had never been enough to pay for proper curatorial care of the Museum and its collections and although devoted part-time curators had done their best, the building was falling into disrepair and silverfish were nibbling at the contents. The University, at that time, provided neither funds nor resources for the Museum; it was seen as a liability.

Understandably, Ella Grainger, Grainger's wife and executor of his will, was reluctant to see any more of his precious manuscripts lodged so precariously. Accordingly, faced with the enormous task of disposing of his material legacy, she continued something Grainger had begun himself before his death and made substantial donations of thematically unified material to major libraries in the United States of America and Great Britain. Unfortunately Ella distributed uncopied originals, instead of the copies Grainger requested in his will so that original manuscripts could go to the Museum.

In the mid-1970's, the University took up its responsibility and the Museum and its contents began to be put in order. As assessment and cataloguing of the collections proceeded it became clear that Ella Grainger's gifts to these other libraries, however carefully considered, had been to the detriment of the Museum's collections, as the material given away created large and important gaps in the material already held in the Museum. This was particularly true of the large amount of correspondence given to the Library of Congress. The catalogue shows many instances where the separation of the related items mediated any kind of understanding of the true nature of Grainger's output.

After some thought and discussion I decided that an approach should be made to the Library of Congress for the material to be sent to the Grainger Museum, in accordance with the terms of Grainger's will. The approach was made, and successfully, by Burnett Cross, Grainger's executor after Ella Grainger's death. Subsequently, similar approaches were made by Burnett Cross, also successfully, to the New York Public Library and the Sibley Music Library at the Eastman School of Music in Rochester, New York. More material has come directly from Grainger's house in White plains, in 1977, before Ella Grainger's death in 1979, and after, in 1980. In all cases copies were retained by the relinquishing library. The generosity of the American libraries in agreeing to the transfer of their treasured Grainger manuscripts stands against the uncooperative attitudes of the libraries in Great Britain, which preferred to keep theirs, taking advantage of the reluctance of the executor to engage in legal action in England, Ireland and Scotland at the same time. A large part of this supplementary catalogue, then, concerns these significant acquisitions.
Grainger was careful, during his lifetime, to see most of his important compositions published, often paying half the publishing costs himself. Much of this material has now gone out of print: the Museum functions importantly in ensuring its continuing availability. But in recent years, the efforts of devoted individuals have seen a number of important works published for the first time. Groups One and Two document these publications: by Don Gillespie at C F Peters in New York, by Barry Ould at Bardic Edition, by Geoffrey and Michael Brand at R. Smith and Company in England, by R. Mark Rogers at Southern Music Company in San Antonio, Texas, and by Frederick and Elizabeth Fennell at the Ludwig Music Publishing Company in the United States. The painstaking editorial work of such Grainger scholars and performers as Ronald Stevenson, Patrick O'Shaugnessy, Frederick Fennell and Keith Brion is well represented here. The continuing popularity of Grainger's music for concert band has ensured its publication and reprinting. Frederick Fennell's monumental new edition of the Lincolnshire Posy is a significant contribution to this genre.

The Museum has benefited, and continues to benefit, from numerous gifts and donations. The provenance of each item added to the supplementary list in the Catalogue has been noted and an Index is provided which pulls together the material listed in this and the Museum's first catalogue, Music by Percy Aldridge Grainger.

In my Introductory Note to the first catalogue, I made the observation that working on Grainger's music manuscripts was like working on a giant jigsaw puzzle. At that time, many of the pieces were scattered world-wide. This catalogue brings more of the pieces into view, in a single place. My study, Percy Grainger's Kipling Settings: A Study of the Manuscript Sources, is offered as a model of how the pieces might fit together.

Kay Dreyfus
September, 1995.

EXPLANATION OF THE CATALOGUING SYSTEM

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

ACKNOWLEDGEMENTS

This Catalogue was prepared on the initiative of Rosemary Florrinell, Curator of the Grainger Museum, University of Melbourne. Kay Dreyfus would like to thank Catherine Morgan, James Nolen, Karen Vidler and especially Julian Kennedy and Alessandro Servadei for patiently transcribing this catalogue, in all its complexity, onto computer. Thanks are also due to Teresa Balough for her Foreword and, above all, to Burnett Cross for his dedication and commitment to Percy Grainger, his music and his museum.
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GROUP ONE

GROUP 1: Published music: Original Compositions and folksong settings.
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1. Items duplicating material already held
2. Items adding new material to titles already numbered
3. Items introducing new titles (arranged alphabetically, but numbered consecutively from the end of the existing alphabetical list)

1. Items duplicating material already held:
   SL 1 MG 1/7. THE BRIDE’S TRAGEDY
   11. COLONIAL SONG
   12. COUNTRY GARDENS
   16. DIED FOR LOVE
   22. THE FALL OF THE STONE
   24. FATHER AND DAUGHTER
   28. HANDEL IN THE STRAND
   30. HILL-SONG NO.1
   32. THE HUNTER IN HIS CAREER
   33. HUNTING SONG OF THE SEEONEE PACK
   34. I’M SEVENTEEN COME SUNDAY
   38. IRISH TUNE FROM COUNTY DERRY
   43. LET’S DANCE GAY IN GREEN MEADOW
   45. LISBON
   49. LOVE VERSES FROM ‘THE SONG OF SOLOMON’
   50. LULLABY FROM “TRIBUTE TO FOSTER”
   51. MARCHING SONG OF DEMOCRACY
   57. MOCK MORRIS
   60. MOWGLI’S SONG AGAINST PEOPLE
   67. THE PEORA HUNT
   70. THE PRETTY MAID MILKIN’ HER COW
   80. SHEPHERD’S HEY
   87. THE SPRIG OF TIME
   99. THE WARRIORS
   101. THE WIDOW’S PARTY
   102. WILLOW, WILLOW
   108. THE YOUNG PIANIST’S GRAINGER
   109. THE MUSIC OF PERCY GRAINGER

2. Items introducing new material to titles already numbered:
   SL 1 MG 1/4. AUSTRALIAN UP-COUNTRY SONG
   10. CHILDREN’S MARCH
12. COUNTRY GARDENS
28. HANDEL IN THE STRAND
31. HILL-SONG NO.2
32. THE HUNTER IN HIS CAREER
35. THE IMMOVABLE DO
36. IN A NUTSHELL SUITE
38. IRISH TUNE FROM COUNTY DERRY
44. LINCOLNSHIRE POSY
49. LOVE VERSES FROM 'THE SONG OF SOLOMON''
55. THE MERRY KING
57. MOCK MORRIS
58. MOLLY ON THE SHORE
63. "THE NIGHTINGALE" AND "THE TWO SISTERS"
76. SCOTCH STRATHSPEY AND REEL
80. SHEPHERD'S HEY
86. SPOON RIVER
88. THE SUSSEX MUMMERS' CHRISTMAS CAROL

3. Items introducing new titles (arranged alphabetically but numbered consecutively from the end of the existing alphabetical list):

SL1 MG1/ 110. BRIDAL LULLABY
111. DANISH FOLK-MUSIC SUITE
112. IN DAHOMEY
113. LADS OF WAMPHRAY MARCH
114. MORE FOLK SONGS FROM LINCOLNSHIRE
115. SAILOR'S SONG
116. THIRTEEN FOLKSONGS
117. [SCOTTISH FOLKSONGS]
1. THREE SCOTCH FOLKSONGS
2. MO NIGHEAN DUBH
3. MY LOVE'S IN GERMANIE
4. O GIN I WERE WHERE GADIE RUNS
118. TWO SEA CHANTIES
119. YELLOWBELLY BALLADS, PART ONE
120. YELLOWBELLY BALLADS, PART TWO

SL2 MG 1/ 121. ANDANTE CON MOTO
122. EARLY ONE MORNING
123. THE GIPSY'S WEDDING
124. IRE23E LINDSAY
125. LORD MAXWELL'S GOODNIGHT
126. NEAR WOODSTOCK TOWN
127. PEACE and SAXON TWI-PLAY
128. SKYE BOAT SONG
129. DALVISA

Explanation of the numbering system:

1. Items duplicating material already held have been added to the number of the item already held with the prefix ‘SL1’ to denote their subsequent acquisition.
   e.g. Country Gardens, piano solo, Allans edition would be numbered SL1 MG1/12.1-3e.
2. Items which add another often newly published arrangement or edition to a title for which a number already exists have been added to the end of the existing entry, numbered consecutively and identified by the prefix `SL1'.

   e.g. *The Immovable Do*, for chorus, is numbered SL1 MG1/35-5

3. Items introducing new titles are arranged alphabetically and numbered consecutively from the end of the existing MG1 sequence commencing with SL1 MG1/110 *Bridal Lullaby*. Items are identified with the prefix `SL1'

The descriptive list is presented in a straight numerical system. The prefix `SL1' denotes the first supplementary list. The provenance of each item is noted in the individual entry.
SL1 MG1/4-1-3  AUSTRALIAN UP-COUNTRY SONG
for unaccompanied 5-part mixed chorus.
Chorus and rehearsal keyboard score.
G. Schirmer's Secular Choruses, No. 7374:34782
[c. 1930]. A later edition.
Donated by John Bird, August 1982.

SL1 MG1/7e  THE BRIDE'S TRAGEDY
Ballad for chorus and band.
Chorus and piano score.
Schott & Co., London [c. 1914, Schott]
6th Copy, inscribed by Percy Grainger to Dr. Hamilton
Russell, August 1922.
Donated by Mr R. Scholes-Robertson, December 1990.

SL1 MG1/10  CHILDREN'S MARCH
"Over the Hills and Far Away"
10-5 Revised for concert band by Frank Erickson. [This is
a revision of P.G.'s 1919 edition.]
10-5-1 Full score.
10-5-2,2a Condensed score. 2 copies.
10-5-3:1 to 39 Complete set of parts for concert band.
G. Schirmer: 46366 [c. 1919, P.G.; revised version,
1971, G. Schirmer]
Purchased 1978.
10-6 "Composed for piano and military band by Percy Aldridge
Grainger. Edited by R. Mark Rogers."
[a new edition prepared from existing holograph
and published material]
10-6-1 Full score (including Notes on the Edition).
10-6-2 Compressed score.
10-6-3:1 to 47 Complete set of parts for band.
Southern Music Company: SMC S 673 [c. 1995, S.M.C.]
Donated by R. Mark Rogers (S.M.C.), November 1995.

SL1 MGi/il  COLONIAL SONG
(Sentimentals No. 1)
11-6e for 2 voices and piano, or piano alone.
Schott & Co., London [c. 1913 and 1914]
6th copy. Donated by Dorothy Kost, 21 August 1981.

SL1 MG1/12  COUNTRY GARDENS
(British Folk Music Settings Nr.22)
12-1 for piano solo (original version).
5th and 6th copies. The sixth copy donated by Dorothy
Kost, 21 August 1981.
12-11,1 la for SATB choir a capella freely arranged by David Tall.
2 copies. Donated by Barry Ould, November 1988.
12-12, 12a-b freely arranged by David Tall for 2-part (SS or SA) voices a
cappella.
GROUP 1: Published music: Original compositions and folksong settings


12-13, 13a 
Braille edition of David Tall's arrangement for SSAA a cappella.

12-14 
for TTBB a cappella, freely arranged by David Tall.

12-15 
arranged for descant and treble recorder by Percy Grainger, 1947.

12-16 
arranged for 2 instruments in C by Percy Grainger.

12-17 
arranged for piano solo by Ronald Stevenson.

SL1 MG1/16
DIED FOR LOVE
(British Folk-Music Settings Nr.10)
for woman's voice and various instrumental accompaniments.

16-1f 
Score and voice and piano version. 7th copy.

16-2: lb-3b 
Instrumental parts.

SL1 MG1/22d
THE FALL OF THE STONE
(Kipling Settings Nr. 16)
for mixed chorus and 10 or more instruments.
Chorus and piano score.

SL1 MG1/24
FATHER AND DAUGHTER
(Settings of Dance-Folksongs from the Faeroe Islands Nr. 1) for 5 men's voices, double mixed chorus, strings, brass and mandolin & guitar band.

24le 
Full score.

SL1 MG1/28
HANDEL IN THE STRAND
(Clog Dance)

28-1 
for 3-some or 4-some (2 or 3 strings and piano).
(Room-Music Tit-Bits Nr.2)
28-1-2: lc
Piano score of Schott & Co., London's
"Revised edition, September 1932." 4th copy.
28-1-2:2 to 6
String parts.
All donated by Dorothy Kost, 21 August 1981.
28-3
for piano solo.
(Room-Music Tit-Bits Nr.2)
28-3-1c,ld
Schott & Co., London: 4476 [c.1912, Schott; 1930,
P.G.] 4th & 5th copies.
Donated by Dorothy Kost, 21 August 1981.

SL1 MG1/30
HILL-SONG No.1
30-2e
with Hill-Song No.2 for 2 pianos, 4 hands.
G. Schirmer Inc., New York: 30463 [c. 1922, P.G.] 
6th copy, inscribed by Percy Grainger to Dr Hamilton Russell,
August 1922.
Donated by Mr R.Scholes-Robertson, December 1990.

SL1 MG1/31
HILL-SONG No.2
31-3
for solo wind ensemble (23 or 24 wind instruments and cymbal)
or complete band or symphony orchestra.
31-3-1
Full score.
31-3-2:1-39
Set of parts. TRN Music Publisher Reprint 821
[c.1922,1950 by MCA Music, New York]
(A revised edition of the original first edition.)
31-4
(HILL-SONG II)
1929 scoring for 15 (or 16) instruments, edited by R. Mark
Rogers (1988).
31-4-1
Full score. 2 copies.
31-4-2: 1 to 17
Set of parts.
Ludwig Music Publishing Company: SWO - 276
[c.1990, Ludwig M.P.Co.]
Purchased 1990.

SL1 MG1/32
THE HUNTER IN HIS CAREER
(Settings of songs and tunes from William Chappell's
"Old English Popular Music" Nr.3)
32-2
for men's unison chorus and 2 pianos.
32-2-1:2
Piano II part.
Schott & Co., London : 4477 [c. 1930, P.G.]
32-2-2: lc,ld
Vocal score for men's (or mixed) chorus and piano I.
4th & 5th copies.

SL1 MG1/33d
HUNTING SONG OF THE SEEONEE PACK
(Kipling Settings Nr.8)
for unaccompanied men's chorus.
Chorus and piano score.
Schott & Co., London : 4071 [c.1922, P.G.]
5th copy donated by John Bird, August 1982.

SL1 MG1/34
I'M SEVENTEEN COME SUNDAY
(British Folk-Music Settings Nr.8)
freely set for mixed chorus and brass band (or concert brass).

341c
4th copy of the full score.
Donated by the Christchurch Symphony Orchestra, December 1992.

SL1 MG1/35-5
THE IMMOVABLE DO (OR, THE CYPHERING C)
for mixed chorus (with or without organ, or with full orchestra, or strings, or military band, or wind groups).
Score for chorus and organ.
G. Schirmer Inc., New York: 8’o Choruses
No.8753 : 39496 [c.1940, 1941, P.A.G.]

SL1 MG1/36-1-5
IN A NUTSHELL SUITE
Publisher’s proof sheets (5 pages)

SL1 MG1/38
IRISH TUNE FROM COUNTY DERRY
(British Folk-Music Settings Nr.5)
for unaccompanied mixed chorus.

38-1-7
G. Schirmer Inc., New York: Schirmer's Secular Choruses
No. 7232 : 33311 [c. 1912, Schott; 1927, P.G.]

38-2-7
(Air Populaire Irlandais)
for piano solo transcribed by Alexander Siloti.
Donated by Barry Ould, July 1993.

38-5-2:16b
2nd Bb Comet part of the arrangement for Military Band.
U.S. Military Band Journal No. 240 [c.1918, P.G.]

38-9
Set for small orchestra (Stokowski orchestration, 1949-50).
Edited by Dana P. Perna.

38-9-1
Full score.

38-9-2:1 to 17
Instrumental parts.
Ludwig Music Publishing Company: LLE-86
[c.1994, Ludwig M.P.Co.]
Purchased 1994.

38-10
Edited for band by R. Mark Rogers [from the 1918 first edition published by Carl Fischer].

38-10-1
Full score.

38-10-2
Compressed score.

38-10-3:1 to 33
Set of parts for band.
Donated by R. Mark Rogers, November 1995.

SL1 MG1/43f
LET'S DANCE GAY IN GREEN MEADOW
(Faeroe Island Dance-Folksong)
for piano duet.
Faber Music, London : F0093 [c.1967, Faber]

SL1 MG1/44
LINCOLNSHIRE POSY
(British Folk-Music Settings Nr.35)

44-2
for 2 pianos, 4 hands.
44-2-1:1,2  Parts for 2 pianos.
Schott & Co., London : 5085 [c.1940, P.G.]
Inscribed by Percy Grainger to Kitty Eisdell, July 1959.
Donated by Michael Eisdell, 1 April 1985.

44-2-2:1,2  Archival photocopy of the published parts for 2 pianos.

44-3-1  Full score edition [of the version for military band] with
newly engraved parts prepared from the autographs by
Frederick Fennell.
Ludwig Music Publishing Co. Inc.: SBS-250
[c.1987, Ludwig M.P. Co.]
Donated by Frederick Fennell, 16 December 1987.

SL1 MG1/45  LISBON
for wind five-some.
(British Folk-Music Settings Nr.40)

45-lb  Score.

45-2: lb to 5b  Set of parts.
[c.1971, Schott]

SL1 MG1/47  THE LOST LADY FOUND
(British Folk-Music Settings Nr.33)
for voices and instruments in large and small combinations.

47-2  Full score, published by off-set from a manuscript master
(not Percy Grainger's hand).

47-3  Set of instrument parts.
From White Plains, 1977

SL1 MG1/49  LOVE VERSES FROM "THE SONG OF SOLOMON"
for mezzo soprano solo, tenor solo and mixed chorus, or
for 4 or more single voices (without chorus), accompanied
by chamber orchestra, or various room-music
combinations or by piano duet.

49-4  Score for voices and piano duet.
Oxford University Press [c. 1932, G.Schirmer; c. 1934,
O.U.P. for Great Britain and colonies excl. Canada]

SL1 MG1/50-la  LULLABY from "Tribute to Foster"
for piano solo.
G. Schirmer Inc., New York: 27231 [c.1917, P.G.]
"1st U.S. Ed." 2nd copy.

SL1 MG1/51-2b  MARCHING SONG OF DEMOCRACY
for mixed chorus, orchestra and organ.
Chorus and piano score.
3rd copy.
Donated by the Performing Arts Museum, Melbourne, 1989.

SL1 MG1/55  THE MERRY KING
GROUP 1: Published music: Original compositions and folksong settings

55-2 for piano and 9 or more wind instruments, or for piano and strings, or for piano and small orchestra.
Edited by R. Mark Rogers.

55-2-1 Full score.
55-2-2:1 to 23 Set of parts.
Southern Music Company SMC A37 [c. 1994, S.M.C.J

SL1 MG1/57 MOCK MORRIS
57-7-2b,c for piano solo: concert version.
(Room-Music Tit-Bits Nr.1)
3rd & 4th copies.
Both donated by Dorothy Kost, 21 August 1981.

57-9 Arranged for symphonic band by Joseph Kreines.
[Based on the string orchestra version of 1910, the arrangement incorporates elements of the 1950 Stokowski version.]
57-9-1 Full score. 2 copies.
57-9-2:1 to 26 Band parts.
Ludwig Music Publishing Company: SBS-279
[c.1991, Ludwig M. P. Co.]

SL1 MG1/58 MOLLY ON THE SHORE
(British Folk-Song Settings Nr.1)
58-2 for full orchestra or theatre orchestra.
58-2-2:18 Piano Conductor part of the version for theatre orchestra.
Schott & Co., London [c.1911, 1914, Schott & Co.]
Donated by Dorothy Kost.

SL1 MG1/60d MOWGLI'S SONG AGAINST PEOPLE
(Kipling Settings Nr.15)
for mixed chorus and 10 or more instruments.
Chorus and piano score.
Schott & Co., London : 4210 [c.1924, P.G.]
5th copy, inscribed by Percy Grainger to Dr Hamilton Russell,
27 November 1924.
Donated by Mr R. Scholes-Robertson, December 1990.

SL1 MG1/63-2 "THE NIGHTINGALE" AND "THE TWO SISTERS"
for piano solo.
Edited by Joseph Smith.
Donated by Barry Ould, July 1983.

SL1 MG1/67b THE PEORA HUNT
(Kipling Settings Nr.14)
for unaccompanied mixed chorus.
Chorus and piano score.
Schott & Co., London: 4209 [c. 1924, P.G.J
3rd copy, inscribed by Percy Grainger to Dr Hamilton Russell,
27 November 1924.
Donated by Mr R. Scholes-Robertson, December 1990.
THE PRETTY MAID MILKN' HER COW
(British Folk-Song Settings Nr.27)

70-1-2c
High Key.
G. Schirmer Inc., New York: 30518 [c.1921, P.G.]
4th copy, inscribed by Percy Grainger to Herman Sandby, March 1922.
Donated by Eva-Brit Fanger, Music Department, Royal Library, Copenhagen, 1976.

SCOTCH STRATHSPEY AND REEL
76-3
arranged for band by Leroy Osmon.

76-3-1
Full score.
76-3-2:1 to 37
Set of parts for band.
TRN Music Publisher TRN 825
[c.1939, P.G.; 1967, E.G.; this arr. c.1982, Stewart Manville]

SHEPHERD'S HEY
80-2
for piano solo: original version.
(British Folk-Music Settings Nr.4)
80-2-6b
Allan & Co., Melbourne: B 115 [c.1911, Schott & Co.]
3rd copy. Donated by Dorothy Kost.
80-8
for 2 pianos, 4 hands.
(British Folk-Song Settings Nr.16)
80-8-1:1,2
Parts for 2 pianos.
Purchased 1978.
80-8-2:1,2
Archival photocopy of the published Schott edition for 2 pianos, 4 hands.
80-9
arranged for Brass Quintet by David Stanhope.
(Lollipops No.8)
80-9-1
Score.
80-9-2:1 to 5
Set of parts.
Note: Errata in Catalogue I, p.48.
The arrangement of Shepherd's Hey for recorders is numbered MG1/80-7.
80-10
Arranged for military band by P.A.G.; revised and edited by R. Mark Rogers.
80-10-1
Full score.
80-10-2
Condensed score.
80-10-3:1 to 40
Band parts.
Southern Music Company: S667 [c. 1994, S.M.C.]
1st copy purchased 1995. 2nd copy donated by Mark Rogers (S.M.C.), November 1995.

SPOON RIVER
86-4
arranged for concert band by Glen Cliffe Bainum.
86-4-1
Full score.
GROUP 1: Published music: Original compositions and folksong settings

86-4-2 Condensed score.
86-4-3:1 to 39 Set of parts for band.
G. Schirmer Inc., New York: 46157
[c. MCMXXX, MCMXXII by P.G., MCMXVII, G. Schirmer]
Purchased 1978.

SL1 MG1/87 THE SPRIG OF THYME
(British Folk-Song Settings Nr.24)
87-1-2b for high voice and piano.
G. Schirmer Inc., New York: 29950 [c. 1921, P.G.]
3rd copy inscribed by Percy Grainger to Birgit Engell,
January 1921.
Purchased 1979.

87-3 arranged for soprano solo, male voice four-some and mixed
chorus by Dana Paul Perna.
Donated by Barry Ould, October 1995.

SL1 MG1/88-4 THE SUSSEX MUMMERS' CHRISTMAS CAROL
arranged for SAATBarB choir a cappella by Dana Perna
Donated by Barry Ould, July 1993.

Donated by Barry Ould, October 1995.

SL1 MG1/99 THE WARRIORS
99-1-2:39a Harp II part.
B. Schott's Sohne, Mainz: B.S.S. 31023b [c.1924, P.G.]
"First Set."
Donated by John Bird, August 1982.

SL1 MG1/101 THE WIDOW'S PARTY
(Kipling Settings Nr.7)
for men's chorus accompanied by military band or piano 2-some.
101-3c Chorus and piano score.
Schott & Co., London: 4070 [c.1923, P.G.]
4th copy, inscribed by Percy Grainger to Dr Hamilton Russell,
27 November 1924.
Donated by Mr R. Scholes-Robertson, December 1990.

SL1 MG1/102 WILLOW, WILLOW
(Settings of songs and tunes from William Chappell's "Old
English Popular Music" Nr.1.)
102-1 for voice and piano.
102-1-3 A later Schott edition, Plate No.15.
Purchased 1976.

SL1 MG1/108d THE YOUNG PIANIST'S GRAINGER
edited for easy piano solo by Ronald Stevenson.
5th copy. From the University of Adelaide, 1976.

SL1 MG1/109b THE MUSIC OF PERCY GRAINGER
for piano solo, ed. Paul Wittke.
SL1 MG1/110  

**BRIDAL LULLABY**

110-1  
edited for piano solo by Ronald Stevenson.  
2 copies.  

110-2  
Simplified arrangement for piano solo by Penelope Thwaites.  
Main Title Theme from the Merchant Ivory Production of "Howard's End".  
2 copies. Donated by Barry Ould, 1993.

110-3  
A different edition of SL1 MG1/110-2.  

110-4  
arranged for harp solo by Alan Gibbs.  
Bardic Edition UK [c.1992]  
2 copies. Donated by Barry Ould, 1993.

110-5  
GOODBYE TO LOVE (A BRIDAL LULLABY)  
arranged for tenor solo, SSATBB choir, harp (or piano) and strings. Arrangement and lyric by Alan Gibbs.  
110-5-1  
Vocal score.  
Bardic Edition UK [c.1992]  
2 copies. Donated by Barry Ould, 1993.

SL1 MG1/111  

**DANISH FOLK-MUSIC SUITE**

Being the four movements of the Suite, originally published separately, stitched into a manila folder by Percy Aldridge Grainger and inscribed to Thor Johnson [in 1944?]. Johnson had given the first performance of the complete Suite with the Grand Rapids Symphony Orchestra, 17 October 1941.  
Purchased November 1985.

SL1 MG1/112  

**IN DAHOMEY**

(Cakewalk Smasher)  
for piano solo.  
Edited by Ronald Stevenson.  

SL1 MG1/113  

**LADS OF WAMPHRAY MARCH**

for wind band.  
113-1  
Compressed conductor's score.  
113-2:1 to 42  
Set of parts for concert band (standard band plus supplementary parts).  
Carl Fischer Inc.: 29011-218 [c.1941, P.A.G.]  
From White Plains.

SL1 MG1/114'  

**MORE FOLKSONGS FROM LINCOLNSHIRE**

including three songs collected by Percy Grainger and edited from his manuscript by Patrick O'Shaughnessy.  
Oxford University Press in conjunction with the Lincolnshire Association [c.1971, O.U.P.]  
Purchased 1976.
SW MG1/115 SAILOR'S SONG
for piano solo.
Edited by Don C. Gillespie.

SL1 MG1/116:1,2 THIRTEEN FOLKSONGS
for voice and piano.
Heritage of English Songs in two volumes.

Vol. 1 Contents:
Willow, Willow
The Twa Corbies
Died for Love (BFMS 10)
Six Dukes Went Afishin' (BFMS 11)
The Sprig of Thyme (BFMS 24)
The Pretty Maid Milkin' Her Cow (BFMS 27)
British Waterside (BFMS 26)

Vol. 2 Contents:
Early One Morning
Lord Maxwell's Good night (BFMS 43)
Bold William Taylor (BFMS 41)
Hard Hearted Barb'ra (H)Ellen
Creeping Jane
The Power of Love (DFMS 4)

Thames Publishing [c.1981]
Purchased 1982.

SL1 MG1/117 [SCOTTISH FOLKSONGS]

117-1 THREE SCOTCH FOLKSONGS
for piano solo.
Edited by Ronald Stevenson.
Contents:
1. Leezie Lindsay
2. Mo Nighean Dubh
3. O gin I were where Gadie tins (concert version)
   (simple version by Ronald Stevenson)
C.F. Peters Corporation Edition No. 66925
[c.1983, Henmar Press Inc.]
Donated by C.F. Peters, 1983.

117-2 MO NIGHEAN DUBH
No. 14 of "Songs of the North"
arranged for SAATTBB a cappella by Percy Aldridge Grainger.
Donated by Barry Ould, October 1995.

117-3 MY LOVE'S IN GERMANIE
Scottish song from "Songs of the North", arranged for SMzATTBarB Soli and SMzAAATBarB choir by Percy Aldridge Grainger.
Donated by Barry Ould, October 1995.
0 GIN, I WERE WHERE GADIE RINS
Melody from "Songs of the North".
Traditional Aberdeenshire Tune arranged by Percy Aldridge Grainger.
Donated by Barry Ould, October 1995.

SU MG1/118
TWO SEA CHANTIES
1. Shenandoah
2. Stormy
for men's voices a capella.
C.F. Peters Corporation: Edition No. 66924
[c.1984, Henmar Press Inc.]
Donated by Don Gillespie (C.F. Peters), March 1985.

SL1 MG1/119
YELLOWBELLY BALLADS
Part One.
A third selection of Lincolnshire folk-songs, the majority of them from the collection of Percy Aldridge Grainger.
Edited by Patrick O'Shaughnessy.
Published by Lincolnshire and Humberside Arts, Lincoln [c.1975] 2 copies.
Purchased 1977.

SL1 MG1/120
YELLOWBELLY BALLADS
Part Two.
A third selection of Lincolnshire folk-songs, the majority of them from the collection of Percy Aldridge Grainger.
Edited by Patrick O'Shaughnessy.
Published by Lincolnshire and Humberside Arts, Lincoln [c.1975] 2 copies.
Purchased 1977.

SL2 MG1/121
ANDANTE CON MOTO
for piano solo.
Donated by Barry Ould, July 1993.

SL2 MG1/122
EARLY ONE MORNING
arranged by Percy Grainger, edited for large mixed chorus by David Tall.
Donated by Barry Ould, July 1993 and October 1995.

SL2 MG1/123
THE GIPSY'S WEDDING DAY
for SATB choir a cappella.
Donated by Barry Ould, July 1993.

SL2 MG1/124
LEEZIE LINDSAY
(Songs of the North No.8)
Old Scottish Ballad arranged for voice and piano.
Donated by Barry Ould, July 1993.

SL2 MG1/125
LORD MAXWELL'S GOODNIGHT
(British Folk-Music Setting)
Set for voice and piano as BFMS No 42 by P. A. G.
and arranged for male voices by David Tall.
GROUP 1: Published music: Original compositions and folksong settings

3 copies.
Donated by Barry Ould, July 1993.

SL2 MG1/126  **NEAR WOODSTOCK TOWN**
for SATBB choir a cappella.
Donated by Barry Ould, July 1993.

SL2 MG1/127  **PEACE and SAXON TWI-PLAY**
for piano solo.
Donated by Barry Ould, July 1993.

SL2 MG1/128  **SKYE BOAT SONG**
Old Highland Rowing Measure
for unison chorus and piano.
3 copies.
Donated by Barry Ould, July 1993.

SL2 MG1/129  **DAL VISA**
Swedish folk melody, arranged for mixed voices (vocalise)
by Percy Aldridge Grainger.
Transposed version.
Donated by Barry Ould, October 1995.
CHILDREN'S MARCH
revised for concert band by Frank Erikson.
G. Schirmer Inc., New York: 46366 (c.1971)

1. Piccolo
2. 1st Flute x 2
3. 2nd Flute x 2
4. 1st Oboe
5. 2nd Oboe
6. English Horn
7. 1st Bassoon
8. 2nd Bassoon
9. Eb Clarinet
10. 1st Bb Clarinet x 3
11. 2nd Bb Clarinet x 3
12. 3rd Bb Clarinet x 3
13. 4th Bb Clarinet x 3
14. Eb Alto Clarinet x 2
15. Bb Bass Clarinet x 2
16. Eb Contrabass Clarinet
17. BBb Contrabass Clarinet
18. 1st Alto Saxophone
19. 2nd Alto Saxophone
20. Bb Tenor Saxophone
21. Eb Baritone Saxophone
22. 1st Bb Cornet x 2
23. 2nd Bb Comet x 2
24. 3rd Bb Comet x 2
25. 4th Bb Comet x 2
26. 1st F Horn
27. 2nd F Horn
28. 3rd F Horn
29. 4th F Horn
30. 1st Trombone x 2
31. 2nd Trombone
32. 3rd Trombone
33. Baritone (Bass Clef) x 2
34. Baritone (Treble Clef) x 2
35. Tuba x 4
36. String Bass x 2
37. Timpani
38. Percussion I x 2
39. Percussion II

This edition arrived too late for a detailed listing to be included in this catalogue. In addition to instruments listed above, the Rogers edition provides parts for. Piano, 3rd Flute, Bass Oboe, Eb Contra Alto Clarinet, Double Bassoon, Contrabass Sarrusophone, Soprano Saxophone, Bb Bass Saxophone and Voices.

HANDEL IN THE STRAND
Schott & Co., London
SL1 MG1/31-3-2: 1 to 39

**HILL-SONG No.2**

TRN Music Publ. Rprt. 821
[c. 1922, 1950, by MCA Music, New York]

1. Piccolo
2. Flute I x 2
3. Flute II x 2
4. Flute III x 2
5. Oboe I
6. Oboe II
7. Oboe III
8. English Horn
9. Bassoon I
10. Bassoon II
11. Double Bassoon.
12. Eb Clarinet
13. Bb Clarinet I x 2
14. Bb Clarinet II x 2
15. Clarinet III in A x 2
16. Bb Clarinet III x 2
17. Bb Clarinet IV x 2
18. Bb Clarinet V x 2
19. Bb Clarinet VI x 2
20. Alto Clarinet
22. Bb Bass Clarinet II
23. Soprano Saxophone
24. Alto Saxophone
25. Tenor Saxophone
26. Baritone Saxophone
27. Cornet I x 2
28. Cornet II x 2
29. Horn I x 2
30. Horn II x 2
31. Trombone I x 2
32. Trombone II x 2
33. Trombone III x 2
34. Baritone (Bass Clef) x 2
35. Baritone (Treble Clef) x 2
36. Tuba I x 2
37. Tuba II x 4
38. String Bass
39. Cymbal

SL1 MG1/31-4-2: 1 to 17

**HILL-SONG II**

Ludwig Music Publishing Company: SWO-276
[c. 1990, Ludwig M. P. Co.]
GROUP 1: Selective listing of sets of parts

1. 1st Flute
2. 2nd Flute / Piccolo
3. Oboe
4. English Horn
5. 1st Clarinet
6. 2nd Clarinet
7. Bass Clarinet
8. Bassoon x 2
9. 1st Trumpet
10. 2nd Trumpet
11. Horn
12. Trombone
13. Cymbal
14. Harmonium
15. Harmonium/Reed Organ
16. Mellow-toned Reed Organ
17. Piano/Four hands x 2

SW MG1/38-9-2:1 to 17 IRISH TUNE FROM COUNTY DERRY
Set for small orchestra (Stokowski orchestration, 1949-50).
Edited by Dana P. Perna.
Ludwig Music Publishing Company: LLE-86
[c. 1994, Ludwig M. P. Co.]
1. Violin 1 x 4
2. Violin 2 x 4
3. Viola 1 x 2
4. Viola 2 x 2
5. Cello x 2
6. Double Bass x 3
7. Flute 1
8. Flute 2
9. Oboe
10. A Clarinet 1
11. A Clarinet 2
12. Bassoon
13. F Horn 1
14. F Horn 2
15. Bb Trumpet
16. Euphonium
17. Suspended Cymbal

SW MG1/38-10-3:1 to 33 IRISH TUNE FROM COUNTY DERRY
Edited for band by R. Mark Rogers.
Southern Music Company: SMC S665
[c. 1994, S.M.C.]
This edition arrived too late for a detailed listing to be included in this catalogue. However, the instrumentation is essentially the same as for this editor's 1994 version of Shepherd's Hey (see SL1 MG1/80-10-3:1 to 40).

SL1 MG1/47-3:1 to 15 THE LOST LADY FOUND
for voices and instruments in large or small combinations.
1. Piano
2. Harmonium
3. Cornet I & II
4. Horns I & II
5. Horn III
6. Trombone
7. Violin I
8. Violin II
9. Violin III
10. Viola I
11. Viola II
12. Cello I
13. Cello II
14. Double Bass
15. Percussion

SU MG1/55-2-2:1 to 21

THE MERRY KING

for piano and 9 or more wind instruments, or for piano and strings, or for piano and small orchestra.
Edited by R. Mark Rogers.
1. Flute and Small Flute (Piccolo)
2. Clarinet 1 in Bb
3. Clarinet 2 in Bb
4. Clarinet 3 in Bb
5. Alto Clarinet in Eb
6. Basset Horn in F
7. Bass Clarinet in Bb
8. Bassoon 1
9. Bassoon 2
10. Double Bassoon
11. Baritone Saxophone in Eb
12. Trumpet in Bb
13. Trumpet in C
14. Horn in F
15. Horn in Eb
16. Piano
17. Harmonium or Reed Organ
18. 1st Fiddle [Violin 1] x 8
19. 2nd Fiddle [Violin 2] x 8
20. Middle-Fiddle [Viola] x 6
21. 1st Bass-Fiddle [Cello 1] x 4
22. 2nd Bass-Fiddle [Cello 2] x 4
23. Double Bass x 4

SU MG1/57-9-2:1 to 26

MOCK MORRIS

arranged for symphonic band by Joseph Kreines.
Ludwig Music Publishing Company: SBS-279
[c.1991, Ludwig M. P. Co.]
1. Flute x 5
2. Oboe 1,2 x 2
3. Bb Clarinet 1 x 3
4. Bb Clarinet 2 x 3
5. Bb Clarinet 3 x 4
6. Eb Alto Clarinet x 2
7. Bb Bass Clarinet x 2
GROUP 1: Selective listing of sets of parts

8. Bb Contrabass Clarinet
9. Bassoon 1,2 x 2
10. Eb Alto Saxophone 1
11. Eb Alto Saxophone 2
12. Bb Tenor Saxophone
13. Eb Baritone Saxophone
14. Bb Trumpet 1 x 2
15. Bb Trumpet 2 x 2
16. Bb Trumpet 3,4 x 4
17. F Horn 1,2 x 2
18. F Horn 3,4 x 2
19. Trombone 1,2 x 4
20. Bass Trombone
21. Baritone (Bass Clef) x 2
22. Baritone (Treble Clef)
23. Tuba x 5
24. String Bass
25. Marimba, Timpani x 2
26. Xylophone, Snare Drum, Cymbals, Bells x 3

SCOTCH STRATHSPEY AND REEL

arranged for band by Leroy Osman.
TRN Music Publisher: TRN 825.
[c.1939, P.G.; 1967, E.G.; this arr. c.1982, Stewart Manville]
1. Piccolo
2. 1st Flute x 3
3. 2nd Flute x 3
4. 1st Oboe
5. 2nd Oboe
6. English Horn
7. 1st Bassoon
8. 2nd Bassoon
9. Eb Soprano Clarinet
10. 1st Bb Clarinet x 3
11. 2nd Bb Clarinet x 3
12. 3rd Bb Clarinet x 3
13. 4th Bb Clarinet x 3
14. Eb Alto Clarinet
15. Bb Bass Clarinet x 3
16. Eb Contrabass Clarinet
17. 1st Eb Alto Saxophone
18. 2nd Eb Alto Saxophone
19. Bb Tenor Saxophone
20. Eb Baritone Saxophone
21. 1st Bb Comet x 2
22. 2nd Bb Comet x 2
23. 3rd Bb Comet x 2
24. 1st F Horn
25. 2nd F Horn
26. 3rd F Horn
27. 4th F Horn
28. 1st Trombone x 2
29. 2nd Trombone x 2
30. 3rd Trombone x 2
31. Baritone (Treble Clef) x 2
32. Baritone (Bass Clef) x 2
33. Tuba x 6
34. Xylophone
35. Marimba
36. Timpani
37. Snare/Bass drum x 2

**SW MG1/80-10-3:1 to 40**

**SHEPHERD’S HEY**

arranged for military band by P. A. G.; revised and edited by R. Mark Rogers.

Southern Music Company: S667
[c.1994, Southern Music Company].

1. Small Flute (Piccolo)
2. Flute x 8
3. 2nd Flute x 4
4. 1st Oboe
5. 2nd Oboe
6. Clarinet in Eb
7. 1st Clarinet in Bb x 3
8. 2nd Clarinet in Bb x 3
9. 3rd Clarinet in Bb x 3
10. 4th Clarinet in Bb x 3
11. Alto Clarinet x 2
12. Bass Clarinet x 2
13. Contra Alto Clarinet
14. Contra Bass Clarinet
15. 1st Bassoon
16. 2nd Bassoon
17. Soprano Saxophone
18. Special Alto Saxophone
19. Alto Saxophone x 2
20. Tenor Saxophone x 2
21. Baritone Saxophone
22. 1st Cornet x 3
23. 2nd Cornet x 3
24. 3rd Cornet x 3
25. 1st Horn in F
26. 2nd Horn in F
27. 3rd Horn in F
28. 4th Horn in F
29. 1st Trombone x 2
30. 2nd Trombone x 2
31. 3rd Trombone x 2
32. Euphonium (Treble Clef) x 3
33. Euphonium (Bass Clef) x 3
34. Tuba x 6
35. String Bass
36. Kettledrums
37. Percussion x 2
38. Hammerwood (Xylophone)
39. Bells (Glockenspiel)
40. Piano
GROUP 1: Selective listing of sets of parts

SU MG1/86-4-3:1 to 39  

**SPOON RIVER**

arranged for concert band by Glen Cliffe Bainum.  
G. Schirmer Inc., New York: 46157c  
[c.MCMLXVII, G. Schirmer]

1. Piccolo  
2. 1st Flute x 3  
3. 2nd Flute x 3  
4. 1st Oboe  
5. 2nd Oboe  
6. English Horn  
7. 1st Bassoon  
8. 2nd Bassoon  
9. 1st Bb Clarinet x 4  
10. 2nd Bb Clarinet x 4  
11. 3rd Bb Clarinet x 3  
12. 4th Bb Clarinet x 2  
13. Eb Alto Clarinet x 2  
14. Bb Bass Clarinet x 2  
15. Bb Contrabass Clarinet  
16. Eb Contrabass Clarinet  
17. 1st Alto Saxophone  
18. 2nd Alto Saxophone  
19. Bb Tenor Saxophone  
20. Eb Baritone Saxophone  
21. 1st Bb Comet x 3  
22. 2nd Bb Comet x 3  
23. 3rd Bb Comet x 3  
24. 1st Bb Trumpet  
25. 2nd Bb Trumpet  
26. 1st F Horn  
27. 2nd F Horn  
28. 3rd F Horn  
29. 4th F Horn  
30. 1st Trombone x 2  
31. 2nd Trombone  
32. 3rd Trombone  
33. Baritone (Bass Clef) x 2  
34. Baritone (Treble Clef) x 2  
35. Tuba x 6  
36. String Bass x 2  
37. Harp (optional)  
38. Piano (optional)  
39. Percussion x 5

SU MG1/113-2:1 to 42  

**LADS OF WAMPHRAY MARCH**

for wind band.  
Carl Fischer Inc: 29011-218 [c.1941, P.A.G.]

1. Piccolo in C  
2. Db Piccolo  
3. 1st & 2nd Flutes x 2  
4. 3rd Flute  
5. Fife (Bb) x 6  
6. 1st & 2nd Oboes x 2  
7. Eb Clarinet
8. Solo or 1st Bb Clarinet x 4
9. 2nd Bb Clarinet x 4
10. 3rd Bb Clarinet x 4
11. Eb Alto Clarinet x 2
12. Bb Bass Clarinet x 2
13. 1st Bassoon
14. 2nd Bassoon
15. Double Bassoon
16. Bb Soprano Saxophone
17. 1st Eb Alto Saxophone
18. 2nd Eb Alto Saxophone
19. Bb Tenor Saxophone
20. Eb Baritone Saxophone
21. Bb Bass Saxophone
22. Solo & 1st Bb Comet x 3
23. 2nd Bb Comet
24. 3rd Bb Comet
25. 1st & 2nd Bb Trumpets x 2
26. 1st Horn in F
27. 2nd Horn in F
28. 3rd Horn in F
29. 4th Horn in F
30. 1st Horn in Eb
31. 2nd Horn in Eb
32. 3rd Horn in Eb
33. 4th Horn in Eb
34. 1st Trombone
35. 2nd Trombone
36. 3rd Trombone
37. Euphonium
38. Baritone (Treble Clef) x 2
39. Basses (Tubas) x 6
40. String Bass
41. Kettle Drums
42. Percussion x 3
GROUP TWO

GROUP 2: Published music: Arrangements, transcriptions, paraphrases and editions of other composers' music.
Inspirations:
A.J. Knocks with his part-Maori son and dog, Otaki, New Zealand, January, 1909. He fired Grainger's enthusiasm for Rarotongan music.
Karen Holtra at her piano [1915?]. Grainger's *Bridal Lullaby* was written to celebrate her marriage in August 1916.
GROUP 2: Published music: Arrangements, transcriptions, paraphrases and editions of other composers’ music.

Group 2

Three categories of material have been added to Group 2:

1. Items duplicating material already held:
   SL1 MG2/   2. ANON.: ALLELUIA PSALLAT
   3. ANON.: ANGELUS AD VIRGINEM
   4. ANON.: BEATA VISCERA
   22. GRAINGER, Ella : LOVE AT FIRST SIGHT
   31. PARKER, Katharine : DOWN LONGFORD WAY
   32. POWER, Lyonel : SANCTUS
   36. SCOTT, Cyril : THREE SYMPHONIC DANCES
   40. STANFORD, Sir Charles Villiers : A REEL

2. Items introducing new material to titles already numbered:
   SL1 MG2/   2. ANON.: ALLELUIA PSALLAT
   4. ANON.: BEATA VISCERA
   11. BRAHMS, Johannes : CRADLE-SONG

3. Items introducing new titles:
   SL1 MG2/ 44. BACH, J.S.: O MENSCH, BEWEIN' DEIN' SUNDE GROSS
   45. DUNSTABLE, John : O ROSA BELLA
   46. GARDINER, H. Balfour : MOVEMENT FOR STRINGS IN C MINOR
   SL2 MG2/ 47. ANON.: EDI BEO THU
   48. ANON.: FOWELES IN THE FRITH

Explanation of the cataloguing procedures and numbering system: As for Group 1.
SL1 MG2/2

ANON: ALLELUIA PSALLAT
3-part motet, translated from the original manuscript by Dom Anselm Hughes and edited for practical music-making by Percy Grainger.
(English Gothic Music)
for 3 unmixed voices singly or massed, or 6 mixed voices singly or massed with optional organ or other instrumental accompaniment.

2-id
G. Schirmer Inc., New York: Schirmer's 8vo choruses
No. 8898: P1. no. 39946 [c.1943, G. Schirmer]

2-3
Published by Schott & Co., London: 5225 [c.1943, Schott, in all countries other than U.S.A., Canada and Australasia]
Purchased 1976.

*MG2/3

ANON: ANGELUS AD VIRGINEM
transcribed from the original manuscript by Dom Anselm Hughes and edited for practical music-making by Percy Grainger.
(English Gothic Music)

3-1,la-c
Score for 3 unmixed or 6 mixed voices.
G. Schirmer Inc., New York: Schirmer's 8vo choruses
No. 8903: Pl. No. 39955 [c.1943, G. Schirmer]
"1st edition, March 27, 1943." 4 copies.

SL1 MG2/3-lid

*MG2/3-2,2a-d
Score for 3 unmixed voices.
G. Schirmer Inc., New York: Schirmer's 8vo choruses
No. 10045: P1. No. 42686 [c.MCMXLIII, MCMLII, G. Schirmer Inc.]
"First edition, June 1952, revised version for unmixed voices." 3 copies.

SL1 MG2/3-2e

*MG2/3-3,3a
Score for 6 mixed voices.
G. Schirmer Inc., New York: Schirmer's 8vo choruses
No. 10046: P1. No. 42687 [c.MCMXLIII, MCMLII, G. Schirmer Inc.]
"Revised edition, mixed voices, June 1952." 4 copies.

*Errata: The entry for this item as it appears in Catalogue I is incorrect. The above is the correct form of entry.

SL1 MG2/4

ANON: BEATA VISCERA
3-part conductus transcribed from the original manuscript by Dom Anselm Hughes and edited for practical music-making by Percy Grainger.
for 3 unmixed voices (singly or massed) or for 3 mixed voices (singly or massed) or for single low voice or unison chorus with optional organ or instrumental accompaniment.
(English Gothic Music)
Chorus and organ score.
G. Schirmer Inc., New York: Schirmer's 8vo choruses
Nr. 8979: P1. No. 39939 [c. 1943, G. Schirmer]
7th copy from White Plains, May 1977, marked by Percy
GROUP 2  Published music: Arrangements, transcriptions, paraphrases and editions of other composers' music.

        Grainger "for three cellos".
        Published by Schott & Co., London: 5226 [c.1943, Schott, in all
        countries other than U.S.A., Canada and Australasia]
Purchased 1976.

SL1 MG2/11-4  BRAHMS, Johannes : CRADLE-SONG Op.49 No. 4
freely arranged for piano by Percy Grainger.
(Free Settings of Favourite Melodies Nr. 1)
Allan & Co., Melbourne : B. 1282 [c.1923, P.G.]
Donated by Dorothy Kost, 21 August 1981.

SL1 MG2/22-lb  GRAINGER, Ella : LOVE AT FIRST SIGHT
Melody and words by Ella Grainger. Harmonized by Percy
Grainger.
for full chorus of mixed voices with soprano solo,
unaccompanied.
G. Schirmer Inc., New York: Schirmer's Secular Choruses
No. 9577 : Pl. No. 41323 [c.1946, G. Schirmer Inc.]
3rd copy from John Bird, August 1982.

SW MG2/31-2:16c  PARKER, Katharine : DOWN LONGFORD WAY
arranged for elastic scoring (3 instruments up to full orchestra)
by Percy Grainger.
4th copy of part for Violin 2 labelled by P.G. "Extra parts".

SL1 MG2/32-2d,e  POWER, Lyonel : SANCTUS
transcribed from the Old Hall manuscript by Alexander
Ramsbotham and edited for practical music-making by Percy
Grainger.
for 3 single voices or 3-part mixed chorus, or for single men's
voices or 3-part men's chorus, with optional organ or
instrumental accompaniment.
(English Gothic Music)
Chorus and organ score.
G. Schirmer Inc., New York: Schirmer's 8Vo Choruses
No. 9873 : Pl. No. 42256 [c.1950, P.A.G.]

SL1 MG2/36  SCOTT, Cyril : THREE SYMPHONIC DANCES
for orchestra, arranged for two pianos, four hands, by Percy
Grainger.
36-1
B.Schott's Sohne, Mainz, Edition No. 1855: Pl. no. 30826
[c.1922, Schott's]
36-2,2a  A different B.Schott's Sohne, Mainz edition.
3 copies, 2 labelled "1st edition, late 1922".
36-2c  A fourth copy, inscribed by Percy Grainger to Dr Hamilton
Russell, March 1923.
Donated by Mr Scholes-Robertson, December 1990.
Errata: Catalogue I. The above is the correct form of entry for
this item.

SL1 MG2/40-la  STANFORD, Sir Charles Villiers : A REEL
Nr. 4 of Four Irish Dances for orchestra, arranged for piano
by Percy Grainger.
Houghton & Co., London [c. 1908]
Percy Grainger Music Collection Part III: 1st Supplementary List and Index

"(1st?) English edition."
2nd copy, Lotta Hough's personal copy.

SL1 MG2144

BACH, J.S. : 0 MENSCH, BEWEIN' DEIN' SUNDE GROSS (Oh Man, now weep for thy great Sin)
Chorale-prelude from the Orgelbuchlein, set for wind band by
Percy Grainger (Chosen Gems for Wind), edited for publication
by Keith Brion and Michael Brand.

44-1  Full Score.
44-2:1 to 44  Set of instrumental parts.

SL 1 MG2145

DUNSTABLE, John (Attr.) : 0 ROSA BELLA
transcribed from the original manuscripts by Dom Anselm
Hughes and edited from practical music-making by Percy
Aldridge Grainger.
for 4 mixed voices (solo or chorus), or for 6 mixed voices (solo
or chorus), with or without instrumental accompaniment.
(English Gothic Music)

45-1,1a  Chorus and organ score.
Schott & Co., London [c.1963, Schott & Co.]
1 copy purchased 1976.

SL1 MG2146

GARDINER, H. Balfour : MOVEMENT FOR STRINGS IN C MINOR
for 5 single strings or for string orchestra.
Edited for string orchestra by Percy Grainger.

46-1  Full score. 2 copies.
46-2:1 to 8  Set of parts for string orchestra. Includes duplicate parts.
"1st ed., Nov. 1949."

SL2 MG2/47

ANON.: EDI BEO THU (THOU MATCHLESS MAIDEN)
[for voices in 2 parts (various combinations) with or without
accompaniment.] Edited by Dom Anselm Hughes and Percy Grainger.
(English Gothic Music)
Donated by Barry Ould, July 1993.

SL2 MG2/48

ANON.: FOWELES IN THE FRITH (BIRDS IN THE WOOD)
for tenor voice and baritone voice or for tenor voice and viola solo.
Edited by Dom Anselm Hughes and Percy Grainger.
(English Gothic Music)
Donated by Barry Ould, July 1993.
<table>
<thead>
<tr>
<th>Group 2: Selective listing of sets of parts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BACH, J.S.: 0 MENSCH, BEWEIN' DEIN' SONDE GROSS</strong></td>
</tr>
<tr>
<td>[c.1987, R. Smith]</td>
</tr>
<tr>
<td>1. Piccolo I (Opt.)</td>
</tr>
<tr>
<td>2. Piccolo II (Opt.)</td>
</tr>
<tr>
<td>3. Flute 1x4</td>
</tr>
<tr>
<td>4. Flute II x 4</td>
</tr>
<tr>
<td>5. Flute III x 4</td>
</tr>
<tr>
<td>6. G Alto Flute (Opt.)</td>
</tr>
<tr>
<td>7. Oboe I</td>
</tr>
<tr>
<td>8. Oboe II</td>
</tr>
<tr>
<td>9. Oboe III (Opt.)</td>
</tr>
<tr>
<td>10. English Horn (Opt.)</td>
</tr>
<tr>
<td>11. Bassoon I</td>
</tr>
<tr>
<td>12. Bassoon II</td>
</tr>
<tr>
<td>13. Bassoon III (Opt.)</td>
</tr>
<tr>
<td>14. Contra Bassoon (Opt.)</td>
</tr>
<tr>
<td>15. Eb Clarinet (Opt.)</td>
</tr>
<tr>
<td>16. Bb Clarinet I x 4</td>
</tr>
<tr>
<td>17. Bb Clarinet II x 4</td>
</tr>
<tr>
<td>18. Bb Clarinet III x 4</td>
</tr>
<tr>
<td>19. Eb Alto Clarinet</td>
</tr>
<tr>
<td>20. Bb Bass Clarinet x 2</td>
</tr>
<tr>
<td>21. Eb Contra Alto Clarinet</td>
</tr>
<tr>
<td>22. Bb Contra Bass Clarinet</td>
</tr>
<tr>
<td>23. Eb Soprano Saxophone (Opt.)</td>
</tr>
<tr>
<td>24. Eb Alto Saxophone I x 2</td>
</tr>
<tr>
<td>25. Eb Alto Saxophone II x 2</td>
</tr>
<tr>
<td>26. Bb Tenor Saxophone x 2</td>
</tr>
<tr>
<td>27. Eb Baritone Saxophone</td>
</tr>
<tr>
<td>28. Bb Bass Saxophone (Opt.)</td>
</tr>
<tr>
<td>29. Eb Cornet (Opt.)</td>
</tr>
<tr>
<td>30. Bb Cornet / Flugelhorn / Trumpet I x 4</td>
</tr>
<tr>
<td>31. Bb Cornet / Flugelhorn / Trumpet II x 4</td>
</tr>
<tr>
<td>32. FHornI&amp;II x 2</td>
</tr>
<tr>
<td>33. FHornII&amp;IV x 2</td>
</tr>
<tr>
<td>34. Trombone I x 2</td>
</tr>
<tr>
<td>35. Trombone II x 2</td>
</tr>
<tr>
<td>36. Bass Trombone x 2</td>
</tr>
<tr>
<td>37. Euphonium I x 2</td>
</tr>
<tr>
<td>38. Euphonium II x 2</td>
</tr>
<tr>
<td>39. Baritone (Treble Clef) x 2</td>
</tr>
<tr>
<td>40. Tuba x 4</td>
</tr>
<tr>
<td>41. String Bass</td>
</tr>
<tr>
<td>42. Vibraphone / Marimba 1 (Opt.)</td>
</tr>
<tr>
<td>43. Marimba II (Opt.)</td>
</tr>
<tr>
<td>44. Marimba III (Opt.)</td>
</tr>
</tbody>
</table>
MG2146-2:1 to 8  

**GARDINER, H. Balfour : MOVEMENT FOR STRINGS IN C MINOR**


1. Violin I x 3
2. Violin II x 3
3. Violin III x 4
4. Viola I x 3
5. Viola II x 3
6. Cello x 3
7. Cello II x 3
8. Double Bass x 3
GROUP THREE

GROUP 3: Manuscripts: Original compositions
and folksong settings
On 10 August 1960, Grainger wrote to Elsie Bristow that he had been working on a few revisions of the orchestration of *Colonial Song*. It was probably one of the last compositional tasks he did. Burnett Cross captured the moment photographically and the score was transferred to the Grainger Museum from 7 Cromwell Place, White Plains, in 1977.
GROUP 3: Manuscripts: Original compositions and folksong settings

Group 3

SL 1 MG3/ 1. ARRIVAL PLATFORM HUMLET
2. BARBARA HELEN
3. BOLD WILLIAM TAYLOR
4. BRIDAL LULLABY
5. THE BRIDE'S TRAGEDY
6. BUSH MUSIC
7. CHILDREN'S MARCH
8. CLOG DANCE
9. COLONIAL SONG
10. COUNTRY GARDENS
11. DANISH FOLK-MUSIC SETTINGS
12. DANNY DEEVER
13. DIED FOR LOVE
14. DREI KLAVIERSTUCKE
15. DUBLIN BAY
16. THE "DUKE OF MARLBOROUGH" FANFARE
17. EARLY ONE MORNING
18. EASTERN INTERMEZZO
19. THE EASY GRAINGER
20. ECHO SONG
21. EMPIRE MANUSCRIPT BOOK
22. ENGLISH DANCE NR.1
23. ENGLISH DANCE [NO 2]
24. ENGLISH DANCE [NO.3]
25. FAEROE ISLAND FOLKSONGS
26. THE FALL OF THE STONE
27. FARING SONG
28. FATHER AND DAUGHTER
29. THE FIRST CHANTY
30. FREE MUSIC
31. GRANVILLE MUSIC BOOKS
32. GRAYDON MUSIC BOOKS
33. GREEN BUSHES
34. HANDEL IN THE STRAND
35. HARVEST HYMN
36. HILL-SONG
37. THE HUNTER IN HIS CAREER
38. HUSBAND AND WIFE
39. THE IMMOVABLE DO
40. I'M SEVENTEEN COME SUNDAY
41. IN A NUTSHELL SUITE
42. IRISH TUNE FROM COUNTY DERRY
43. JUTISH MEDLEY
44. KLAVIER CONCERTO
45. PIANO PIECE
46. THE LADS OF WAMPHRAY
47. LA SCANDINAVIE
48. LINCOLNSHIRE POSY
49. THE LONELY DESERT MAN SEES THE TENTS OF THE HAPPY TRIBES
50. LORD MAXWELL'S GOODNIGHT
51. LORD MELBOURNE
52. LORD PETER'S STABLE BOY
53. LOVE VERSES FROM "THE SONG OF SOLOMON"
54. LULLABY FROM "TRIBUTE TO FOSTER"
55. MANUSCRIPT MUSIC BOOK
56. MANUSCRIPT MUSIC BOOK
57. MARCHING SONG OF DEMOCRACY
58. MARCHING TUNE
59. MARY THOMSON
60. THE MERRY KING
61. THE MERRY WEDDING
62. MOLLY ON THE SHORE
63. MOGWLI'S SONG AGAINST PEOPLE
64. MUSIC BOOKS
65. MY ROBIN IS TO THE GREENWOOD GONE
66. NEW YORK AND WHITE PLAINS SKETCHBOOK
67. NORSE DIRGE
68. NORT ERN MARCH
69. NORWEGIAN IDYLL
70. THE OLD WOMAN AT THE CHRISTENING (KJ)ELLINGEN TIL BARSEL)
71. THE ONLY SON
72. ORCHESTRAL PIECE (1899)
73. PEDAL STUDIES
74. THE POWER OF LOVE
75. THE POWER OF ROME AND THE CHRISTIAN HEART
76. PRITTELING PRATTELING PRETTY POLL PARROT
77. RANDOM ROUND
78. RECESSITIONAL
79. A RETVER'S NECK VERSE
80. THE RHYME OF THE THREE SEALERS
81. THE RIVAL BROTHERS
82. SHALLOW BROWN
83. THE SHOEMAKER FROM JERUSALEM
84. SIR EGLAMORE
85. SIX DUDES WENT AFISHIN'
86. SONG
87. THE SONG OF SOLOMON
88. SPIRAL MUSIC BOOK
89. SPOON RIVER
90. THE SUSSEX MUMMERS CHRISTMAS CAROL
91. THANKSGIVING SONG
92. THREE FOLKTUNES
93. TO A NORDIC PRINCESS
94. TRAIN MUSIC
95. THE TWA CORBIES
96. TWO DANISH FOLKSONGS
97. UNDER EN BRO
98. UNIVERSAL MANUSCRIPT MUSIC BOOK
99. VEJLE MUSIC
100. WALKING TUNE
101. THE WARRIORS
102. THE WIDOW’S PARTY
103. THE WRAITH OF ODIN
104. YE BANKS AND BRAES
105. YOUTHFUL RAPTURE
106. SKETCHES AND MISCELLANEOUS
ANDANTE CON MOTO
Piano Piece [18??]
See DREI KLAVIERST[JCXE, SL1 MG3/14.

SL1 MG3/1

ARRIVAL PLATFORH HUMLET
In a Nutshell Suite, Nr 1.
Resonophone part. 7 pages (2 double leaves of different ms.
paper).
Sibley, 1980.

AUSTRALIAN 1935 MUSIC SKETCHBOOK
See SW MG3/64l.

SL1 MG3/2:1 to 5

BARBARA HELEN
The envelope labelled "Barbara Helen" was empty. But loosely
thereby were sheets relating to "Barbara Helen", perhaps once in
the envelope.
1. Double leaf of a pencil sketch, the 2nd sheet with some
  staves cut out, dated on page 4, February 10, 1946.
2. Double leaf, sheets 1 & 4 only some pencil sketches.
3. Notepaper, 2 sides of pencil notes, comprising text and
   explanatory notes.
4,5. 2 hectograph sheets from the English Folksong Collection
   containing tunes and text of "Barbra (H)Ellen".

SL1 MG3/3

BOLD WILLIAM TAYLOR
3-1
"Voice and makeshift piano accomp.", also labelled "Singer's
part", and inside "Version for voice and piano". [ 1908?]
9 pages, B.C. No.2 12-stave ms. paper.

SL1 MG3/4

BRIDAL LULLABY (EN BRYLLUPS-VUGGEVISE)
"Sketch". " For Karen Kellerman, August 16, 1916".
4 pages of pencil sketch, dated at the end "written down June 3-
4, 1917, New York City". Double leaf of ms. paper as cover.
Enclosed is a draft programme note, single sheet, dated June 4,
1917.

SL1 MG3/5

THE BRIDE'S TRAGEDY
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 iii] is a note : "To band-
& chorus-bosses". The score is dated at the end of December 24,
1909.

5-2:1 to 24
Set of parts in Grainger's hand. The setting is at a different pitch
from SL1 MG3/5-1. Undated, but stamped with the 7 Cromwell
Place address. [Later?].
1. Piccolo
2. Flutes 1 & 2
3. Oboes 1 & 2
4. Clarinets 1 & 2 (in A)
5. Bass clarinet
GROUP 3: Manuscripts: Original compositions and folksong settings

6. Bassoons 1 & 2
7. Double-bassoon
8. Horns 1 & 2
9. Horns 3 & 4
10. Trumpet 1
11. Trumpets 2 & 3
12. Trombones 1 & 2
13. Trombone 3 & Tuba
14. Soprano saxophone
15. Alto saxophone
16. Tenor Saxophone
17. Baritone saxophone
18. Gong, Cymbals
19. Kettledrums
20. Violin 1
21. Violin 2
22. Viola
23. Cello
24. Double-bass


5-3:1 to 5
Miscellaneous material to do with publication:
1. Letter, Percy Grainger to Mr Volkert, 7.6.22.
2,3. Two pages of errata.
4. Instructions to engravers.
5. Design for page III of score.
Found in envelope with "orchestral score", but the score is missing.

SL1 MG3/6

BUSH MUSIC

6-1
"Sketch of 'Bush-music' style".
Single side of 22-stave ms. paper, in a brown paper cover, dated 29 December 1900.
The bottom 6 staves are a rewrite of 1900 material, labelled "compressed Jan 18, 1922"
Inside the front cover is a note, 14th July 1901: "Sketch of Bush-music style."
Was to be a simple rise & fall, to start ppp on low strings later CORNING (perhaps shortly after present close of sketch) & with huge steigerung to FFF with many violins. Yet to remain chamber-music. To be absolutely uneventful, plain-like. To fall in same manner. Perfect Bush-music style perhaps only possible with beat-less music."

6-2
Separately, the same written out again, this time dated March 12, 1954.
Single leaf of 12-stave ms. paper with a 3-stave piece glued at bottom. Verso, an unidentified ink sketch.

SL1 MG3/7

CHILDREN'S MARCH

7-1:1,2
1. ms. part for 3rd Cornet (or Bb trumpet)
2. Sheet of notes on instrumentation.

**SL 1 MG3/8**

**CLOG DANCE**

ms. fiddle part, engraver's ms. copy

**SL 1 MG3/9**

**COLONIAL SONG**

Full score

The title page originally read "Romancelfor orchestra and harp solo". The title was changed by the time of the first London performance, at the Balfour Gardiner Choral and Orchestral Concert, 13 February, 1913. A programme of this concert is pasted on to page iii of this score. The new title - torn from top of page 1 of the score and now loosely inserted at the back - reads: "Colonial Song/for Soprano, tenor, harp and bandJor for harp and band (without the 2 voices)".

17 pages of BC ms. paper no 3 pasted up to give (mostly) 20 staves. The score is written in black ink and marked for engraving in red ink. A sheet of written instructions to the engraver is inserted at the back ( 2 sides of a single leaf). Detailed datings are given at the top of page 1 of the score: "begun London, August 9th, 1905/worked out Aalesund, Norway, Sept. 1911/ended London, Dec 8th, 1912./Composed as Yule-gift for mother 1911./Scored as Yule-gift for mother, 1912".


**9-2**

Version for 3-some (fiddle, cello & piano).

9-2-1


9-2-2:1,2


**9-3**

Version for two voices & piano or piano alone.

9-3-1


**9-4**

"(?1919? scoring)(partly ms)"

"DON'T send to orchestra unless specially asked to by P.G. KEEP IN FIREPROOF ROOMS (not in darkroom).

9-4-1

Score: published compressed full score marked "Revised copy".

9-4-2:1 to 29

Set of parts, in P.G.'s ms. unless otherwise indicated:
GROUP 3: Manuscripts: Original compositions and folksong settings

1. 2 Piccolos (No 2 ad lib)
2. 2 Flutes
3. 2 Oboes
4. English Horn
5. 1st Clarionet (in A)
6. 2nd Clarionet (in A)
7. Bass Clarinet, Bb
8. 1st Bassoon
9. 2nd Bassoon
10. Contra-Bassoon
11. 1st & 2nd Horns (in E)
12. 3rd & 4th Horns (in E)
13. 3 Trumpets (or Comets) in A (published part marked up for Trumpet I)
14. 3 Trumpets (or Cornets) in A (published part marked up for Trumpets 2 & 3)
15. Trombones I & II (published part marked up)
16. 3rd Trombone (published part marked up)
17. Tuba (published part marked up)
18. Euphonium (treble clef) P.G.'s ms.
20. Harmonium ad lib "use this part if the wood-wind section is incomplete".

21, 21a. Piano - (published part marked up). 2 copies.
22, 22a. Harp solo (published part marked up). 2 copies.
23. Timpani (published part)
24. Cymbals, gong and snare drum
25, 25a-g. Violin I x 8 (published part)
26, 26a-f. Violin II x 7 (published part)
27, 27a-d. Violas x 5 (published part)
28, 28a-d. Cellos x 5 (published part)
29, 29a-d. Basses x 5 (published part)

White Plains, 1977

9-5
"Version made for Marjorie Lawrence".
(Basically the published version for soprano, tenor, harp & band or for 3 single strings [Violin, Viola, Cello] harp & band [without the 2 voices]) with many manuscript changes.

9-5-1,la-d
5 compressed published full scores. The revision to page 2 is dated October 26, 1960.

9-5-2:1 to 22
Set of published parts, all labelled "Marjorie Lawrence".
1. 2 Flutes & Piccolo
2. 2 Oboes
3. English Horn
4. 2 Clarinets
5. Bass Clarinet
6. Bass Clarinet (ms part in Percy Grainger's hand)
7. 2 Bassoons
8. Horns I & II
9. Horns III & IV
10. Trumpets I & II
11-13. Trombones I, II, III
14. Tuba
15. Harp

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Percy Grainger Music Collection Part III: 1st Supplementary List and Index

16. Piano
17. Kettle Drums & Cymbals
18. Violin I x 8
19. Violin II x 8
20. Viola x 6
21. Cello x 6
22. Double Bass x 4

9-5-3
Fragments, including 2 fragments of revised score in Percy Grainger's hand. Various separate Apeco pages and fragments with changes for both score and parts. 1 Cello part, Schirmer edition, with changes.
Ref. Percy Grainger to Majorie Lawrence, 10 February 1945 (479-):
"I would dearly love to hear this Australian piece sung by your godlike voice, with a fine orchestral background. It is one of my very best orchestral numbers, even without the voice, or voices."

9-6
Sketches.

9-6:1 to 5

1. Two double leaves, 14-stave ms. Paper, B.C. no. 3: five sides numbered 1 to 5, pencil, undated. Verso of side one of the first leaf is another sketch. The whole is labelled "Colonial Song/ sketches".
2. Double leaf, 24-stave ms. paper, AL no.18: four sides, unnumbered and unlabelled, of a scoring sketch. Undated.
4. Two sides of a single sheet, 14-stave ms. paper, pencil, undated.
5. Two sides of a single leaf, 18-stave ms. paper AL no.12, pencil and ink, dated July 16-19, 1910, 31a Kings Rd. A two-stave encircled fragment is dated at Slettestrand, Fall, 1912.


SL1 MG3/10

COUNTRY GARDENS

10-1
Two sides of a single leaf of sketches for the room-music version, dated as "first sketched 1908, worked out Dec, Jan 1950". Mid-way down the side is the additional date Jan 21, 1950.

10-2
Copy of Country Gardens in Braille.

SL1 MG3/11

DANISH FOLK-MUSIC SETTINGS

11-1:1 to 4
Envelope labelled Sketches for Danish folk-music Settings. Contains:
1. Jomfruen og FrOen. Cello part only. 1/2 sheet.
2. 1/2 sheet Cello part Manden og Konen.
3. Sketch for De to Konebom dated, "set 21,9,07 copied out Jan 20, 1929 1/2 sheet.
4. 2nd 1/2 sheet of De to Konebom marked as the copy.

44
GROUP 3: Manuscripts: Original compositions and folksong settings

11-2

Envelope labelled *Danish, cello and harm.*
Contains a double leaf of 10-stave ms. paper (chorus paper with staves joined in middle by hand):
Side 1. *Manden og Konen* - guitar
middle pages: *Lord Peter's Stable Boy*: A cello part in ink with a 2-stave pencil sketch below. Pencil note, bottom margin reads: "Orchestration for Boston concert thought out Hippodrome Buffalo, Oct. 15, 1925." No scoring marks - "orchestration"?
Back page: *Jomfruen og Froen* marked for cello & Klaver [piano]. The cello part is in (in ink) but only pencil sketches for piano.
Date in ink at end 7 Sept. 1925.

SU MG3/12

DANNY DEEVER

12-1

Full score of the setting "for men's double chorus and orchestra", designated as Kipling Settings Nr.12.
20 pages of 14-stave single-sided manuscript paper stitched into brown cover.
The paper is a larger size cut down, and the vocal parts at the top of each page have been cut out of the published vocal score and pasted in. The orchestral accompaniment is in manuscript.

Dating details are given as follows:
"Composed July 29-31, 1903 / slightly reworked Feb., 1922 / Final orchestration, Nov. 24-Dec. 9, 1924, as Yule-gift to the memory of beloved mother."
On the final page there appears a further note: "Final scoring, Nov. 24 - Dec. 9, 1924 / Tulsa - Chicago, Minneapolis, Minneapolis - Dubuque, Dubuque, Dubuque - St. Louis."
Instruments used in the accompaniment are:
Woodwind (Piccolo, 2 Flutes, 2 Oboes, 3 Clarinets, Bass-Clarinet, 2 Bassoons, Double-Bassoon); 4 Saxophones (Soprano, Alto, Tenor, Baritone); 4 Horns; Brass (2 Trumpets, 3 Trombones, Euphonium, Tuba); Kettledrums; Side-drums, Bass-Drum, Cymbals; Strings (Violin 1, 2; Violas, Cellos, Basses).

12-2

Vocal & piano score of the setting for men's voices & orchestra (or piano), (Kipling Settings Nr.-)
(Full details of the setting are given on page 1 of the score).
11 pages of 12-stave ms. paper, (3 double leaves stitched together).
Dates given as part of the title - details are: "Sketched July 29-31, 1903 / Re-worked Feb, 1922".
On the final page the score is dated "Re-worked in train, NYC - Enid, Okla, Feb 13, 1922".

12-3:1 to 4

Envelope labelled "Danny Deever Newark N.J. rehearsal 1926/ photocopy of 1st (old) scoring".
Contains:
1. photocopy of pages of "Roughsketch - 29, 7th month, 03".
2. Published vocal score, some ms. emendations, "Low Key".

SL1 MG3/13  
**DIED FOR LOVE**

13-1:1 to 3  
Set of three manuscript parts in Rose Grainger's hand. Only one part is labelled: "Viola".

13-2:1 to 3  
Set of manuscript parts, marked for engraving (British Folk Music Settings Nr. 10). A L Manuscript Music No.10, 16-stave ms. paper. Fol. 18462.
   1. Flute or Fiddle
   2. Clarinet in A or Middle-Fiddle
   3. Bassoon or Bass-Fiddle (cello)

13-3:1 to 4  
Set of parts for the version for four-part strings:
   1. Violin I (ms. part, taking what in other versions is the vocal part).
   2. Violin 2*
   3. Viola*
   4. Cello*
* Published parts marked with phrasing for strings.

SL1 MG3/14  
**DREI KLAVERSTUCKE**

14-1  
"To my dearest mother, wishing her many happy returns of July 3rd, 1897 from Percy Grainger."
   p.1.  I Allegro. E major.
   p.6.  A new piece: D major, no mark or tempo. This piece is unfinished.
   p.7.  last stave: start of III? no mark or tempo. Maybe only I is finished. 2 double leaves 380a, 12-stave ms. paper.
(Copy MG5/82-3)

14-2  
"Andante con moto", G major. "To my dear mother for Christmas with love from Percy Grainger." n.d.
(Copy MG3/82-4)

SL1 MG3/15  
**DUBLIN BAY [LISBON]**
Sketches for women's and men's voices. Two sides of a single sheet of 5-stave ms. paper. Dated "Set 19.3.06. Copied out 20 Jan 1929".

SL1 MG3/16  
"DUKE OF MARLBOROUGH" FANFARE
Envelope labelled "Grainger Band". Contains a scoring sketch for the "Duke of Marlborough" Fanfare? and 2 sheets of notes for Chosen Gems.

SL1 MG3/17  
**EARLY ONE MORNING**

17-1  
"Set for 2 solovoxes & reed organ". Ms. of "PG's part, Reed Organ" as "...played by Ella Grainger, Elsie Bristow & Percy Grainger in Oct - Nov - Dec. 1950".
"For details of rehearsal & recording dates see Solovox, I part."

17-2  
for mezzo solo accompanied by male soli.
GROUP 3: Manuscripts: Original compositions and folksong settings

Envelope says "original ms". A single sheet of ms. paper contains one side of sketches dated 19 October 1901. Two alternative openings are given, the first of 11 bars, the second of 9 bars.
(c.f. MG3/101:1)

SL1 MG3/18

**EASTERN INTERMEZZO**

18-1

Score for normal symphony orchestra (2.2.2.2. - 2 horns - strings).
4 pages, C.A. Klemm ms. paper A. No. 6., 20 staves.
Undated. On the inner cover Grainger has noted "see "What to do with them" (17) pages 24,25'. (Copy MG5/82-2).

18-2:1 to 13

Set of parts for tuneful percussion.
"Scored for tuneful percussion, Feb-April 1933."
The parts are numbered in a sequence (cf the Debussy *Pagodes*) [some are now illegible]:
1. (2) Dulcitone and Staff Bells (14 April, 1933)
2. (3) Glockenspiel (Int., Aug 3, 1937.)
3. (4) Staff Bells.
4. (7) Tubular Bells
5. (9) Celesta & Staff Bells (Int. August 11, 1943)
   ("Ella and Percy Grainger play this").
8. (Metal Marimba & Tubular Chimes, 4 players (Wh.
   Pl., Apr 13-14, 1933)
9. (11) Piano I, 2 players (Wh. PL. Ap. 20, 1933)
10. (13) Piano II, 1st pianist top part (Interlochen, July 19-20,
    1943)
11. (14) Piano II, 2nd & 3rd pianists, lower part (Interlochen,
    July 20, 1943)
12. (15) Harmonium or organ (Ap. 19, 1933)

NOTES:
1. Dates given are Feb-April 1933. What was done in Feb if the parts were done in April?
2. Numbered sequence suggests some parts may be missing.
3. Staff Bells part is in the A.B.C. envelope [1934-5].

SL1 MG3/19

**THE EASY GRAINGER**

19:1-3

Three sheets of notes for *The Easy Grainger*:
1. Title page design.
2. Various forms of easy Graingerism.
3. Why should we harmonize folksongs?

19:4

*Bristol Town* "The Music-Lover's Grainger".
Blue photographic print of versions for one pianist at one piano, and for 3 pianists at one piano. 2 pages (each version is one side).
Dated at the end 29 June 1951.

19:5

*Dublin Bay [Lisbon]*

19:6  
*Fair is play on the Greensward* sketches.  
Single side of a single leaf of a pencil sketch, dated 20 Sept 1943.

19:7  
*Let's dance gay in green meadow* (formerly, *Sweet is play on the green fields*) (no mention of Easy Grainger) for 3 players at 1 harmonium (reed organ) or piano.  
Single side of a single leaf, dated as "Composed 4.1.05./ written for harm. Oct. 9, 1932".

19:8  
*Lisbon*  
Version for piano solo.  

19:9  
*The Lonely Desert-Man Sees the Tents of the Happy Tribes*  
for 3 voices and room music (3 to 15 instruments) "dished-up for 2 pianists at 1 piano".  

19:10  
*The Rival Brothers* [no mention of the Easy Grainger; the style is the same though]  
for piano single.  
2 pages of (14?) stave ms. paper, dated 13 July 1932.

19:11  
*Tiger, Tiger* ('The Easy Grainger)  
for harmonium or reed organ or pipe or electric organ.  

19:12  
*Walking Tune* (The Children's Grainger) versions for the piano or harmonium (reed organ) 2-some (2 players at 1 instrument), and for piano single (1 player at 1 piano). 2 sides of a double leaf of 14-stave ms paper, both versions being dated 11 September 1932.

19:13  
*The Widow's Party* (The Easy Grainger)  
Single side of a single leaf [for piano solo], dated 3-4 June 1936.

19:14  
*The Widow's Party* (no mention of Easy Grainger) version for piano solo.  
Two sides of a double leaf of 16-stave ms. paper, dated 10-11 January 1954.  

**SL 1 MG3/20**  
**ECHO SONG**  
Score and parts of "Echo-song trials, Sept. 1945, Westpoint".

20-1  
Score. Single-side of a double-leaf Parchment Brand No.3, 12-stave ms. paper, dated "Ole Windingstad's, Sept. 2, 1945".

20-2:1 to 10  
Set of parts:  
1. Piccolo  
2. Flute & Piccolo  
3. Flute II  
4. Oboe  
5. Clarinet  
6. 2 Clarinets
7. Bassoon
8. Harp (or piano)
9. Viola & Cello
10. Double-Bass (or Bassoon)

According to the list of parts given at the bottom of the page of score, there were also parts for violin and piano, but these are not here. The parts are dated, also at Ole Windigstad’s, September 1 & 2, 1945.


**THE EMPIRE MANUSCRIPT MUSIC BOOK**

"Percy Grainger, 31 Gordon Place, Kensington W."

ms. in pen and pencil.

Contains:

*Valse des fleurs* (Suite Casse-Noisette III), P. Tshaikowski,
freely arranged. 9 pages.

"Sketch for setting of The Widow’s Party, Rudy. Kipling."
1 page.

*Walse*. Sketches from 12 Nov. 1899 / commenced rewriting
Nov. 5, 1901. " 2 pages.


"Sketch for end of Engl. Walse, Nov. 12, 1901. " Dated at
the end Nov. 16, 1901. 2 pages.

"Continuation of Engl. Walse after bar 97 (score)." Nov. 16,
1901. 2 pages.

Jottings for *Hillsong*.

Other sketches are not identified.

Dorums, 1986.

**ENGLISH DANCE [Nr.1]**

"For Cyril Scott with long love."

Full score, 59 pages of 24-stave ms. paper, pen and pencil,
in a brown paper cover.

Dates and places of scoring are marked all the way through from
9.4.06 to 9.4.09 and 11.4.09 (in England and Australia). Marks
in red ink suggest a later revision.

Dorums, 1986.

**ENGLISH DANCE [No.2 - crossed out]**

(Zanzibar Boatsong)

Score for piano trio.

9 pages of AL No.6 12-stave ms. paper.


**ENGLISH DANCE**

Score, *English Dance* (No.3) for Cyril Scott". For orchestra,
32 pages (Percy Grainger numbers pages incorrectly to page 30),
B.C. No.8, 24-stave ms. paper.

Dated, final page, July 7, 1902. Percy Grainger notes on manila
cover "1st score."


**FAEROE ISLAND FOLKSONGS**

Various sketches:

Two sides of a single leaf of Carl Fischer Monarch Brand No 6 -
14 lines upside down:
Percy Grainger Music Collection Part III: 1st Supplementary List and Index

Asmundar Adalsson 4.1.05 4 staves
Nornagests rima 7 staves 6.1.05
English text below.

verso. (copy black) Grainger sketches for settings of F.I.F.
Asmundar Adalsson 3 staves. sketched 4.1.05, scored 10.10.09.
Hermundur illi, 4 staves. 2nd version, 2 staves, 3.1.05.
A further sketch, dated in London, last days of April 1911, is probably a later copy of these earlier sketches (copied from Granville I, MG5/22-1).

SL1 MG3/26

**THE FALL OF THE STONE**
"Set for mixed chorus & men's voice singles & band: 3 horns, 2 sax-reeds, 2 Engl. horns, Bass fiddles, Double-basses."
"To Mother, Yule 1904."
Two title pages then 8 pages of score.
Dated at the end: "Started 20.7.01/carried on Spring 03/21.11.04 - 19.12.04."
3 double leaves of 12-stave ms. paper (from a book?; staple marks show), in a dark brown paper cover with Yule dedication on front but no title.
There is a conductor's guiding "lead-line" at the top of the score.
(Copy MG5/19)

SL1 MG3/27

**FARING SONG (or 'A SONG OF SWEDEN')**

Various sketch material:
1. 2 sides of a single leaf of 14-stave ms. paper dated Goteburg 5.10.04 at the beginning and Gammeltoftsgade 9.10.04 at the end.
2. "Sketch of opening to 'Faring Song'". Single side (double leaf, p.2 torn in half).
   - No date. Last page, pencil sketch for "Morning Song in the Jungle", dated 14.6.05.
3. "Sketch for opening to 'Faring Song'".
   - Pencil sketch, single side (2nd side) of a double leaf (second page torn in half). Dated 17.5.05.
   - (N.B. Dean Robinson of Scawby - note on last page.).
   - Unidentified pencil sketch side 1.

SL1 MG3/28

**FATHER AND DAUGHTER**

Vocal and piano score for German and English version.
A paste-up of ms. & published English choral parts with German text added below.
Prepared for engraving: 18465.
18 pages. Outside blank sheets have been used for pasting on.

28-2:1 to 3 German language foreword & other related notes (3 sheets).

28-3:1 to 51 Set of parts, possibly the balance of MG3/25-3:1 to 27
1.2. 1st Guitars x 2 Mrs Heymann
3.4. 2nd Guitars x 2 Honor Wigglesworth; Wagner
5. 3rd Guitars Miss Harrison
6. 4th Guitars Mrs Ormond

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GROUP 3: Manuscripts: Original compositions and folksong settings

7-14. 1st Fiddles x 8
15-21. 2nd Fiddles x 7
22-26. Middle fiddles x 5
27-31. Bass fiddles x 5
32-35. Double bass x 4
36. Horns 1 & 2
37. Horns 3 & 4
38. Trombone 1
39,40. Trombone 3 x 2
41,42. Euphonium x 2
43. Bass Tuba
44. Kettledrum
45. Cymbals
46. 1st man's single V. high voice (tenor) or male alto. (PG's ms.)
47. 2nd man's single (leader) (PG's ms.)
48. 3rd man's single (middle) (PG's ms.)
49. 5th man's single (low) (PG's ms.)
50. 4th man's single (middle) (PG's ms.)
51. Mandolines
The wrapper has A Fagge Esq., Queens Hall.
Are these parts used in the Balfour Gardiner concert performance?
1 of each string part and the Mandoline part are in Percy Grainger's hand.

Miscellaneous instrumental parts, not in Grainger's hand:
1. 1st & 2nd Clarinet
2. Bass Clarinet
3. 1st & 2nd Bassoons
4. 1st Guitars
5. 4th Guitars
   Carl Fischer ms. paper, suggesting the American period.
6. Plus a part for Trumpet in Bb in Grainger's hand, ms. paper
   imprinted in Boston
7. 1/2 sheet of Eb Saxophone part, found separately.

THE FIRST CHANTY
"(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 (Ref. MG3/83).
Sibley, 1980.

FREE MUSIC
Sample of Free Music for string quartet.
Score. 2 pages Boomerang Brand No. 2 12-stave ms. paper with patches pasted in.
Dated 8 January 1935. (Copy MG5/21-1)
30-2  Score of "reworked version" October 6, 1935.
       2 pages of 12-stave ms. paper.

30-3  Sheet notes of "Free Music ideas, Cedar City, Utah, 21
       February, 1943". Single sheet of note paper.

30-4:1 to 6  "Player-Piano Experiments". 6 sheets of notes and music
       sketches. 1 sheet dated May 5, 1948; the others are undated.
       Dorums, 1986.

30-5  Sheet of sketches for "Alto Recorder with Chromium Tube, wide
       (April 2, 1950)"
       Dorums, 1986.

SL1 MG3/31-1 to 31-4  "GRANVILLE" MUSIC SKETCH BOOKS
labelled by Grainger as "Glanville"...
       These are the originals of four books of which photocopies are
       held in the Museum. For full list of contents refer MG5/22-1 to
       22-4, Catalogue 1, pp. 196-197.

SL1 MG3/32-1  THE GRAYDON MANUSCRIPT MUSIC BOOK
       Titled sketches include (from the back):
       "Paraphrase on 'Flower-Walse' (from Nutcracker Suite;
       Tschaikowsky)"
       10 pages (unnumbered), dated at the end 20.4.04 S.S.
       Sophocles.
       Tschaikowsky Bb minor Concerto, single side of a sketch dated
       18 December 1904
       (From the front):
       Untitled sketch for a piece for wind and strings, 3 pages, dated
       May 14, 1903.
       "Baffled Knight", `4 or 5/04'.
       "Strathspey" n.d.
       10 pages of untitled sketches, some dated in 1904. There are
       signs that some pages have been torn out.

32-2  The Graydon Manuscript Music Book
       "Notings down folksongs & compo sketches."
       includes a sketch for the setting of "Six Dukes went afishin'"
       n.d.
       Dated folksong items are from 1908.
       Dorums, 1986.

SL1 MG3/33  GREEN BUSHES

33-1-1  Full score of the version of small orchestra.
       There are 87 pages of score, plus a final page and two title pages
       with additional annotations. The whole is bound in a green cover.
       The score is not in Grainger's hand (it was copied by Karen
       Holten in 1910). There are heavy revisions in Grainger's hand,
       and instructions to the engraver appear. This work was not,
       however, published in this version.

33-1-2:1 to 10  Further insertions and enclosures should be noted:
       Pasted in to blank pages at the front of the score are programs of
       the 2nd and 3rd performances.
       Loosely inserted are:
1. A sheet of "go-insteads", bars 474 to 489, dated Jan 26, 1921.
2. 9.7 sheets of instructions to the engravers & drafts of front pages (program note etc) plus a mock-up of proposed cover for the full score.
10. Letter from Augener Ltd to Mr Hans Raabe of Manchester, recopying of full score (for Mr Raabe's score, ref. MG15/12-2).
Sibley, 1980.

33-1-3:1 to 48 Manuscript parts, mostly not in Grainger's hand. The packet is labelled "Green Bushes full orch", "Balf. Garel parts". British Folk-Music Settings Nr. 12:
1. Flute I
2. Flute II & Piccolo
3. Oboe I
4. Oboe II
5. Corno inglese
6. Clarionetto I
7. Clarionetto II
8. Clarinet basso
9. Fagotto I
10. Fagotto II
11. Corni I & II*  
12. Corni II & IV*  
13. Cornetto I  
14. Cornetto II  
15. Trombone I  
16. Trombone II  
17. Timpani*  
18. Cymbals*  
19. Side-drum & Big drum  
20. Violin I "corrected Percy Aldridge Grainger" "1st desk"  
21-27. Violin I x 7  
28-34. Violin II x 7  
35-39. Viola x 5  
40-44. Celli x 5  
45-48. Contrabass x 4  
* Parts in P.G.'s hand.

33-1-4:1 to 7 A packet labelled "Extra parts Green Bushes" contains (in the same hand):
1. Trombone  
2. 2nd Trombone  
3. Violin II  
4. Viola, marked "uncorrected"  
5. Viola  
6. Celli  
7. Contrabass  
These parts uncorrected?

33-2  
"Passacaglia, for room-music 22-some (or orchestra)."
33-2-1
This is the piano part (also the conductor's compressed score). This score has rather a distinctive appearance: Strips of manuscript paper have been cut out (of another score?) and pasted on to blank sheets of manila weight paper. There are 16 such pages, stitched into a manila cover.
The score is dated at the end "April 21, 1921, Capitol Theatre, New York City".
In this score, however, some strips have been torn out - the purpose not being clear. Perhaps a clue is found in the indication that this was once also the conductor's score, but has clearly been prepared for publication only as the piano part.
The score has been marked up for publication: instructions regarding the cover design appear on the front cover, instructions re. foreword on verso; page C of the score gives full details of the instrumentation of the room-music 22-some setting.
Full datings for this and the 2 pianos, 6 hands version are included in the title details.
33-2-la
From a packet labelled "Score and all parts":
A photocopy of the Conductor's Score / piano part
(SL1 MG3/33-2-1)
33-2-2:1 to 25
A set of parts, a mixture of manuscript and photocopies (of manuscripts), some in P.G.'s hand, some not. (An amalgamation of two sets of parts?)
1. Piccolo (not P.G.'s hand)
2. Flute (not P.G.'s hand)
3,3a. Oboe (photocopy x 2, P.G.'s ms.)
4,4a. Bb Clarinet x 2 (P.G.'s ms.)
5. Bassoon (not P.G.'s hand)
6. Contra Bassoon (not P.G.'s hand)
7. Eb Baritone Saxophone (P.G.'s ms., pasteup)
8. Eb Baritone Saxophone (photocopy, not of P.G.'s ms.)
9. Trumpet (Bb) or Bb Soprano Saxophone (or 2nd Bb Clarinet)
   P.G.'s ms., pasteup
10. 1st Horn in F (not P.G.'s hand)
11. 2nd Horn in F (not P.G.'s hand)
12. Tympani (not P.G.'s hand)
13,13a. Percussion x 2 photocopies (P.G.'s ms.)
14. Violins I, II (P.G.'s ms., pasteup)
15,15a. Violin I x 2 photocopies (not P.G.'s hand)
16,16a. Violin II x 2 photocopies (not P.G.'s hand)
17,17a,b. Violin III (not P.G.'s hand), plus 2 photocopies
18. Violas I, II (P.G.'s ms., pasteup)
19,19a. Viola I x 2 photocopies (not P.G.'s hand)
20,20a. Viola II x 2 photocopies (not P.G.'s hand)
21. Cello I & II (P.G.'s ms., pasteup)
22,22a. Cello I x 2 photocopies (not P.G.'s hand)
23,23a. Cello II x 2 photocopies (not P.G.'s hand)
24. Double Bass (not P.G.'s hand)
25. Reed Organ (not P.G.'s hand)
33-3:1 to 9
An envelope labelled "Green Bushes 1923".
Also given are dates "1912/1923/1929/30" - possibly in Ella Grainger's hand.

Contains:
1. Program note dated October 1929.
2. Program note dated Jan 1921.
3. Pencil draft, undated 3 pages.
5. 2 typed sheets - program notes
6. Music sketch 5 staves
7. Title details - 2 carbon copies.
8. Note to engraver.


for 2 pianos, 6 hands

Parts for the three pianists, marked up for engraving by Schott & Co., London. Fol. 3923:
1. 1st Piano (1st pianist) not in P.G.'s hand, 18 pages.
2. 2nd piano (2nd & 3rd pianists), 23 pages.
3. Cover Draft


SL1 MG3/34

HANDEL IN THE STRAND

34-1:1
Engraver's manuscript copy, of "P.A. Grainger's Clog Dance", subtitled "Room-music Tit-bits Nr. 2".
This is the score for fiddle, middle fiddle (ad. lib.), cello and piano.
19 pages of The Royal Manuscript Music Book (12-stave ms. paper), dated at the end "rescoring through out Dundee 8.12.11. Written out Edinbro same eve".
On the following page is a crossed out pencil sketch.
On the title page appears the Schott folio number [16590], and Grainger's return address, 31a Kings Rd, Sloane Square, London, S.W.

34-1:2,3
Manuscript parts for Middle-Fiddle (at will), and Bass-Fiddle. Each 4 pages long.

34-2
Version for piano solo,
"dished up ... March 25, 1930... ".
Four sides of a double leaf of Gesco No. 6, 12-stave ms paper dated at the end 26 March 1930.
In a manila folder.
Room-Music Tit-Bits Nr. 2.
Marked for engraving.
(Copy MG5/241)

34-3-1
Score of the dish-up for 2 pianos, 4 hands.
This piece is now entitled "Handel in the Strand".
Also marked up for engraving by Schott.
Ten pages of blank paper onto which the parts for the two pianos have been pasted in strips.
The arrangement is dated at the end, August 6, 1947.
34-3-2:1 to 3 Three single sheets, 6 sides of sketches for the above dish-up.

34-3-3:1 to 8 An envelope containing eight fragments from the above dish-up, some dated as written out, August 5, 1947. New York Public Library, 1978.


34-5 Sketch. Middle section? For orchestra? 4 sides of a double leaf of G. Schirmer 12-stave ms. paper.

SL1 MG3/35 HARVEST HYMN

35-1-1 Score for orchestra (elastic scoring). Photocopy, with some ms. additions and notes in Grainger's hand, of a score dated from 21 Feb to 2 March, 1933. Loosely inserted: sheet giving details of all versions, as printed on the cover of the Schirmer edition. Stuck inside the front cover is a list of score & parts for this version. Marked for engraving. (Copy MG5/25)

35-1-2:1 to 20 Set of ms. parts for this version:
1. Flute
2. Oboe (photocopy)
3. Bb Clarinet I
4. Bb Clarinet II
5. Bass Clarinet
6. Bassoons I & II (Photocopy)
7. Trumpet (Or Comet, or Bb Soprano Saxophone)
8. Bb Baritone (treble) (or Bb tenor saxophone)
9. Eb Horn (or Eb Alto Saxophone)
10. Horn in F
11. Trombone (or Euphonium)
12. Harmonium (photocopy & ms.)
13. [Orchestral] piano (photocopy & ms.)
14. Violin I (photocopy)
15. Violin II (photocopy)
16. Viola (photocopy)
17. Cello I
18. Cello II
19. Double-bass (photocopy)
20. Cover for all versions. Parts are dated (Kungsholm) August 4-5, 1932: Jan 26-29, 1933: April 18-19, 1938 (Copies MG5/25-2)


56
35-3
Version for piano duet.
2 sides of a double leaf of 10-stave ms. paper dated 16 April, 1938.

35-4:1,2
Of the version for voice(s) and piano duet: the voice part, and a separate part for piano duet.
Three sides of a double leaf of 12-stave ms. paper dated 16 April 1938.

35-5
Version for 3 pianists at 1 piano, dished-up 6-7 June 1936.
3 sides of a double leaf of 12-stave ms. paper dated 7 June 1936.

35-6:1,2
Of the version for 2 pianos, 8 hands (4 pianists at 2 pianos):
parts for Pianos I & II separately, each 2 pages, dated 13-14 August 1932.

35-6:1 to 5
In an envelope labelled "'Harvest Hymn'; sketches"/'1932 Summer. Form & scoring sketches":
1. "Carry-on -went of Hymn-y Tune (Begun 1905)" to which Grainger has added the title "Harvest Hymn".
   verso, a pencil sketch, dated Aug 3.
2. Violin I & viola part.
   lie sheet, dated August 5, 1932.
4. Eb Alto Saxophone part, 5 Aug. 1932, titled "Harvest time in Sweden".
All these fragments are in a folder labelled "Kungholm parts".
(The parts enclosed were written out on S.S. Kungsholm).

SU MG3/36

HILL-SONG

36-1
Single leaf with one side of pencil sketches for "slow Hillsong".
12-stave ms. paper, GS NY No 2. .
Dated October 12,1910.
References to "Norwegian Idyll" and other sketches, including "What to do with them" (5) page 5.

36-2
"Hillsong No.1 scoring sketches". 2 sides of a single leaf of 14 stave ms. paper, dated at the end, June 7, 1920.

36-3:1 to 10
"Hillsong I (for Room-music)". "Sound-trials, June 1921".
Set of parts:
1. Flute
2. Oboe
3. Bb Clarinet
4. Bass Clarinet
5. Bassoon (or Alto Clarinet)
6. Soprano Saxophone
7. Alto Saxophone
8. Trumpet
9. Horn
10. Reed organ / compressed score dated at the end, June 1921
Dorums, 1986.
36-5:1 to 17  "Sound-trial, Oct. 26, 1921".
Set of parts:
1. Flute
2. Oboe
3. Clarinet
4. Bassoon
5. Soprano Saxophone
6. Baritone Saxophone
7. 2 Horns in Eb
8. Trumpet
9. Piano
10. Reed organ
11. Violins IX
12. Viola I
13. Viola II
14. Cellos I, II
15. Double-bass
16. Fragment of Music
17. Note on organ stops
Dorums, 1986.

36-5  "Hill-Song I (for 21-some)".
Reed organ part and conductor's score. 6 pages (the score is unfinished), n.d.
Dorums, 1986.

36-6:1 to 9  Assorted information on Hill-songs.
1. Foreword to Hillsongs, 1 page typed.
2. Different versions of Hillsongs - typed information, 1 page.
3. Information for Conductor, typed, 4 copies.
4. Printed Programme Note, cut up.
5. Photocopy of Letter to "my dear STOCK", November 27, 1929, 2 pages, typed.
6. Extract from a letter Mr Broder to W.D. Revell, April 22, 1947, 1 page, typed.
7. 1 typed page of information on Hill-Songs I & II
8,9. 2 ms. pages of information on Hill-songs.
Dorums, 1986.

36-7  "Hill song I relics."
Envelope so labelled is empty.
In Ella's hand on the front is written "Br. Museum", then also "Museum/ of Interest".
But separately were found various oddments related to Hill-Song 1, as follows:

36-7-1  Score, 4 sides of a double leaf labelled "Hill-Song I Anhang" dated "about March 24, 1923 F'furt".
p.1, then pp 2,3 & 4 are dated Apr. 3, 1923 F'furt (p2) and "Rescored, Apr 3, F'furt" (pp 3 & 4).
3 sections are noted - AB & C.

36-7-2:1 to 21  Sets of parts ANHANG (sections B & C)
1. Flute
2. Oboe
3. Oboe II
4. Bass Oboe
5. English Horn
6. Bassoon
7. Double Bassoon
8. Sopranoino Sarrusophone
9. Soprano Saxophone
10. Alto Saxophone
11. Horn
12. Bb Trumpet
13. Euphonium
14. Violin I
15. Violin II
16. Viola I
17. Viola II
18. Cello I
19. Cello II
20. Double Bass
21. Piano

36-7-3:1 to 5 Five fragments found with above.
36-7-4:1 to 5 Five sheets of notes relating to
4. "Hillsong I Trials"
5. "Rehearsal Ap. 21, 1923 " (IJ other pieces as well were
   tried)
36-7-5:1 Part for Basset-horn in F (to replace Soprano Saxophone), "not
corrected", 7 pages in P.G.'s hand.
36-8 "Dished-up for 2 pianos, Svinklov, 21-23.8.07".
9 pages of hектograph-master manuscript cut up and pasted onto
ordinary ms. paper.
Loosely inserted is a single sheet, carbon copy, of notes of the
different versions of Hillsongs.
On the front cover "No 2" has been added to the title. P.G. notes
"to see how the division of the piano occurs (which is Piano I &
which is Piano II) consult `Fast Hillsong, Mustel organ part'
(N.York manuscripts) / see `what to do with them' (4) page 4 /
Roger Quilter probably has a better manuscript (hektograph) of
this with the division of the pianos clear to see."

THE HUNTER IN HIS CAREER

SL1 MG3/37
37-1:1 to 23 Set of instrumental parts:
1. Piccolo
2. Flutes
3. Oboes
4. Clarinet I
5. Clarinet II
6. Bassoons
7. Horn I (& III)
8. Horn II (& IV)
9. Trumpet I
10. Trumpets II, III
11. Trombone I
12. Trombone II
13. Trombone II
14. Bass Tuba
15. Kettle-Drums
16. Glockenspiel
17,18. Pipe organ
19. Violin I
20. Violin II
21. Viola
22. Cello
23. Double-basses

37-2:1 to 3 Various material:
1. Vocal score for men's (or mixed) chorus and piano I, clearly the Stichvorlage of the published vocal score, as instructions to the engraver appear on it. The chorus part has been cut out of a previously printed score and pasted in, the piano I part is in manuscript. Such collages are quite common in scores of Grainger's choral settings. The manuscript has two pages and is dated November 11 1929. In the title details Grainger gives the date of his reworking as 18 August 1929.
2. Piano II part, as published. The manuscript has two pages and is dated 22 August 1929.
3. A single side of the chorus part for men's voices only, undated, pasted on to cardboard backing. Such a separate chorus part was published, though this copy has no details of the publisher or the date.

37-3:1,la Two photocopies of page one of the vocal score.
Sibley, 1980.

37-4:1,2 1. A single side of sketches on an envelope, dated 17 August 1929.
In an envelope labelled "Sketches for The Hunter in his Career for school orchestra".

SL1 MG3/38 HUSBAND AND WIFE (Manden og Konen)

38-1 Full score for various combinations.
The score is written for Contralto voice, Bass voice, Woodwind, 2 guitars, piano, cello.
10 pages of B.C. No 2 12-stave ms. paper with an extra stave added page 1.
The setting is dated in 1923: "first thought out Aug 19; worked out on guitar Oct 12-13; Final touches, & written out Dec 22-23". Stitched into a decorated brown cover.

38-2:1,2 Loosely inserted are two sheets of notes for the English text, July 23-24, 1940. One, a pencil sketch, is written on the back of a letter from Gustave Reese of G. Schirmer Inc., to P.G., 7 June 1940, re release of various versions of Harvest Hymn.
At the end of the score Grainger notes that the English text was added July 24-25, 1940.
GROUP 3: Manuscripts: Original compositions and folksong settings

38-3 Vocal and piano score.  
3 pages dated at the end Nov. 1, 1925.  
The setting is for 2 voices, 2 guitars & cello.  
The date given for the setting is Aug 19-Dec. 23, 1923.  
G. Schirmer ms. paper Style No 2- 12 staves, stitched into manila folder. (Copy MG5/45)

38-4:1 to 4 Parts for: Guitar I, Guitar II, Cello, Timpani.  

SL1 MG3/39 THE IMMOVABLE DO  
39-1 Score for saxophone choir (soprano, alto I & II, tenor I & II, baritone and bass saxophones).  
4 pages, Belwin Inc. Parchment Brand No. 4, 14-stave ms. paper stitched into a manila folder.  
Dated Nov. 23-24, 1939 (p.1) and Dec. 2, 1939 (pp.2-4)  

SL1 MG3/40 I'M SEVENTEEN COME SUNDAY  
40-1:1 to 8 Set of ms. parts, AL ms. paper No 10, marked for engraving as British Folk Music Settings Nr. 8:  
1. 1st & 2nd Comets (Bb) (or Trumpets)  
2. 3rd Comet (Bb) (or Trumpet)  
3. 1st & 2nd French Horns in F (or Tenor Horns)  
4. 3rd & 4th French Horns in F (or Baritone Horns)  
5. 1st & 2nd Trombones  
6. 3rd Trombone  
7. Euphonium & Bb or Eb Bass (or 2 Tubas)  

40-2:1 to 14 I'M SEVENTEEN COME SUNDAY / MARCHING TUNE  
Set of ms. parts, not in P.G.'s hand (No. BFMS number):  
1.2. 1st Cornet Bb x 2  
3. 2nd Cornet Bb  
4. Eb Soprano  
5. Eb Tenor Horn  
6. 1st Tenor Trombone  
7. 2nd Tenor Trombone  
8. Bass Trombone  
9. 1st Euphonium  
10. 2nd Euphonium  
11. Bb Baritone  
12. Eb Bass  
14. BBB Bass  

SL1 MG3/41 IN A NUTSHELL SUITE  
41-1:1 Arrival Platform Hamlet  
version for piano solo, 8 pages, [c.1916] engraver's manuscript copy.

41-1:2 Gay But Wistful
version for piano solo, 12 pages, [c.1916] engraver's manuscript copy.

41-1:3
Pastoral
version for piano solo, 22 pages, [c.1916] engraver's manuscript copy.

41-2-1:1
Gay But Wistful
Full score, 19 pages, [c.1916] engraver's manuscript copy.

41-2-1:2
Pastoral
Full score, 39 pages, [c.1916], engraver's manuscript copy.

41-2-1:3
"The Gumsuckers" March
"Compressed full score made by Mr Gast", 32 pages, [c.1916], engraver's manuscript copy. Revisions noted.
Sibley, 1980.

41-2-2:1 to 30
Set of instrumental parts:
The parts for movements 1 to 3 are in Grainger's hand; in some parts the 4th movement has been copied by the same person as the 4th movement full score:
1. Flute 1
2. Flute 2
3. 2 Oboes
4. English Horn
5. 2 Clarinets
6. Bass Clarinet
7. 2 Bassoons
8. *Doublebass - bassoon (ad lib)
9. Horns 1 & 2
10. Horns 3 & 4
11. Trumpet 1
12. Trumpets 2 & 3
13. Trombones 1 & 2
14. Trombone 3
15. Bass Tuba
16. *Kettledrums
18. *Deagan Steel Marimba/ or Hawkes Resonophone
19. *Deagan Staff Bells (ad lib)
20. *Xylophone
21. *Deagan wooden Marimba (2 players)
22. *Deagan wooden Marimba (arranged for a single player)
23. *Deagan Nabimba (ad lib)
24. *Harp
25. *Celesta
26. Violin I
27. Violin II
28. Viola
29. Cello
30. Basses
*Parts entirely in Grainger's hand.
No.2, "Gay But Wistful", has originally been titled "Graceful Tune", in some parts, while the title of the 4th movement of those parts not copied by Grainger appears as "'The Cornstalks' March".
The parts deserve careful examination, since their provenance undoubtedly reflects many aspects of the history of the *Suite*. Sibley, 1980.

41-3-1:1 to 21  Set of orchestral parts as used in 1916 Norfolk Connecticut performance, June 8, 1916?:
1. Flute 1
2. Clarinet 1
3. Horn 1
4. Percussion: Glockenspiel, Side-drum, Cymbals, Gong, Big Drum
5-10. Violin I x 6
11-14. Violin II x 4
15,16. Viola x 2
17,18. Cello x 2
19,20. Basses x 2
21. Ella Grainger's label

41-3-2:1 to 3  Enclosed is a program of the above event, enclosing "2 parts not used at Norfolk or finally corrected": Violin II, Viola. White Plains, 1977.

41-4:1 to 4  Envelope labelled "corrections for 2nd edition", and containing:
1. ½ ms. sheet, pencil sketch, dated June 15, 1935.
2. Sheet of pencil notes on performers

SL1 MG3/42  **IRISH TUNE FROM COUNTY DERRY**

42-1:1  Single ms. part for first violin.


SL1 MG3/43  **JUTISH MEDLEY**

43-1  Photocopy of orchestral score, with manuscript markings by Percy Grainger, 22 pages, 16-stave paper, dated Battle Creek, Michigan, Dec. 18-30, 1928, Jan 2-3, 1929 and from p. 19 at White Plains, Jan 6-7, 8, 9, 1929. A new title design is pasted over the old title at top of page 1. Marked for engraving as Full Compressed Orchestral Score. Details of elastic scoring possibilities are pasted at the front.

43-2:1 to 30  Set of manuscript instrumental parts, used for engraving. Some use the AL music paper, some use Amercian brands:
1. Flute I
2. Flute II & Piccolo
3. Oboes I & II
4. Clarinet I & II in Bb
5. Bass clarinet
6. Bassoons
7. Horns I & II
8. Horns III & IV
9. Eb Alto Horns I & II
10. Eb Alto Horns III & IV
11. Trumpets I & II
12. Trumpet III
13-15. Trombones I, II, III
16. Euphonium
17. Bass Tuba
18. Harp
19. Kettledrums
20. Percussion
21. Glockenspiel
22. Celesta
23. Xylophone
24. Condensed percussion
25. Violin I
26. Violin II
27. Viola
28. Cello
29. Double Bass
30. Note, CL. to Mr Fenwick

Parts marked S. & Co. 4475 (1930?):
1. Harp
2. Piano, 4 hands (for Piano 1)
3. Piano II (3rd pianist)
4. Harmonium

Library of Congress, 1981

KLAVIER CONCERTO
5 pages, 20-stave ms. paper.

2nd piano part of the 1st movt., and a 1/2 page fragment of 2nd
movt.

[KLAVIERSTUCK]
"Andante con moto"; G.major. "To my dear mother for
Christmas with love from Percy Grainger", n.d.
Single side of a double leaf, 14 WON i H, 14-stave ms. paper.
(Copy MG5/82-4)

THE LADS OF WAMPHRAY
Bass clarinet part.

LA SCANDINAVIE
From an envelope labelled: "Old 'La Scandinavie' cello and
piano pieces unprinted (Try with Herman)."
Contains various material:
1. Dance (Norwegian) 2 sides
dated as "arranged Grainger-Sandby, March 1, 1902" at
beginning; "March 2, 1902" at end.
"Dalvisa" (Swedish) Grainger-Sandby.
Folksong & dance (Swedish) Grainger-Sandby.
March 5, 1902.
4 sides of a double leaf of 16-stave ms. paper
"16er 4" hoch".

2. Single leaf 14-stave ms. paper.
Untitled sketches
recto "24 Gammeltoftsgade 12.10.04".
verso, sketch dated 12.11.04.

2 sides of a double leaf of 12-stave ms. paper
1st part of a sketch dated "lengthened 13.10.04".
B & H. Nr. LE.

recto
Sketch for (Swedish folksong), March 22, 1902.
Sketch for Polskaer, March 22, 1902.
Sketch for Trolldans.
annotated "stark modulierend auch contrapunctisch durcheinander".
verso
bottom of page dated April 27-28, 1902.

5. Finale (Polska & Slangdans)
4 pages 12-stave ms. paper
dated at end May 14, 1902.


SL1 MG3/48

LINCOLNSHIRE POSY
Spiral Music Book No.748, 8-staves, containing pencil sketches for movements 3,4,5 & 6 of Lincolnshire Posy. 9 pages.
Loose inside is an unidentified sketch.
Acquired 1977.

SL1 MG3/49

THE LONELY DESERT MAN SEES THE TENTS OF THE HAPPY TRIBES

49-1
"Sketch for The Lonely Desert Man  No 7".
2 sides of a double-leaf of 12-stave ms. paper, dated August 8, 1949.

49-2:1 to 4
Set of parts for a fragment of the composition, perhaps intended for use in a sound trial.

49-3:1 to 19
Various fragments:
1-3. 3 sheets of Marimba parts (Top, Middle & Lowest),
on cardboard, all dated August 16-17, 1949.
5-8. Single stave individual parts for 1st, 2nd, 3rd & 4th Marimbas, all undated.
9-16. "Lead-line" parts, on pieces of note-paper for 4 marimbas, with 2 copies for each part.
17-18. Two fragments of transparency (piano part).
19. Undated sketch material for *Dublin Bay & Tribute to Foster*
    Sibley, 1980.

49-4 Sketch score. 5 single sheets n.d.

SL 1 MG3/50 **LORD MAXWELL'S GOODNIGHT**
Sketch score.
2 sides of a single leaf of 10-stave ms. paper with extra staves ruled in to make 12 staves.

SL 1 MG3/51 **LORD MELBOURNE**
51-1 Sketch of a setting, "for chorus, oboe, Brass & Organ, 1912".

51-2 "Sketch for `Lord Melbourne' for men's chorus, organ (great swell), oboe single, & brass. Thought out on American organ in Dunedin N.Z. return visit & thereabouts early 1909."
2 pages of a double leaf of AL manuscript Music No. 12, pencil, dated at the end "remembered & written down Christiansund N.[,] 2.10.10".

SL1 MG3/52 **LORD PETER'S STABLE BOY**
52-1:1 to 4 Envelope labelled "Lord Peter's Stableboy", "old versions (Vejle, Buffalo). Don't use. Europe".
Contains Violin, Viola and 2 Cello parts, all Percy Grainger's manuscript.

52-2 for solo voices, small chorus & room music.
Stitched into a manila folder are 20 pages of what must have been intended to be the score, but all that has been written in is the melody and text. No date.
Carl Fischer Monarch Brand No. 6 - 14 lines ms. paper.

52-3:1 to 5 In the folder are various oddments loose:
1. **Lord Peter's Stable Boy**: Sketch, ink, for layout of verses for the version for 4 solo voices, small mixed choir & instruments.
   2 sides of a single leaf, dated March 2-3 and March 24, 1926.
2. 2 sheets of englisting of text.
   Three sides of 2 single leaves of note-paper, dated July 3, 1926.
3. Sketches "probably for single voices (or small chorus,) 2 pianos, harmonium & strings. These sketches written out as 'Birthday-gift' for July 3rd, 1923, in memory of my beloved mother."
   3 sides of a double leaf of 16-stave ms. paper.
   At end: "Remembered & written out July 1-2, 1923 Grdnnebugweg 129, Frankfurt."
GROUP 3: Manuscripts: Original compositions and folksong settings

4. 3 sheets containing 4 sides of notes on "Chosen voices" for *Lord Peter's Stableboy* (Hotel Gibson, Cincinnati).
5. 2 sheets containing 2 sides of notes on the source and setting.


52-4
Harmonium part of the version for violin, cello, piano & harmonium, (violin II & viola as. Jib.), labelled "Ralph".
Double leaf (battered) in a manila folder.

SL1 MG3/53

**LOVE VERSES FROM "THE SONG OF SOLOMON"**
Ms. solovox parts played by Burnett Cross and P.A. Grainger at the Town Hall, New York, April 29, 1950.
Sibley, 1980.

SL1 MG3/54

**LULLABY FROM "TRIBUTE TO FOSTER"**
Envelope is labelled "Piano/Sketches".
Contains:

54-1
3 double leaves of GSNY No.1, 10-stave ms. paper with 11 numbered pages of sketches for the piano solo version.
Grainger notes, "a study apeing the effect of `musical glasses'".

54-2
Sheet of instructions and explanatory note:
'This copy is noted down by me from an actual hand-played performance by me in the Duo-Art Pianola, thereby reproducing as it were photographically, all the rhythmic irregularities of an actual performance & is not intended to be followed slavishly note for note by other players"
2 sides of a single sheet of note-paper, no date.

54-3:1 to 3
Parts for behind platform instruments:
Bb clarinet; Bass clarinet; woodblock.

SL1 MG3/55

**MANUSCRIPT MUSIC BOOK**
(Blue cover with faded beige marginalia decorations)
Early copies of other people's music by Percy Grainger (exercises in Bach chorales etc.) One exercise is dated 1894. Dorums, 1986.

SL1 MG3/56

**MANUSCRIPT MUSIC BOOK**
Labelled "Sketches / Sketchbook".
[1906-1907]
This is the original manuscript of the a photocopy already held in the Grainger Museum. For a full list of sketch contents refer MG5/85-1.

SL1 MG3/57

**MARCHING SONG OF DEMOCRACY**
Vocal & piano score of the setting "for mixed chorus, orchestra and organ". 54 pages of GSNY No 1 10-stave ms. paper.
The score is not complete - the final pages are missing.
The score is marked for engraving (by Schirmer).
Datings are given at the beginning: "Composed: summer 1901, Yule 1908, Summer 1915/ Finally scored: summer 1915, spring & summer 1916, spring 1917".

67
As the final pages of the score are missing, there are no separate dates given for this score. Details of the birthday dedications are given on the title page. New York Public Library 1978.

57-2
Large print, "lead-line" score, labelled "Chamber orchestration, compr'd score". 8 sides, 2 double leaves stitched. Dorums, 1986.

57-3:1,2
Instrumental parts:

57-4:1,2
For band [1948]:

SL1 MG3/58
58-1

SL1 MG3/59
59-1 to 4
Envelope reads, "score (publish as it is)". Contains a grey paper cover with title, then parts for women's high, women's low, men's high, men's low. AL no 4 ms. paper, possibly copied by Isabel Du Cane. (Copies MG3/58-2) There is a folder for the score with 2 sheets of notes on publication, but the score is not there. Library of Congress, 1981.

SL1 MG3/60
60-1
Envelope notes "original ms. score", of the setting "for several wind instruments (or strings), harmonium & piano". 10 pages of Carl Fischer Monarch Brand Nr. 1a, 10-stave ms. paper, stitched into a manila folder. Draft program-note inside front cover. Grainger gives dates for the room-music setting as "summer 1936-Feb, 1939", but this score is dated from Feb 17-20, 1939. Sibley, 1980.

60-2
"Sketch score". Undated. 1 side of a double leaf of 14-stave ms. paper.

60-3:1 to 3
GROUP 3: Manuscripts: Original compositions and folksong settings

60-4-1 Compressed score & set of parts for "The Merry King, revised version". being bar 34 to bar 51. The score is dated March 25, 1939.

60-4-2:1 to 5 Parts are there for Bb Clarinets 1, 2, 3, Alto Clarinet, Horn in Eb and Bb Trumpet. (A sound trial?) White Plains, 1980.

SL1 MG3/61 THE MERRY WEDDING

61-1 Full score of the setting "for nine solo voices, mixed chorus and orchestra (organ ad lib)".
47 pages of various sizes.
The chorus parts have been cut out from the published choral score and pasted in; the orchestral accompaniment is in manuscript.
The score is not separately dated.
Pasted inside the front cover is a clipping from the Radio Times, Saturday August 15, 1936, which Grainger annotated possibly as the 1st performance with orchestra that he had heard.
Pasted on blank pages at the front is the title page and text from the published choral score.
Facing the first page of the full score is a note "To conductors".
The whole is stitched into a white cardboard cover.
Sibley, 1980.

61-2:1 to 24 Set of ms. instrumental parts (copied by Agnes Fulton for the 1982 Centenary performance):
1. Flute 1
2. Flute 2
3. Clarinet 1
4. Clarinet 2
5. Bassoon 1
6. Bassoon 2
7. Horn 1
8. Horn 2
9. Horn 3
10. Horn 4
11. Trumpet 1
12. Trumpet 2
13. Trombone 1
14. Trombone 2
15. Trombone 3
16. Tuba
17. Timpani
18. Percussion
19. Organ
20. Violin 1
21. Violin 2
22. Viola
23. Cello
24. Bass
Transferred from University of Melbourne Music Library in 1982.

61-3:1 Manuscript part for 2 Trumpets in F (sic). 3 pages. n.d.

61-4:1 to 3 Notes, 3 sheets, of "sketches for alterations for second edition". White Plains, 1980.
**SL1 MG3/62**

**MOLLY ON THE SHORE**

Set of ms. parts for string 4-some, 
"Written out by Mo'er":
- 1. 1st Fiddle
- 2. 2nd Fiddle
- 3. Middle Fiddle
- 4. Bass Fiddle
- 5. plus wrapping paper with 31A Kings Rd address on label
  (turned in)


**MORNING SONG IN THE JUNGLE**

1905 sketch with *Faring Song*.
See SL1 MG3/27:2

**SL1 MG3/63**

**MOWGLI'S SONG AGAINST PEOPLE**

63-1

"2nd Edition". Instrumental score, 1907.
3 pages, 26 stave ms. paper.

63-2

"2nd Edition". Choral score. 1907.
8 pages, manuscript, & later additions.

**SL1 MG3/64**

**MUSIC BOOKS**

64-1

Musgrove's "Lyric" Manuscript Book labelled as 
"Australian 1935 Music Sketchbook".
Contains sketches from [1934-] 1935 visit to Australia, including 
(labelled sketches only):

pp.1-3  *Now, 0 Now, I needs must part*, 
piano solo, dated as "set ... Jan 28-Feb 2, 1935 / 
written out ... June 29-30, 1935".


p.5  *Harkstow Grange*. July 17, 1935.


pp.6-11  *Gamelan Anklung*, sketches for noting down. 
July 18, 1935.

pp.12-14  *Bahariyale V. Palaniyandi*, sketch for noting down 
July 20, 1935.

pp.15-16  *The Immovable Do*, various sketches, from 1936- 
1939.

p.17  *Early One Morning*, end. August 3-4, 1940.

The remaining 5 pages are blank
A separate brown-paper cover has been stitched on.
Unidentified pencil music sketch on back cover.
(Copy MG5/85-2)

64-2:1

"'Big Green Sketch-Book' (London and New York 1911- 
1916)".

64-2:2

Inside is Grainger's "Index (with notes, explanations & 
references) of compositional *Big Green Sketch-Book* (London 
and New York 1911-1916)".

Sketches include:

pp.2-7  *When the world was young*  20.2.11

p.8  "Gavot(?) for brass band". 4.2.11 & 7.3.11.
GROUP 3: Manuscripts: Original compositions and folksong settings

p.9-11  * [Pretteling, pratelling, pretty poll parrot], 10.3.11

p.12  [*"A sort of desert-music or `On the prairies"I n.d.

pp.13-24  The Merry Wedding sketches. p.16 is dated 8.7.12, other dates are August-September 1912 & May 1915.


p. 28  "Seven Men from all the world", ramble for band on the Kipling setting. 22.2.13.

p.29  When the World was Young, 23.2.13.

pp.31-46  The Warriors, dated p.32, 29.12.13; p.38, 3-4.1.14; p.43, November 1914; p.46, 29.1.15.

*Titles given in square brackets are from the Index, the sketches not being themselves labelled. The Index supplies additional biographical and musical information on the sketches: their sources, inspiration, and ultimate fate.

64-2:3,4  Loosely inserted are 2 1/2 sheets of unlabelled sketches, one of which (3) is a part for As Sally sat a-weeping.


64-3  SKETCHBOOK (manuscript)


Other sketches, some Burmese, dated August 1902 and June 12, 1903.

Dorums, 1986.

64-4  Small, blue-covered, music sketchbook

Unidentified jottings - only 1/2 used. Descriptive message on front cover "20 / accompanied by guitar [or harp] & 4 muted strings...."

Dorums, 1986.

64-5  Muziekboekje

Small, mauve-covered, music sketchbook. Contains sketch [for guitar?] labelled "Begun 3.11.12 Apeldoorn"
[Random Round?] Other unidentified sketches are dated in December 1912 and January 1913.

Dorums, 1986.

SW MG3/65  MY ROBIN IS TO THE GREENWOOD GONE

"... room-music ramble".

65-1  Score, "begun 10.3.12 / ended 5.5.12". Marked up for engraving as "Settings of songs & tunes from William Chappell's Old English Popular Music' No 2". Maori dedication is to Roger Quilter.

22 pages, AL No 24, 12-stave ms. paper, mostly used upside down.

Other than the composition dates on the title page, there are no dates.

The 31A Kings Rd address is given for return.
Marked Fol. 18461.

65-2:1 to 7
Set of ms parts, marked for engraving,
R.C. 1 12-stave ms. paper, Fol. 18456:
1. English Horn
2. Fiddle
3. 1st Middle Fiddle
4. 2nd Middle-Fiddle
5. 1st Bass Fiddle
6. 2nd Bass Fiddle
7. Double-bass

SL1 MG3/66

NEW YORK AND WHITE PLAINS COMPO.
SKETCH-BOOK NRA

66-1
A hard-covered music book consisting of GS/NY No 2 12-stave ms. paper.
Despite the German paper, the contents are later.
Various sketches have been entered into this book (often they have the look of "fair copies", rather than the rough and tumble appearance of some of the earlier books). Titled sketches are as follows:

P. 1
Little march-air, Aug 20, 1919.
End of "Irish Tune" for women's chorus, sax & Mas [?] & H. organ (Bass clarinet ?), Sept 8, 1919 and Oct 3, 1919.

pp.2-3
bits for use:
Sketches for "Brisk Young Sailor", Feb 9, 1940, Jan 30, 1945.

pp-4-5
Norse Dirge - sketches for completion as part of the "Youthful Suite", May 31, 1945 continuing pp.6 (June 1, 1945), 7 (June 2, 1945) and 8 (June 2, 1945).

pp.9-10
"2nd half of sketches for `Under en Bro". p.10 dated 16 September 1945.

p.11
"Sketch for end of orchestral version of Balfour Gardiner's `The Joyful Homecoming" , Nov 19, 1946.

[pp.12-13]
Two pages of sketches for The Only Son - these have been pasted in - dated variously in July & September 1945.

[pp. 14-15]

[pp.16-17]
Above sketch continued. Then follows a form-sketch of the whole piece", commencing page 16 and ending page 19.
Dated at the end, January 18,19 & 20, 1947.

[pp.20-21]
Dieline print of "Sketch for completing... "Flowing Melody"" This too has been pasted in.
GROUP 3: Manuscripts: Original compositions and folksong settings

Continuing to page 27.
Dated at the end Jan 29-30, 1947.

[pp.28-29] Sketches for "The Lonely Desert-Man ".
Two pages dated at the end "Finished August 2-3, 1949, from sketches of 16-3-1911 & Dec. 18, 1914".


66-2:1 to 5
Loosely inserted inside the back cover were miscellaneous items:
1. Solo violin part for The Love Song of Har Dyal, single sheet dated April 7, 1947.
2. Reed organ part of "Grainger's sketch for Shenandoah in Gardinerian Rhapsody".
   Double sheet in P.G.'s ms., with a 4-stave photocopy of the conclusion taped on. The sketch is "cued" with letters. n.d.
3. "Afterword sketches." for mixed chorus (unis.) accompanied by brass. Dated as "begun 15.2.10, Ceresvej 17, KOb. (Binkery d concert morn)". Later parts of the sketch are dated 4 and 30 April 1910.2 double leaves of 8"o size ms. paper.
5. Unidentified, undated sketch fragment. 4 lines, recto and verso.

SL1 MG3/67

NORSE DIRGE
67:1 to 4
Various sketches:
1. Photocopy of 1899 sketch score.
2. Pencil part for Eb single chime labelled "Ralph & Carl".
   1 page.
4. Double leaf of pencil sketches dated p.1, June 1, 1945; p.2 May 31, 1945; p.4, June 1, 1945


SL1 MG3/68

NORTHERN MARCH
Transcribed for the piano from the full score by Ronald Stevenson. 1985 and dedicated to Kay Dreyfus on the occasion of the publication of her book of Grainger Letters. 15 pages of ms. music.

SL1 MG3/69

NORWEGIAN IDYLL SKETCHES
69:1
In an envelope labelled "Norwegian Idyl sketches/ Publish as it is / see 'What to do with them' (G) page 6", is a double -leaf of AL no.12, 18-stave manuscript paper containing pencil sketches for "beginning of slow Hillsong & Norwegian Idyll".
Recto: a single side dated "Xsund 2.10.10", noted as "done";
verso: a half-page of undated sketches, also noted as "done".
The remainder of the double leaf is blank.
At a later stage Grainger has added a further note to the envelope, "also Shallow Brown sketches".

69:2
Inside is a (second) double leaf of AL no.12, 18-stave ms. paper, containing four sides of pencil sketches for Shallow

69:3
"Sketch for end of Norwegian Idyll, Oct 2, 1910". This sketch is dated August 14, 1956. Single side of 8-stave ms. paper inscribed "This copy for dear Elsie with love from Percy". From Elsie Bristow, 1979.

SL1 MG3/70

THE OLD WOMAN AT THE CHRISTENING
(KJALLINGEN TIL BARSSEL)
[Danish Folk-Music Setting]

70-1
Score of the setting for voice, harmonium and piano. 5 pages, Carl Fisher Monarch Brand 12-stave ms. paper with an extra 3 staves pasted at the top of each page, stitched into a manila folder. Dated as set Oct. 10-14, 1925. English text added June 25, 1940. Loosely inserted are 2 sheets of the translation of the text (1 in pencil; 1 a typed carbon) and a sheet of notes re. The Twa Corbies. (Copy MG5/35)

70-2

SL1 MG3/71

THE ONLY SON

71-1

71-2

71-3
Single sheet of title & scoring details

71-4:1 to 4

SL1 MG3/72

ORCHESTRAL PIECE (1899)

SL1 MG3/73:1,2

PEDAL STUDIES
1. Two pages of studies for pedal. 14-stave ms. paper, double leaf, dated only 1920.
2. Two pages of studies headed " sustaining pedal Book". Double leaf of 12-stave ms. paper. No date.

White Plains, 1980

SL1 MG3/74

THE POWER OF LOVE

74-1:1,2
Two parts:
1. Wooden Marimba part, dated October 6, 1941.
GROUP 3: Manuscripts: Original compositions and folksong settings


74-2:1 to 31 From an envelope labelled "Danish Folkmusic Suite (foreword)":
Non musical material, mainly to do with The Power of Love
("when issued separately from Danish Folk Music Suite"):  
1. Cover design. (P.G.'s ms)  
2. Foreword (photocopy).  
3. Foreword (ms).  
4. Programme note (Danish, ms).  
9-30. Swatch of jottings re text.  
   Bits for Jutish Medley & DFM Suite.  
   Text, translations &c  

SL 1 MG3/75

THE POWER OF ROME AND THE CHRISTIAN HEART

75-1 "Tailpiece", G Major version. 3 pages of 12-stave ms. paper dated August 26-27, 1943.


73-3 Sketch-scoring of Tail-piece, in Bb major, "strings re-scored (sketch), fall, 1942. Written out January 9-10, 1943."

75-4 Tailpiece, Ab major version, dieline print of a single page pasted into a manila cover and dated January 9 and 14, 1942.

75-5 Sketches for "The Power of Rome...", for orchestra and organ: pp. 2 & 3 [sic] dated as composed in 1918 & 1919 (or earlier) with an additional segment dated January 1, 1933.  
Not continuous: various passages marked up as well for a sound trial.

75-6 Four pages of photocopy of sketches, dated at the end August 22, 1921.

75-7 Single side of ink and pencil' sketches,  
Leader Brand 12-stave ms. paper.

75-8:1 to 25 Set of parts for "Tailpiece", Ab major version, obviously a sound trial:  
1. Violin I, solo  
2. Violin I  
3. Violin II, solo  
4. Violin II  
5-8. Massed Violin x 4 copies  
9. Viola  
10,11. Violas x 2 copies  
12. Cello I  
13. Cello II  
14. Cello III or Bassoon I  
15. Double-Bass  
16. Flute  
17. Oboe
18. Clarinet
19. Bassoon, I
20. Bassoon H
21. Trumpet
22. Horn I
23. Horn II
24. Alto Saxophone
25. Tenor Saxophone

Parts variously dated October 20, 1939 and August 15, 17, 1940.

75-9:1 to 17

In an envelope labelled, "The Power of Rome..." slow section.

Interlochen parts August 1937", are a set of parts for:

1. Flute
2. Eb Clarinet
3. Bb Clarinet
4. Basset-Horn
5. 1st Solo Cornet
6. 2nd Solo Cornet
7. Eb Horn I
8. 2nd Eb Horn
9. Bb Soprano Saxophone
10. 1st Alto Saxophone
11. 2nd Alto Saxophone
12. Trombone I
13. Trombone II
14. Trombone III
15. Euphonium
16. Baritone
17. Tubas


75-10:1 to 13

Manuscript parts of "Dreamery", version for orchestra & organ:

1. Oboes
2. Bass Clarinet
3. Bassoon I
4. Bassoon II
5. Eb Alto Saxophone I
6. Baritone
7. Trombone I
8. Trombone II, III
9. Piano
10,11. Marimba x 2 copies (not PG's hand)
12. Cello III

Parts are dated August 11, 1940 with another section added February 2,4 & 5, 1943. The cello III part is dated April 3, 1943.

75-11:1

Double bass part of the Ab Version for strings dated October 20, 1939.


SU MG3/76

PRITTELING, PRATTELING PRETTY POLL PARROT

76:1,2

Set of parts for a version for two pianos:

1. Piano I, 12 pages, 12-stave ms. paper, undated.
On page 12 is a half-page pencil sketch for "Hermundur illi", dated 4.4.11.

2. Piano II, 12 pages, 12-stave ms. paper, undated.

SL1 MG3/77

**RANDOM ROUND**

77-1 Sketch score of the version for 5 pianists.
5 pages, 16-stave ms. paper.


77-3 Single side of a single leaf of pencil sketches, dated March 14, 1943.
Sibley, 1980.

SL1 MG3/78

**RECESSIONAL**

Kipling Settings Nr. 18

78-1 for mixed chorus (organ at will).
2 pages, sketched, August 4, 1905, scored November 27-28, 1929. This is presumably the 1929 score.

78-2 Empty envelope labelled "Recessional".

SL1 MG3/79

**A REIVER'S NECK-VERSE**

for voice and piano.

79-1 Manuscript in the hand of Frederick Austin and signed by him on the title page. Not dated. The piece was sung by Austin at a concert in London, 21 May 1912.
4 pages plus title page, B & H. Nr. 2c. 12.10., 14-stave ms. paper.

79-2 "Song for a man's voice, accompanied by piano", to words by Algernon Charles Swinburne.
5 pages of 12-stave ms. paper, with a following single side of sketches.
Composition dates are given on page four of the score: "started (Manchester 29.2.08? / or Birmingham 3.3.08?) / ended 8.3.08 Kings Rd London / (copied out Wigan 24.3.08)". This, then, is presumably the score that was copied out at Wigan. The score has been revised at a later date, presumably for publication since instructions to the engraver appear throughout and the title-page has been reworked for the printer. This latter work was probably done in July 1911 (ref. Percy Grainger's letter to Karen Holten, 6 July 1911).
Sibley, 1980.

SL1 MG3/80

**THE RHYME OF THE THREE SEALERS**

Sketches.

80-1 In a brown paper cover on which is written "(Kipling Choruses) /Sketches for The Rhyme of the three Sealers".
Verso of the front cover is page one: plan of overall layout (notes).
The score has 12 pages of 16-stave ms. paper numbered from 2 to 13, variously dated in 1900 & 1901. Page 13 is dated 13 August 1901.

80-2
In the back cover are 4 sheets of sketches of rhythm and direction of melodic line, from a notebook.

80-3
Loosely inserted is a Manuscript Music Book, also labelled "Sketches for 'The Rhyme...'", "The Tides they'll go" section.
4 pages dated August 15-18, 1901.
On the back cover of the book is the sketch, for "Experiment for dealing with Irregular Rythms Notation, 1901".
(Copies of all material MG5/58)

SU MG3/81
THE RIVAL BROTHERS
81-1
Single leaf of a pencil "copy of The Rival Brothers", sketches, n.d.
Pencil sketches dated September 15, 1943 on back of sketches for the set version of "Random Round", March 14, 1943.
Sibley, 1980.

SU MG3/82
SHALLOW BROWN
82-1
Full score of the first setting of 1910.
18 pages of AL 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. [mandolines, guitars & banjos]. This is the "chorus & string score".
Sibley, 1980.

82-2:1 to 16
Set of instrumental parts:
1. 1st Guitar (or 3rd Ukelele) x 2 copies, 1 part labelled "Lotta"
2. 2nd Guitar
3. 3rd Guitar
4. 4th Guitar
5. Guitar 5
6. 1st Ukelele (mum)
7. 2nd Ukelele
8. 4th Ukelele
9. 1st Fiddles
10. 2nd Fiddles
11. 1st middle Fiddles
12. 2nd middle Fiddles
13. 1st bass Fiddles
14. 2nd bass Fiddles
15. Double Basses.
Envelope notes "Publish as it is, & in other arrangements".
Sibley, 1980.

82-3:1 to 7
Various enclosures:
1. Double sided leaf containing a pencil (music) "summary" of the accompaniment. n.d.
GROUP 3: Manuscripts: Original compositions and folksong settings

2. Sheet of Grainger's notes & thoughts on the value of publishing this version "as it is".
3. Sheet of information re performers, "summer 1913".
4. Sheet of notes on what mandolines are to play, or what instruments may be substituted if mandolines are unavailable. Verso, guitars.
5. Sheet of instructions re ukelele.
6. Sheet containing title details, a note on instruments to be used, & programme note [from the later revision].
7. Sheet of instrumentation.

Sibley, 1980.

SL1 MG3/83

THE SHOEMAKER FROM JERUSALEM

83-1:1 to 10 A set of manuscript parts in a manila folder:
1. Flute
2. Bb Trumpet
3. Piano
4. Klaver
5. Violin
6. Violin I*
7. Viola*
8. Cello*
9. Cello
10. Bass*

*These parts are dated variously at Battle Creek, Jan 3-4, 1929. The piano part is undated but the style of copying is the same for parts marked *. The other 3 parts are in a different style of copying. The Violin & Klaver parts differ. The Cello part is the same.

83-2:1,2 2 unlabelled pencil sketches (1/2 sheets) in front.


SL1 MG3/84

SIR EGLAMORE

Set for double mixed chorus, brass, strings and percussion.

84-1 Full score. 26 pages; n.d.
The chorus parts have been cut out of the published score and pasted in; orchestral parts are in ms.; marked for publication. 31A Kings Rd address in front.
Programme of Balfour Gardiner concert in front, "1st London performance' 4 March 1913

84-2 Loosely inserted is the programme for the first American performance, 6 June 1941.
From the Hire Library of Schott & Co., London.
Donated by Schott,1977.

84-3:1 to 18 Various manuscript instrumental parts, mostly not in Grainger's hand, undated (there are two other copyists, both familiar, one possibly Karen Holten).
The parts unquestionably date from the London period:
1. 1st & 2nd Horns in F
2. 3rd & 4th Horns in F
3. 5th & 6th Horns in F (ad lib)
4. 1st & 2nd Trumpets (Back Brass)
5. 1st & 2nd Trumpets (Front Brass)
6. 3rd & 4th Trumpets (or 1st & 2nd Clarinets) (Front Brass)  
   (This part in PG's hand and dated October 22, 1936)
7. 1st & 2nd Trombones (Back Brass)
8. 3rd Trombone & Tuba (Back Brass)
9. 4th & 5th Trombones (or 1st & 2nd Bassoons) (Front Brass)
10. Percussion
11. Harp
12,13. Violin I x 2 copies
14. Violin II
15. Viola
16. Cello
17,18. Double bass x 2 copies.
Parts are stamped "Set No 175".
Some annotations are later. These are parts that have been used in performance.

84-4:1,2
1. Practise piano score in PG's hand.
   6 pages, dated "(? around 1912-13?)".
2. Sheet of instructions "re copying full score of `Sir Eglamore".

SL1 MG3/85
SIX DUKES WENT A-FISHING
Score of the setting for four single voices and flute, 7 pages
A.L. Manuscript Music No. 4, dated at the end "First sketched in 1905. Ended scoring 27.4.10. London."
This is the 1910 score, plus title page & in a brown cover.

SL1 MG3/86
SONG
for strings & men's voices.

86-1
10 pages of ink and pencil sketches, 12-stave ms. paper.
The 1st 3 pages have the look of a fair-copy score. After that it's pretty rough.
pp.5,8 dated June 2nd (?) 03; page 6 dated 20.1.05; page 7 dated 11.9.04; page 10 dated May 15,03.
Many references to other compositions and sketches.

86-2
Half sheet with a seemingly unrelated ink sketch (3 1/2 bars).

SL1 MG3/87
THE SONG OF SOLOMON
87-1
"Part 2 / Part 5."

Part 2. for mezzo soprano solo, baritone solo, mixed chorus, compressed score of instrumental accompaniment.
Text: "To my company of horse-men in Pharaoh's chariot, have I likened Thee, o my love".
Note at top gives composition details: "Composed late 1899 and early 1900".
4 sides of a double leaf, B & H N2. 13c, 22-stave ms. paper.

Part S. for mixed chorus and full orchestra.
Text: "Behold three score valiant ones of the most valiant of Israel".
39 pages. Detailed datings are given on the final page:
San Remo March 1900
April 1900
GROUP 3: Manuscripts: Original compositions and folksong settings

Nice
April 1900
May 1900

London
May 1900
June 1900
July 1900

Frankfurt
August 1900
September 1900
October 1900

In a brown paper cover.

87-2
Pencil copy of Part V, the chorus part being reduced to 2 staves, the accompaniment also reduced to 2 staves.
16 pages of 12-stave ms. paper dated "copied out Dec. 28, 1946" on page one, and "Dec 31, 1946" at the end.

SL1 MG3/88
"SPIRAL" MUSIC BOOK

88-1
2 sheets only. One labelled "END" and dated February 7, 1937.

88-2
Inserted is a loose sheet with an unlabelled pencil sketch dated January 21, 1947.

SL1 MG3/89
SPOON RIVER
American Folk-music settings Nr.2.

89-1:1,2
Parts for 2 pianos:
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 foreword notes.
   Loosely enclosed:
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.

89-1:3
Pen-written programme note.

89-2:1 to 6
Various material:
1. Double leaf of unmatched ms. paper.
   On the first side is a "sample from page 14 of a score", crossed out.
   Inside is a two-page ink sketch, unidentified.
2. Single side of a part for Percussion, dated 1 June 1929.
3-5. Various fragments of parts of Spoon River:
   3. "Middle part/Elsie"
   4. Steel Marimba
   5.6. 2 untitled fragments.

89-3
Four sides of a double leaf of pencil sketches for "Spoon River, big Room-music (or orch) sketches", dated January 31, 1929, and February 1, 1939.

89-4:1 to 4
Loosely inserted in 89-3, 2 fragments and an envelope containing two fragments of notes for title details.

SL1 MG3/90
THE SUSSEX MUMMERS' CHRISTMAS CAROL
Original sketches:

90-1
Sketch of setting for chorus, orchestra & organ, two sides of a single leaf of 10-stave ms. paper dated September 15, 1917.

SU MG3/91

THANKSGIVING SONG

91-1, 1a-1c Sketch for Tail piece of "Thanksgiving Song":
folder labelled "working copy", contains dieline print, 3 pages, dated February, 1945, "for a few single voices, Trumpet, Horn, a few wood-winds, a few saxophones, 6 to 10 strings, Harmonium, Piano, Bells, a.s.o." dedicated to "all my life's sweethearts.... ".
Detailed program note at end.
Detailed dates of ideas given.
Pencil notes on scoring.
Enclosed:
91-2 to 91-4 "Thanksgiving Song', sketches, last tone-bout."
91-2 "Join between Cincinatti 2-piano beginning & Tailpiece". Feb-March 1945. 3 sides of a double leaf.
91-3 A page of "Go-insteads". Pencil.
12-stave single leaf.
91-4 4-system sketch dated March 9, 1945.
91-5 Photostat positive of "Sketches for Room-music Work (Cincinatti Carol) (Thanksgiving Song) (May be end of `Warriors' Room-music!)"
Cincinatti Jan 28, 1928.
Some pencil additions.
91-6 Untitled pencil sketch, 2 pages, possibly "Thanksgiving Song". Feb 16, Feb 26, 1945.
91-8 to 91-11 "Slow theme of `Slow movement Warriors' Room-music work, Now called `Thanksgiving Song".
91-8:1 to 5 Parts for 4 strings:
  1. Violin I
  2. Violin II
  3. Viola
  4. Cello
  5. Envelope
91-9 Summary of results of trials.
  1 sheet
91-10:1,2 Two ink sketches relating to string quartet sound trials, April 27, 1927.
91-11 Pencil draft of program note for Thanksgiving Song:
"My `Thanks-giving Song' is a grumble-shout [protest] against English-speaking `better don't' cult."

SU MG3/92

THREE FOLKTUNES
"set for mixed chorus by YCREP REGNIARG. " Comprising:
Near Woodstock Town, pp. 2-5, dated 26 March-27 May 1903.
Swedish, A Song of Vermeland, pp. 6-9, dated
GROUP 3: Manuscripts: Original compositions and folksong settings

26 March-2 June 1903

English, O Mistress Mine, pp.10-13, dated April 10-June 1903. The second, A Song of Vermeland, is marked up for publication, presumably by the Vincent Music Publishing Company, since the name "Vincent" appears in pencil on the cover. Page numbers run from the cover page - this is not usual with PG. Also on the front cover is the note "Estimate / Hon E. Fielding, 5 John St / Mayfair." Did Fielding pay for the publication of Vermeland?


SL1 MG3/93

TO A NORDIC PRINCESS
Double sheet of 12-stave ms. paper with three sides of pencil sketches, n.d.
Found with Robinson ms. concertina 2nd movement.

TRIBUTE TO FOSTER
See "Lullaby from Tribute to Foster" SL1 MG3/54

SL1 MG3/94

TRAIN MUSIC
"Compressed version of orchestral score written 1901".
8 pages (2 double leaves & a single leaf) of 12-stave ms. paper with an extra stave ruled in.
Pages 1 & 3 only are dated: "copied from 1901 score, March 21-22, 1957" (p. 1) and "March 23" (p.3).
Seems unfinished.

SL1 MG3/95

THE TWA CORBIES
Pencil note on the parts.

SL1 M_ G3/96

TWO DANISH FOLKSONGS
Folder labelled:
"Two Danish Folksongs /
for cello & harmonium (or pipe organ)
(1) De to SOstre (the two sisters)
(2) Nattergalen (The Nightingale) / Piano score".
Stitched in is a double leaf with the 2 settings separately.
On a double leaf of 14-stave ms paper:
1. The two sisters, cello & harmonium, single side.
The date of the setting is given as Summer 1925. This is dated "In the train, March 2, 1926" at end.
2. The Nightingale, cello & harmonium, single side.
Date of setting summer 1925. This page is dated at end "In the train, March 2, 1926".

96-2:1 to 7

Loose in the folder were various string parts:
1. Part labelled as the cello part for this setting of The two sisters, but the key is different.
2. Cello part of The two sisters. Key signature as in score.
3-5. Two settings for each of violin & viola & 1 cello part for The two sisters. All instruments play the tune.
6. 1 cello part for The Nightingale.
7. 1 cello part; 2 settings. n.d.

96-3

Separately, a pipe organ part, with parts pasted in above for violin and cello, of the same two settings.
Two double leaves, each stitched separately into a manila cover, dated 16 July 1929 (both). The envelope reads "For Schott, Mainz". Library of Congress, 1981.

**SL1 MG3/97**

**UNDER EN BRO**

*97-1 to 97-4*

**97-1**

In a manila folder labelled "for Ella", a transcription of the tune, sometimes with a suggestion of accompaniment. Page four sketches are quite complete. 4 sides of a double leaf of 14-stave ms. paper stitched into a manila cover, with a further ink sketch on the inside of the cover.

**91-2**

Photocopy of "2nd half of sketches", from the New York and White Plains sketchbook, pp.9 and 10.

**91-3:1 to 3**

Three parts:
1. Wooden marimba (or xylophone)
2. Staff bells
3. "Mrs Cross"

**97-4:1,2**

Two sheets of notes for the text.

**SL1 MG3/98**

**UNIVERSAL MANUSCRIPT MUSIC BOOK (LONDON)**

Contains a sketch for a setting of what looks like a British folksong. *(Bold Captain Ward?)*. Vocal melody and text written in for 4\(\frac{1}{2}\) pages. Accompaniment indicated is guitar and 3 strings but only a phrase of the guitar part is given on p.1. The rest of the book is empty.

**SL1 MG3/99**

**VEJLE MUSIC**

Envelope labelled "Vejele Music".

*99:1 to 6*

A bundle of bits and pieces of the Danish Folk Music Settings:
Contains:
1. *Lord Peter's Stableboy* - Piano II.
2. *Kjaellingen til Barsel* - the tune?
4. *(Manden og Konen* - Cello
   *Skidse til "Jomfruen og Froen", 5 Sept, 1925."
5. *(recto: Jomfruen og Froen Klaver 2d.
   (verso: Dalvisa. Herman Sandby Harmonium

**SL1 MG3/100**

**WALKING TUNE**

*100-1*

Score of the setting for five wind instruments, probably copied by Isabel Du Cane, but marked for publication by Grainger.
31 pages of 12-stave ms. paper.
n.d.
Sibley, 1980

*100-2:1 to 5*

Set of ms. parts, not in PG's hand, but a familiar one, marked for engraving as Room-Music Tit-bits Nr 3:
1. Flute
2. Oboe
3. Bb Clarinet
4. Bassoon
5. Horn in F

R.C.1, 12-stave ms. paper. Fol. 18460.

100-2:6
Envelope labelled "Walking Song parts"

100-3
Written out on two staves (for piano), dated July 17, 1935.
Manuscripts strips stuck into a green 8v0 size cover.

SW MG3/101

THE WARRIORS

Envelope note reads: "Slow movement sketches (Warriors room music) & sound Trial (organ, reeds, etc.)".
Then "March 16, 1919 Bit & June 11, 1920, orchestration parts taken Europe 1929".

101:1 to 5
Inside are 3 full sheets & 2 part sheets of manuscript sketches:

1. (2-stave fragment, both sides). Ink sketch, "Slow move sketches", (E), March 20,21,22, 1919.
2. (2-stave fragment scrap). 1 side, pencil sketch (D) dated March 20, 1919.
3. Single leaf 14-stave ms. paper, pencil, both sides:
   A (p. 1, cont p.2) & M (4 staves).
   Dated March 16, 1919 (A) & March 20, 1919 (M).
4. Single leaf, 14-stave ms. paper, pencil, both sides:
   C, March 21, 1919; G, April 4, 1919; verso, some material also dated March 4, 1919.
5. Single leaf, 14-stave ms. paper, pencil, one side only. F.
   Dated August 4, 1921.


SL1 MG3/102

THE WIDOW'S PARTY

for men's chorus and full orchestra or small orchestra (17-20 players).

102-1
Compressed full score.
17 pages of 20-stave ms. paper in a green paper cover. Dated on the train Perth-Adelaide, August 11-13, 1926.
Engraver's manuscript copy.

102-2
Proof copy of compressed full score, enclosed on ms. copy.
"Corrected P.G. Sept. 4. 1929".

102-3
Note to engraver.
From the Hire Library of Schott & Co., London.
Donated by Schott, January 1977.

SL1 MG3/103

THE WRAITH OF ODIN

Full score for smallish chorus, biggish chorus and orchestra, dated January 14 - February 15, 1903.
10 pages. (Copy MG5/76)

SL1 MG3/104

YE BANKS AND BRAES

No inscription. [Version for 3 pianists at one piano.]
From Elsie Bristow, 1979.
SL1 MG3/105  
**YOUTHFUL SUITE**

105:1  
Manuscript part for Flute (ad lib.) in the version for solo cello and room music.  
Two pages dated July 14, 1929.  

SL1 MG3/106  
**SKETCHES**

106-1:1 to 6  
From an envelope labelled "Loose sketches":  
The originals of photocopies held in the Grainger Museum. For details refer MG5/85-4 to 85-7. Some of these pages could have been torn from a book. Labelled by P.G. (later) in red ink.  
Sketches here are listed in *Catalogue 1*, p.216:  
   Verso *I'm 17*, n.d.  
   Verso *The Gipsy's Wedding Day*.  

106-2:1,2  
1. *Green Bushes*, 3 pages, date p.3, 18.8.06.  
   Bottom of p.5 & other side up is Balfour Gardiner's Eb Tune- given by him to P.G.

106-3:1 to 3  
3. Untitled sketch (text only), 1 1/2 pages of a double leaf, with *Leprechaun's Dance* (3rd side) and *There was a Pig* (4th side). 2-stave sketch, *lads of Wamphray March*, 4th side. No dates.

106-4:1 to 5  
1. Double leaf of B & H Nr 20C, 28-stave ms. paper containing:  
   "Sketch for a Dance for orchestra (or large chamber music)", "started Jan. 1900" - single side[1] dated at the end Jan 7, 1901.  
   "Sketches for Walse". Single side[2], dated in 1899, 1900 and 1901.  
   Various sketches, variously dated in 1900 & 1901, fill sides 3 & 4.  
2,3. *The Wraith of Odin*, 2 sides of 2 single leaves. Verso of one is *The Merchantmen* sketches (undated), followed by a fragment of Irregular Rhythm" notation, 7.12.02.  
   Verso of the other is "Sketch for ('Dirge'?) ('Song'?) for a few voices & instruments".  
   One side of the Wraith of Odin sketches is dated Jan 14 a end Jan 17, 1903.  
4,5. Plus 21/2 sheets of sketches, one of which is  *"Lads of Wamphray"* March, undated.
GROUP 3: Manuscripts: Original compositions and folksong settings

106-5:1 to 8

Brown paper bag with loose sketches for:

1. *The lost lady found.*
   4 sides AL No 12, 18-stave ms. paper, p.3 dated 8. 10. 10.
   Also on p.4: *When the world was young.* 6 staves, 26.2.11.
2. *When the world was young.* [this title added later.]
   "Tune begun London August 1910."
   2 sides, pencil sketch AL No 12, 18-stave ms. paper.
3. 2 sides, unlabelled sketch. [16.12.07.]; another sketch, unlabelled, is dated 1.3.09.
4. 1 side, unlabelled pencil sketch [1908?] [5.5.08-6.5.08].
5. *The Fall of the Stone.*
   Score for 10-13 instruments (replacing or supporting 7 solo voices) Apr. 12, 1923.
   2 sides of a double leaf, CA Klemm 20-stave paper, upside down.
6. Unlabelled ink sketch. Double leaf, 16-stave ms. paper:
   2 sides & a note on the 3rd.
   2 sides of a single leaf AL no 14, 20-stave ms paper.
   No date.
8. Sheet of notepaper with jottings re instruments.
   R.M.S. "Omrah."

106-6:1 to 34

1. "3 Scotch folksongs from `Songs of the North', set by P.A. Grainger as birthday gift to Mother, July 1900":
   0 gin I were Gowrie runs; Mo Ninghean [sic] Dhu; Will ye gang to the Hielands, Lizzie Lindsay?
   2 sides of a single sheet of Passantino Brands Nr. 112-stave medium ms. paper. (A later sketch copy? - very rough & quick, in pencil).
2. Slip. Recto, "idea for Upcountry Song",
   undated sketch from between 16.8.05 and 16.11.05, copied out Jan 20, 1929. Photocopy.
   Verso, untitled sketch, dated Aug 2, 1931 at Pevensey.
3. ½ sheet: "'Tis on the Monday morning' of Deene's (Hubaldston) set. 19.03.06".
   A later pencil note adds "Dublin Bay."
5. Ink sketch: June 19, 1931, *Dublin Bay*, 4 staves.
   Verso, unlabelled sketch, also 19 June 1931.
6. ½ sheet sample of piano part of *Harvest Hymn*. n.d.
8. ½ sheet: "Pastoral/new title/English Tunelet/Possible title SHAM-ENGLISH TUNELET OR HUMLET?"
   Dated, Binfield 9.9.06-12.6.06 Upper Cheyne. This copy done Jan 20, 1929.
9. Rotnamsknut Halling.
   Sketch for 4 strings (Vin, Vla, 2 Vc?) dated 12.3.06. Single side of a single leaf, 16-stave ms. paper.
10. Ye banks and braes.
Percy Grainger Music Collection Part III: 1st Supplementary List and Index

2 Slips of sketches:
   1. 1/2 sheet the tune with words
   2. 2 staves, the tune transposed without words.
    Sketch for foresinger (man) & 5 singles [voices].
    Sketched 4.1.05. Score 10.10.09.
    1/2 of single sheet of 12-stave ms. paper.
13. 4 sides of Folksongs - (notations from cylinders?)
    pencil & ink sketches all crossed out.
    One dated 6.9.05.
14. 2 sides of sketch for Colonial Song.
    Single leaf, 12-stave ms. paper.
15. Unlabelled pencil sketch, 2 sides of a single leaf of 12-
    stave ms. paper.
16. Unlabelled pencil sketch, 4-stave fragment, both sides.
17. Unlabelled, incomplete ink sketch, 1/2 sheet.
19. Double leaf, 8V size ms. paper. 4 sides of sketches.
    Side 3, 'fourth variant' dated at "Hill Hall Epping
    26.3.10".
20. Pencil sketch, crossed out.
21. Ink sketch, %, incomplete.
    1 side of a single sheet of 12-stave ms. paper.
22. Harkstow Grange, noted by PAG...28.7.06.
    2-stave fragment.
23. Dublin Bay, for piano. Side and a half, 12-stave ms. paper,
    in pencil, dated as "ended for piano, Sept 25, 1937".
24. The Brisk Young Sailor [Dublin Bay] ink sketch,
    dated at Pevensey June 7, 1936, "based on sketches from
    about 1920" [for piano?] and note on the song.
25. "Part of Thanksgiving Song sketch",
    dated Jan 30, 1920 (?), photocopy with pencil
    emendations & further notes on verso. Bottom of page
    PG notes "From here on, Feb 2, 1945....".
26. Untitled ink and pencil sketch.
    Two sides of a single leaf of Style No 4 16-stave ms.
    paper.
27. Pencil sketch fragment.
28. Walking Tune, 6-stave ink sketch.
29. Dublin Bay 2-staves recto and verso. "2nd verse".
30. Walking Tune, 4-stave ink sketch.
31. English Credo. Tenor Saxophone or Sarrusphone. Verso
    Early One Morning.
32. Unidentified 4-stave ink sketch.
33. Unidentified part.
34,34a. Programme, Guggenheim Band Concert, 21/6/37.
    All sketches, 106-1 to 106-6, from the Library of Congress, 1981.

SKETCHES (ODDMENTS)
1. note: mind-see = Fancy/verso list of letters sent
2. Elsie's ukelele part Father and Daughter.
3. List "Carl Engel's compositions"

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GROUP 3: Manuscripts: Original compositions and folksong settings

4. Note, "Program II".
5. Note, "Program III".
6. Photostat, mel. 34 & 35, Danish Folksong Collection.
7. Program for piano recital. No date.
8. List of piano pieces with timings (for recitals).
10. Blank ms. sheet
11. Title details, *Scotch Strathspey*.
12. Fragment of title page "The Warriors".
13. *Cowboy's Breakdown* for piano by Edward Collins. On the back is a list of piano compositions by R. Nathaniel Dem
15. Untitled sketch. Round July 9, 1945
   2 sides of a single leaf.
18. Note - description of setting, piece not given.
20. Double leaf - pencil sketch. English Waltz?
   Untitled.
22. Photostat positive, mel. 40 & 41, Danish Folk Song Collection.
   Bach Dolmetsch - p.3 dated Jan 8, 1946, p.4 dated Jan 3, 1946.
24. Pencil sketch. 2 sides of a double leaf of G. Schirmer 12-stave ms paper
   One of Ella's? *Playing on heart-strings*?
26. Players in Eastern Intermezzo. 2 sheets.
   White Plains, 1977
28. Untitled sketch. 2 sides of a single leaf of 24-stave ms paper
   Impervious M & Co. n.d.
   Found with Chopin Nocturne in Eb transcribed for concertina (or violin) by J.C. Ward.
29,30. Two sheets of learning sketches for the concertina.

MISCELLANEOUS INSTRUMENTAL PARTS
2. *Thanksgiving Song* - 2 staves "Ella".
3-6. Four unidentified pencil sketch fragments.
8. [Lincolnshire Posy - Lost Lady Found?] - sketch.
9. *Lord Melbourne* - Cornet III.
12. Title details and instructions to the engraver for *Irish Tune*.
13. Cover and some foreward notes for Blithe Bells and cover note from Rose Schoolar, secretary to Mr Reese at Schinner’s returning the material to PG "for his files". White Plains, 1977.
GROUP 4: Manuscripts: Arrangements, transcriptions, paraphrases, and editions of other composers' music
Possible combinations:

1. 9-part string orchestra (or 9 single strings)
   - (violins I, II, III, violas I, II, III, cellos I, II, III)
2. 6-part string orchestra (or 6 single strings)
   - (violins I, II, III, violas I, II, III, cellos I, II, III)
   - (or violins I, II, III, violas I, II, III, cellos I, II, III)

3. Violin Chain
   - (violins I, II, III, II, III) (or violins I, II, III, II, III)

4. 3 single violins
   - (violins II, III, II)
   - (or violins IV, V, VI)

5. 3 single violas
   - (violas I, II, III)

6. 3 single cellos
   - (cellos I, II, III)

Specifically, with slow gavotte motto, L. 272.

Style No. 10—12 Staves (9 x 11) Printed in the U.S.A.

G. Schirmer, Inc. New York

Page one of Grainger’s arrangement for strings of the Ballade No 17 by Guillaume de Machaut, July 1934. The work was used to illustrate Lecture 8, “Echo-Music”, of Grainger’s twelve illustrated lectures, “Music: A Commonsense view of all Types”, delivered over A.B.C. radio in December 1934. Many of Grainger’s transcriptions from his 1934-35 Australian tour were prepared for use in this lecture series.
| SL1 MG4/ | 1. ADDINSELL, Richard: WARSAW CONCERTO  
|         | 2. ANON.: ANGELUS AD VIRGINEM  
|         | 3. ANON.: BEAUTIFUL FRESH FLOWER  
|         | 4. ANON.: HAC IN ANNI JANUA  
|         | 5. ANON.: PUELLARE GREMIUM  
|         | 6. ANON.: QUIS TIBI CHRISTE MERITAS  
|         | 7. ANON.: WHO BUILT DE ARK?  
|         | 8. BACH, J.S.: BLITHE BELLS  
|         | 9. BACH, J.S.: BRANDENBURG NO.3 & AIR FROM OVERTURE NO.3  
|         | 10. BACH, J.S.: ORGAN TOCCATA IN F  
|         | 11. BACH, J.S.: FUGUE IN A MINOR  
|         | 12. BACH, J.S.: FUGUE IN E MAJOR  
|         | 13. BIRD, George: MELODY  
|         | 14. BRADE, William: ALLEMANDE  
|         | 15. BRAHMS, Johannes : PAGANINI VARIATIONS NO. 12  
|         | 16. BRAHMS, Johannes : TWO RHAPSODIES  
|         | 17. BULL, Ole : THE DAIRY MAID'S LAMENT  
|         | 18. CABEZON, Antonio de : PRELUDE IN THE DORIAN MODE  
|         | 19. CORTECCIA, F.: O BEGL ANNI DELL'ORO  
|         | 20. CURTIS-BURLIN, Natalie: NEGRO LULLABY  
|         | 21. DEBUSSY, Claude : BRUYERES  
|         | 22. DEBUSSY, Claude : PAGODES  
|         | 23. DES PRES, Josquin : A L'HEURE QUE JE VOUS  
|         | 24. DES PRES, Josquin : LA BERNARDINA  
|         | 25. DOWLAND, John : NOW, 0 NOW, WE NEEDS MUST PART  
|         | 26. DUFAY, G.: LE JOUR S'ENDORT  
|         | 27. DUNSTABLE, John : VENI SANDE SPIRITUS  
|         | 28. FAURE, Gabriel: APRES UN REVE  
|         | 29. FAURE, Gabriel: 2me QUATUOR OP.45  
|         | 30. GARDINER, H.Balfour : THE JOYFUL HOMECOMING  
|         | 31. GARDINER, H.Balfour : LONDON BRIDGE  
|         | 32. GARDINER, H.Balfour : MOVEMENT FOR STRINGS IN C MINOR  
|         | 33. GERSHWIN, George: LOVE WALKED IN  
|         | 34. GRIEG, Edvard : ALBUM FOR MALE VOICES, OP.30  
|         | 35. GRIEG, Edvard : PIANO CONCERTO; FIRST MOVEMENT  

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ADDINSELL, RICHARD: WARSAW CONCERTO
No date.

SL1 MG4/2
ANON.: ANGELUS AD VIRGINEM
2-1
An explanatory note re. choral & wind band versions appears on the front cover.
3 loose sheets are enclosed; 1 is written on the back of an undated note from William Durieux re. the copying of parts.
2-2:1 to 8
Set of parts of a version for strings. The parts for Violin 1, Violin 2 & 3, Violin 4 and Violins 5 & 6 are the roneoed score cut up and pasted on black paper.
There are manuscript parts for Cellos 1 & 3*, cello 2 and Double Bass*. Parts marked * are dated May 7, 1939.
A separate part for Violin III is dated April 30, 1942.
2-3
"PAG’s Modem English Oversetting from the Early Middle English original given, together with the original Latin original, in the single-line musical manuscript (British Museum, Arundel 248)."
The first page, pasted inside the front cover, comprises a 1/2 page carbon copy of P.G.'s note on his translation, dated 25 December, 1941 and a 1/2 page photostat of the Baritone & Bass parts, dated 27 December, 1941.
There follow three pages of ms. with a carbon of the text pasted below music.
The pages are numbered 9,10,11.
Parchment Brand No.3, 12-line ms. paper.
The final page is a carbon copy of p.4 of T345-2, Translation of Annunciation Carol.
No date on this copy separately.
2-4
Version for piano solo dated May 10, 1937.
Two sides of a double leaf of 12-stave ms. paper stitched into manila cover.

SW MG4/3
ANON.: BEAUTIFUL FRESH FLOWER
Chinese melody, harmonised by Joseph Yasser, and pianised by Percy Grainger.
A single side of 12-stave ms. paper, dated July 2-4, 1935, pasted into manila folder.

SL1 MG4/4
ANON.: HAC IN ANNI JANUA
Two sets of parts for strings:
4-1:1-3
ms. parts for Viola II, Cello I, Cello II.
4-2:1 to 6
Dieline prints of parts for Violins 1, II, Violin III or Viola I, Viola II, Cellos I, II.
Parts cut and pasted, dated September 26, 1939.

SU MG4/5

ANON. : PUELLARE GREMIUM

5-1
Score of the transcription for full orchestra, July 18-19, 1934.
5 pages, 16-stave ms paper, dated at the end as written out July
19, 1934.
P.G. notes "The quickest written score I can recall".

5-2:1 to 21
Set of manuscripts parts:
1. Piccolo
2. Flutes
3. Oboes
4. English Horn
5. Clarinets
6. Bass Clarinet
7. Bassoons
8. Horns I, III
9. Horns II, IV
10. Trumpet I
11. Trombones I, II
12. Trombone III
13. Bass Tuba
14,15. Violin I x 2 copies (desks 4 & 5)
16-18. Violin x 3 copies (desks 3 & 5)
19. Viola (desk 4)
20. Cello
21. Double-bass
Parts are dated July 21, 23, 26 & August 31, 1934.
Note: Comparison of parts with score shows that Trumpets 2 &
3 and Cymbal are missing. The numbering of desks on the
string parts suggest that some duplicate parts are also missing.
Some (string) parts in Ella Grainger's hand.

SU MG4/6

ANON. : QUIS TIBI CHRISTE MERITAS
(13th Conductus written out for 3 strings by P.A.G.)

6:1 to 3
Manuscript parts for Violas 1, II and Cello dated (Cello part only)
December 19, 1934.

SU MG4/7

ANON. : WHO BUILT DE ARK?

7-1
Seven pages of sketches, dated "summer 1911".

7-2
One of Augener's Manuscript Music Books No 80, containing 3
sides of sketches, the first for "Who built de ark?", the second
and third for "Pritteling, Pratteling, pretty poll parrot", dated
"begun 8.4.11. Dordrecht".

SU MG4/8

BACH, J.S. : BLITHE BELLS
for military band:

8-1
Rough sketch of score.
10 pages, pencil sketch, 10-stave ms paper.
Dated, p.l. February 3, 1931.

8-2:1 to 22
Some instrumental parts, mainly not in Grainger's hand:
GROUP 4: Manuscripts: Arrangements, transcriptions, paraphrases, and editions of other composers’ music

1. 2nd Oboe
2-5. Solo Bb Clarinet x 4 copies.
6-8. Bb Clarinet I x 4 copies
9-11. Bb Clarinet II x 3 copies
12-14. Bb Clarinet III x 3 copies
15. 2nd Bassoon
16. 2nd Horn
17. 4th Horn
18. 2nd Trumpet
19. Solo or 1st Bb Comet
20. 1st Tuba
21. 2nd Tuba
22. Glockenspiel, Metal Marimba (or Vibraphone or Vibraharp, ad lib), Wooden Marimba (ad lib), dated February 25, 1931. In P.G.’s hand.


SL1 MG4/9

BACH, J.S. : BRANDENBURG CONCERTO NO.3 AND AIR (from Overture No. 3) edited for 10 solo strings & piano, or for string orchestra & one or two pianos (or massed pianos) by P.A.G. "Grainger's Chosen Gems for Strings."

9-1 Score: p.1 transparency, dated "corrected, S.S. Gripsholm, Sept. 25, 1946".


9-3 Piano part.

9-4 "Continuo question. Added oboes & horns in Cantata 174."
The envelope is labelled "Detroit information" and "Parts for publication". Library of Congress, 1981.

9-5 Sketch.
One side of a double leaf of G. Shinner 12-stave ms. paper. The pencil sketches on the remaining 3 sides would appear to be something else.

SL1 MG4/10

BACH, J.S. : TOCCATA FOR ORGAN IN F Arranged for 3 (or any multiple of 3) pianos (suitable for massed pianos). Marked for publication.
11 pages, dated from March 13, 1938 to May 7-9 [no year]. The two piano parts are written in different coloured inks and could well have been composed at different times.
Dating details given in the title details are "arrangement begun around 1927, ended September 1938".
The first page is torn in two pages. From page 3, strips of manuscript paper containing the two piano parts have been pasted on blank sheets.

SL1 MG4/11

**BACH, J.S. : FUGUE IN A MINOR (BK 1, NR 20)**

11-1

"arranged for piano solo (harpsichord style)".
Pencil & ink sketch, 4 pages, n.d.
The complete manuscript of this arrangement is in the Grainger Museum, see MG4/3.
Sibley, 1980.

11-2

arranged for 4 pianists at 2 pianos.
Score, 13 pages, n.d., not in Grainger's hand.

SL1 MG4/12

**BACH, J.S. : FUGUE IN E MAJOR (BK.2, NR 9)**

"arranged for piano solo (harpsichord style)".
3 pages, 10-stave ms. paper in a manila cover.
Sibley, 1980.

SL1 MG4/13

**BIRD, George : MELODY**

A single side of a 12-stave manuscript paper contains a sketch which Grainger has annotated as "Melody by George Bird / Director of Music, Washington High School, Massilon, Ohio / Harmonized by P.A. Grainger Jan 3, 1945 & earlier".
One can distinguish a chorale-prelude type treatment of a melody (presumably George Bird's) in sustained tones with a "Countermelody" (labelled by Grainger).
The sketch is 16 bars long and written on four systems of 3 staves each.
There is no indication of instrumentation.
Sibley, 1980.

SL1 MG4/14

**BRADE, William : ALLEMANDE**

for five strings
14:1 to 6
Set of ms. parts in P.G.'s hand, n.d.:
1. Violin I
2. Violin II
3. Violin III (may be used as a substitute for Vla I)
4. Viola I, Viola II
5. Cello I (may be used as a substitute for Vla II)
6. Cello H
On the envelope P.G. notes "Score in Schering".
[Probably 1934-35]

SL1 MG4/15

**BRAHMS, Johannes : PAGANINI VARIATIONS NO.12**

Verso: the same, less simplified.
Same date. "For Elsie's birthday, with much love."
Donated by Elsie Bristow, through Burnett Cross, 1979.
SL1 MG4116  **BRAHMS, Johannes : TWO RHAPSODIES**  
Two rhapsodies copied out by P.G. in "Short score", probably as memory aids:  
16-1  
Eb Rhapsody op 119 no 4.  
2 pages, 12-stave ms. paper, Passantino Brands Nr. 1, dated December 2, 1950.  
16-2  
G minor Rhapsody op 79 no 2.  
2 pages, 12-stave ms paper, Passantino Brands Nr. 1, dated December 2, 1950.  

SL1 MG4/17  **BULL, Ole : THE DAIRY MAID'S LAMENT**  
(Saeterjentens Sondag)  
17-1  
Score, dated December 1, 1940.  
17-2:1 to 4  
Parts: Violin I; Violin II, Violas I, II; Cellos I, II.  
Donated by Burnett Cross.  

SL1 MG4118  **DE CABEZON, Antonio : PRELUDE IN THE DORIAN MODE**  
18-1:1 to 4  
A set of parts labelled "1st Set" comprising parts for Viola I (Part A), Viola II (Part B), Cello I (Part C), Cello II (Part I). Manuscript parts in Grainger's hand and dated "Melbourne, Dec. 17, 1934". [G minor]  
18-2:1,2  
Two manuscript parts, Cello I and Cello 2, for the version in the "High Key, A minor", May 2, 1939.  
18-3:1 to 4  
Dieline prints of a set of 4 parts for Bb instruments, also of the version in the High Key, A minor, labelled Parts A, B, C, D, variously marked for performance by 3 clarinets and bass clarinet or 4 violins. No date.  
Not in Grainger's hand (but cf. the "Durieux parts" (see, e.g., MG10/2).  

SL1 MG4/19  **CORTECCIA, F.: `O BEGL ANNI DELL’ORO!**  
for Tenor voice and 4 strings (2 violas, 2 violincellos).  
19-1  
Score. 2 pages, pencil 12-stave ms. paper, dated September 6, 1934.  
19-2:1 to 3  
Set of parts, "1st set":  
1. Voice and piano (or harmonium) [instead of strings]. Text in back cover "Englished, Percy Grainger [train], Sydney Melbourne, September 6, 193 f".  
2. Violas I & II. September 8, 1934.  
3. Cellos I & II. No date.  

SL1 MG4/20  **CURTIS-BURLIN, Natalie : NEGRO LULLABY**  
P.G.'s envelope reads "Chosen gems / Negro Lullaby".  
Set of parts for voices and strings on half sheets of ms. paper.  
20-1:1 to 4  
Vocal parts for Sopranos I, II; Altos I, II; not in Grainger's hand.  
20-2:1 to 8  
String parts:  
1. Violins 1, 2  
2. Violins 1, 2 (ronoed copy)  
3. Violins 3, 4
4. Violins 3, 4 (roneoed copy)
5. Violas 1, 2
6. Cellos 1, 5
7. Cello 2
8. Double-Bass

SL1 MG4/21

DEBUSSY, Claude : BRUYERES (Heather Bells)
Arranged by Percy Grainger for wind instruments and harmonium.

21-1

21-2:1 to 9
Set of parts:
1. Harmonium
2. Oboe
3. Bass Oboe
4. Clarinet I
5. Clarinet II
6. Alto Clarinet
7. Alto Saxophone
8. Bassoon
9. Horn Eb
Details of the arrangement are given on the Harmonium part, and the date, "arranged Sept 27-3, 1918. Fort Jay". Parts are not separately dated. The part for Flute is missing. There are 2 1/2 staves of a part for Contrabass Sarrusophone, crossed out, on the back of the Bassoon part.
Sibley, 1980.

SL1 MG4/22

DEBUSSY, Claude : PAGODES
Arranged for Tuneful Percussion and Harmonium (19 or more players) by P.A.G., about June 17-23, 1928, Chicago.

22-1
Full score, 16 pages, 16-stave ms. paper with an extra stave drawn in.
Another hand besides that of Grainger appears in this score.

22-2:1 to 18
Set of parts.
The parts are numbered in a sequence - not the same as the order given in the full score. The names of performers appear on some of the piano parts. All parts in manuscript:
1. Harmonium (3)
2. Tubular Chimes (4)
3. Wooden Marimba (5)
4. Glockenspiel (6)
5. Steel Marimba (7)
7. Celesta (8)
8. Gong, Tubular Chimes (9)
9. Xylophone (10)
10. Staff Bells (11), dated Interlochen, July 18, 1943.
11. Piano 1(12)
12. Piano II, upper player (13)
13. Piano II, bottom player (14), Interlochen, July 18, 1943.
14. Piano II, key pusher
15. Piano III (15)
16. Piano III
17. Piano IV
18. Dulcitone or Harp.

There are signs of reworking in the parts.
The envelope annotations are interesting:
composition details appear on the front; on the back, appears what seems to be a list of players for a performance and the note "not week Aug 2-7".

SL1 MG4/23

**DES PREZ, Josquin. : A L'HEURE QUE JE VOUS**

23:1 to 4
Set of ms. parts for 2 violins, viola and cello, dated July 1, 1934, in Australia.

SL1 MG4/24

**DES PREZ, Josquin. : LA BERNARDINA**

Parts of two versions for three strings.
P.G.'s envelope notes "Chosem Gems".

24-1:1 to 6
High Key (G major): dieline prints of parts for Violin I, Violin 2; Violin 3; Cello 2. Undated. The ms. parts in Grainger's hand for cello 1 and cello 2 are dated May 7, 1939.
P.G. notes "not so good as low key."

24-2:1 to 4
Low Key, C major:
manuscript parts for Violin I (Tone-strand A); Violin II (Tone-strand B); Violin III (Tone-strand C); Violin IV (Part A) - Also labelled "Oboe"
Violins 1-3 are dated April 30, 1939. Violin 4 seems to be from another set of parts and is undated (earlier? 1934?).
P.G. notes "best key".

24-3
Sketch of opening for C, Bb or Eb instruments. Instructions to engravers for title page of string parts?
Single side of hotel notepaper, n.d.
Dorum acquisition, 1986.

SL1 MG4/25

**DOWLAND, John. : NOW, 0 NOW, WE NEEDS MUST PART**, called "BELL PIECE"
A ramble on the above-named tune.
This is a sketch-score, for tuneful percussion and small band, in three parts (all stitched into a single manila folder):
2. a pencil sketch-score, being 3 sides of a double-leaf of 12-stave ms. paper dated March 17, 1953.

SL1 MG4/26

**DUFAY, Guillaume.: "LE JOUR S'ENDORT"**
for voice and 3 instruments*.
[*2 violins and cello or violin and 2 cellos.]

26:1 to 4
Set of parts labelled "1st set" (except violin part):
Voice & piano; Violin; Violin & Viola; Cello 1, II.
The voice & piano part is dated "Roughly Englished Adelaide, July 7, 1934."
The parts would seem to have been reworked at a later date, changes mainly affecting instrumentation.

SL1 MG4/27  DUNSTABLE, John : VENI SANCTE SPIRITUS
Vocal score of the Eb major version (a minor 3rd higher than the original key) of the setting for 4-part women's (or children's) voices, or 4-part men's voices or for 8 (or 9)-part mixed voices, with various accompaniments of wind and strings.
This score has an optional harmonium or organ accompaniment.
8 pages, stitched into manila folder, dated S S Bergensfjord, Aug 9-10, 1939.

SL1 MG4/28  FAURE, Gabriel : APRES UN RAVE
Free settings of favourite melodies Nr 7.
Freely arranged for piano by P.G., April 25-28, 1939.
3 pages, 12-stave ms. paper, marked for engraving: 38774c.
Stamped Aug. 25, 1939.

SL1 MG4/29  FAURE, Gabriel : 2me QUATUOR (G minor) Op 45
transcribed for 2 pianos, 4 hands by P.A.G.
Manuscript part for Piano II of the first movement only.
8 pages, 12-stave ms. paper, no imprint. n.d.

SL1 MG4/30  GARDINER, H. Balfour : THE JOYFUL HOMECOMING
30-1  Published music of the "The Joyful Homecoming", March for piano.
G. Schirmer, 29741c [c.1919, Forsyth Bros Ltd. and assigned to Schirmer 1919].

30-2:1 to 3  Related sketches:
2. Wooden Marimba Part

SL1 MG4/31  GARDINER, H. Balfour : LONDON BRIDGE
No III of Five Pieces for Pianoforte, arranged for pianos and percussion by P.A.G. (Sept-Nov. 1935)
31-1  Copy of published edition of the Five Pieces for Pianoforte, marked "Piano P", "P. Grainger".

31-2:1 to 6  Set of manuscript parts for other instruments:
2. Harmonium
6. Double Bass
GROUP 4: Manuscripts: Arrangements, transcriptions, paraphrases, and editions of other composers’ music

SW MG4/32  GARDINER, H. Balfour: MOVEMENT FOR STRINGS IN C MINOR
First page of score: ms. overlay on a dieline print. Dated at Pevensey, September 2, 1948.

SL1 MG4/33  GERSHWIN, George: LOVE WALKED IN
33-1 Sketches (piano solo).
1 double leaf, 1 single leaf dated September and October 1945.
33-2,2a Two copies of the dieline print of the concert transcription for piano solo, dated September and October 1945,
One print has a pencil sketch on verso.

SL1 MG4/34  GRIEG, Edvard: ALBUM FOR MALE VOICES Op 30
34-1 Negative photocopy of the published edition.
34-2:1 to 7 Seven sheets of sketches for Grainger's English translation of the texts.
34-2:8 Programme of a piano recital given by Grainger for the Fjerritslev Borgerforening, 12 September, 1909.

SL1 MG4/35  GRIEG, Edvard: PIANO CONCERTO, FIRST MOVEMENT
35-1 Sketch?, September 1, 1944 comprising a synopsis of the main themes and episodes arranged for piano solo.
2½ sides of a single sheet of 12-stave ms. paper.
35-2,3 Two related sheets

SL1 MG4/36  GRIEG, Edvard: PSALMS
36-1 Copy of the published edition.
36-2:1 to 6 6 pages of sketch material for P.G.’s English translation of the text.

SL1 MG4/37  GRIEG, Edvard: SYMPHONY
[“being an orchestration of Grieg’s Piano Sonata Op 7”, see SL1 MG8/31]
37-1 Single page headed ”Grieg - Grainger Symphony, Houston Orchestra Trial, Nov. 27, 1944”.
Verso, Bell part for Gumsuckers’ March.
37-2:1 to 37 Set of ms. parts in P.G.’s hand, of 16 bars only, presumably for the above trial as they are dated 25-27 November, 1944:
1. Piccolo
2. Flutes I & II
3. Oboes I & II
4. Clarinets I & II
5. Bassoons I & II
6. Horns I & II
7. Horns III & IV
8. Trumpet I
9. Trumpets II & II
10. Trombone I
11. Trombone II
12. Trombone III
13. Bass Tuba
14. Kettle-drum
15. Cymbal, Bass drum
16-20. Violin I x 5
21-25. Violin II x 5
26-29. Viola x 4
30-33. Cello x 4
34-37. Double-bass x 4

SL1 MG4/38
HOLMES, Oliver Wendell : THOU GRACIOUS POWER [NEAR WOODSTOCK TOWN]
"Sketches":

38-1
Copy of the original tune.

38-2
Single side of a single sheet of untitled pencil sketches.

38-3
Two sides of a single sheet of untitled sketches, a portion of them dated May and July 12, 1951. Some of the sketches are not for this piece.

SL1 MG4/39
JAPPART, Jean : NENCIOZZA MIA

39-1
for piano solo?

39-2:1 to 6
Parts for violas I, II; cellos I, II:
1,2 are manuscript
3,4 are photocopies
5,6 are transparencies

SL1 MG4/40
LE JEUNE, Claude : LA BELLE ARONDE

40-1
Photostat copy of a published score (source?) with Grainger's English text inked in. 5 pages, n.d.

40-2:1 to 7
Set of manuscript parts for six voices, n.d.:
1. 1st Soprano
2. 2nd Soprano
3. Contralto
4. Very high Tenor (not P.G.'s hand)
5. 1st Tenor
6. 2nd Tenor
7. Bass

40-3:1 to 6
Set of parts for a version "for 6 strings":
1-3. Roneoed score cut up to make parts for Violin I, Violin II and Cello II.
4-6. Manuscript parts for Viola I, Viola II and Cello I.

SL1 MG4/41
MACHAULT, Guillaume de : BALLADE NO 17

41-1-1
Score of the D minor version for strings, 4 pages, 12-stave ms. paper, dated at the end in Adelaide, July 18, 1934.
A full list of possible string combinations is given at the head of the score.

41-2
Various sets of parts.

41-2-1:1 to 3
Parts for Violin I (Part A); Violin II (Part B); Violin III (Part C) - roneoed score cut out and pasted on blank sheets. No date.
GROUP 4: Manuscripts: Arrangements, transcriptions, paraphrases, and editions of other composers' music

41-2-2:1 to 3
Parts in covers for Part A (Violin I); Part B (Viola I); Part C (Violin II).
Photocopied published score cut up and pasted on blank sheets; ms. alterations and editorial marks. No date.
The setting is described as being "for 3 (or any multiple of 3) voices of the same compass". Can be transposed to any key.

41-2-3:1 to 10
Manuscript parts in P.G.'s hand and another for the F minor version:
1. Violin IV Part A
2. Violin V Part B
3. Viola I (or Violin VI) Part C
4. Viola II Part C
5. Viola II
6. Cello I Part A
7. Cello I Part A
8. Cello II Part C
9. Cello II Part B
10. Cello III Part B

SL1 MG4142
MACHAUT, Guillaume de: RONDEAU NO 14
42-1
Expression marks added in red crayon by P.G.
Also on this double leaf are copied, from the same publication, Ballade No 17 (p.16) and Ballade No 2 (p.2).

42-2:1 to 9
Set of parts:
2-9. String parts:
2. Violin I (photocopy)
3. Violin II (ms)
4. Violin III (dieline print, dated Dec 29, 1939)
5. Violin IV (dieline print, dated Dec 29, 1939)
6. Viola I (ms)
7. Viola II (ms)
8. Cello I (ms)
9. Cello II (ms)
White Plains, 1980

SL1 MG4/43
MOHR, Halsey K.: LIBERTY BELL
"Wartime jazz song by Halsey K. Mohr, for military band by Geo.F. Briegel with additions by P Grainger."

43-1
Score. 3 pages "copied out WP. Oct 22. 1937."

43-2,3
Set of parts, for vocal quartet, brass & bells.
There are two distinct sets:

43-2:1 to 8
An older(? set, undated, comprising:
1. 2nd tenor
2. Baritone voice
3. Bass voice
4. Bells I & II
5. Bells III & IV
6. 1st & 2nd Comets
7. 3rd Comet
8. Trombone

43-3:1 to 5 Parts dated 22 & 23 October, 1937:
1. Sopranos
2. Alto voice (vocal quartet)
3. Piano I
4. Harmonium
5. String Bass

43-4 Explanatory note: performing instructions.
"Set about Sept 11, 1918 /1st performance Governor's Island, Sept 19, 1918."
P.G.'s alterations are to Refrain section only - use of voices, brass & bells.
P.G. also notes "Transpose printed parts whole tone down". Manuscript parts additional?

SL1 MG4144

PARKER, Katharine : DOWN LONGFORD WAY

44-1 Pencil sketch of score, "orchestrated by Percy Grainger".
3 sides of a double leaf "Style No 4 - 16-staves. Printed in the USA."

44-2: 1 to 18 Set of instrumental parts, not in Grainger's hand, of Grainger's version for elastic scoring, May 1935.
1-5. Violin I x 5
6-9. Violin II x 4
10-12. Viola x 3
13-15. Cello III x 3
16-18. Bass x 3

44-3: 1,2
1. Pencil sketch of title details.
2. Typed list of parts which does not correspond to what is there (it includes wind and brass and more strings).
   On the folder is written, in pencil, under the title details and in P.G.'s hand, "Wellington Public Concert".

SL 1 MG4/45

PISADOR, Diego : PASEABASE THE MOORISH KING

45-1-1 Score. "Original". Negative photocopy of printed score in brown paper cover.
45-1-2 Positive photocopy of score.
45-1-3 P.G.'s copy of the Spanish text, dated Sydney, October 26, 1934 and Ella's copy of Byron's translation. Pencil. 3 pages in all.
On the photocopied score P.G. describes the setting as "for voice & 3 plucked strings". However, remaining material is for a version "for small orchestra".

45-2-1 Score of arrangement "for small orchestra". Pencil. 4 pages. November 12, 1934.

45-2-2: 1 to 21 Set of parts:
1. Baritone voice
2. Flute
3. Oboe*
GROUP 4: Manuscripts: Arrangements, transcriptions, paraphrases, and editions of other composers' music

4. Bb Clarinet*
5. Trumpet *
6,7. Trombone* x 2 copies
8. Harp (2pp.)
9. Violin I*, 1st division
10 to 12. Violin I, 2nd division x 3 copies
13. Violin H*, 1st division
14,15. Violin II, 2nd division
16. Viola, 1st division
17. Viola*, 2nd division
18. Cello*, 1st division
19. Cello*, 2nd division
20,21. Double-bass* x 2 copies
* Dated parts are from November 13, 14, 18 & 27, 1934.

SL1 MG4/46

POWER, Lyonel: ANIMA MEA LIQUEFACTUS EST
for voice and three strings.
46:1 to 4
"1st set" of parts, the voice part being dated August 6, 1934:
1. Voice
2. Violin
3. Viola I, II
4. Cello (substitute for Viola I)

SL1 MG4/47

SANDBY, Herman: ELFHILL (ELVERHOJ)
Two parts: Bb Clarinet, Bb Trumpet
47:1,2

SU MG4/48

SANDBY, Herman: LOVE SONG (ELSMOV)
for string orchestra (or solo strings) and harmonium (or organ).
48-1
3 pages of ms full score in Percy Grainger's hand, undated, stitched into a manila cover.
48-2
Photocopy of an arrangement for four cellos., n.d., single side.
48-3
Viola 2 part, ms. in Grainger's hand, dated April 30, 1939.

SL1 MG4/49

SANDBY, Herman: LOVE SONG (ELSMOV) and PAGE'S SONG [Solemn Chant]
49:1 to 17
Set of parts:
1. Violin I ("Flute")
2. Violin II ("Oboe")
3. Celli ("Bassoon")
4. Violin I
5. Violin I (ms & photocopy)
6. Violin (ms)
7. Violin II
8,9. Viola x 2
10. Cello (ms)
11. Celli
12. Cello (ms & photocopy)
13,14. Double-bass
15,16. Harmonium
17. Small Harmonium (ms & photocopy)
All parts are photocopies unless otherwise noted.

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SL1 MG4/50

SANDBY, Herman : CHANT [The Page's Song]

50-1
"Chant".
Pencil scoring sketch, 8 pages of 8-stave 8vo sized ms paper, dated "Love to Herman from Percy, Sept 21, 1925, [train] Frederikshavn-KOb".

50-2
"The Page's Song" formerly "Solemn Chant", arranged by Grainger for strings, harmonium and piano (horn, bassoon ad. lib.)
Score, 8 single-sided pages of G. Schirmer Style No 2, 12-stave ms paper, stitched into a manila folder, n.d.

50-3: 1 to 26
"The Page's Song". Set of parts:
1-3. Violin I, photocopies, x 3
4-7. Violin I, ms parts x 4
8-11. Violin II, photocopies, x 4
12,13. Violin II, ms parts x 2
14-16. Viola, photocopies x 3
17. Viola, ms part
18. Cello, photocopy
19. Cello, ms part
20. Horn in F, ms part
21. Horn in Eb, photocopy
22. Bassoon, photocopy
23. Piano, ms part
24,25. Piano, photocopies x 2
26. Piano III, ms part


SL1 MG4/51

STOKEM, Johannes de : "HARRAYTRE AMOURS"

Written out for 3 strings:
3 half sheets of ms. paper with parts for violin, viola, cello, dated July 8, 1934.

SL1 MG4/52

WILLAERT, Adriaan : 0 SALUTARIS HOSTIA

Manuscript parts of the version "for chorus and four brass instruments". There appears to be more than one set:

52-1-1: 1 to 3
Version for "2 voices, 2 trumpets, 2 trombones".
Parts for Bb Trumpet I, Bb Trumpet II and Trombone, in white covers, dated at Interlochen, August 3, 1937.

52-1-2:1 to 4
Version "for chorus/alto & tenor) & 4 or 5 brass instruments"(adding optional Tuba).

52-1-3:1 to 3
Parts for Bb Trumpets, Trombones, Euphoniums [replacing Double -bass / Trombone II], n.d.

52-2
Manuscript parts of a version for 2 voices (alto and tenor) and string quartet.

52-2-1
Voice parts, on one score, in Ella Grainger's hand. Two sides of a single leaf stitched into a manila cover, n.d.

52-2-2
"Vocal Parts", on one score, in P.G.’s hand. Single side of a single leaf stitched into a brown paper cover, dated Hobart, November 27, 1934.

52-2-3:1 to 10
Instrumental parts:

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

1. Violin I*
2. Violin II
3. Violin III (8Ve treatment of Violin I)
4. Violin IV (8Ve treatment of Violin )
5. Violin V (8Ve treatment of Viola)
6. Viola *
7. Viola II (8Ve treatment of Cello)
8. Cello*

Plus separate ms. vocal parts:
9. Alto
10. Tenor

* Dated parts, July 6-7, 1934.

52-2-4:1,2 Also in this envelope are dieline prints of parts for Trombone I (Cello I, Bassoon 1) and Trombone II (Cello II, Bassoon II) marked for performance by two cellos. Parts are dated April 19, 1941.

52-2-5:1 to 5 Set of manuscript parts of a version for strings:
1. Violin I*
2. Violin II
3. Viola
4. Cello
5. Contra Bass

* The only part in Grainger's hand, dated November 27, 1934.


SL1 MG4/53 An envelope "Harmonium parts Alleluya Psallat (2)
(etc.)".

53-1:1 The folder contains such a part, 2 sides of a single leaf, not in P.G.'s hand.

53-1:2 to 4 Loosely inserted were also:
   Single side of a single leaf, in P.G.'s hand.
3. Example of "Unnatural Harmonisation".
4. Example of "Various systems of harmony".
5. Second copy of the harmonium part of Alleluya Psallat
   together with the Harmonium part (presumably) of
   Mountain Norway by Sparre Olsen
   Double leaf, not in P.G.'s hand.

* The only part in Grainger's hand, dated November 27, 1934.

53-2:1 A further copy, in P.G.'s hand, of the harmonium part of
Alleluya Psallat, a single side of a single leaf, dated Hobart,
November 20-21, 1934, and stitched into a manila folder.

53-2:2,3 Loosely inserted were:
2. Harmonium part for Palestrina's "Mori quasi i mio core",
   double leaf in P.G.'s hand.
3. Harmonium part for Rachmaninoff's "Laud ye the name of
   the Lord", cut double leaf in P.G.'s hand.


SL1 MG4/54 Envelope labelled "Musical MSS by Arnold Dolmetsch".

54-1 Lists of consorts for viols, from 2 parts to 6 parts, and of
consorts by Pierre Attaignant. Two sides of a single sheet of ms.
paper, numbered 3 and 4, in Dolmetsch's hand.
On page 3 Dolmetsch notes, "These consorts might be published in other collections by arrangement with Arnold Dolmetsch". P.G. noted that this was a list of English and other Fantasies which Arnold and Mabel Dolmetsch would edit for publication in the USA. Ref. Dolmetsch's letter to P.G. of October 21, 1937.

54-2

Transcription of the Fantasie & Aire for Six Viols No 1 in G minor by William Lawes. 10 pages in Dolmetsch's hand. Noted as "Scored for Percy Grainger, August 9, 1931, by Arnold Dolmetsch".

SL1 MG4/55

An envelope of material relating to Dom Anselm Hughes' work with Grainger on the English Gothic Music:

55-1:1

Alleluia Psallat
Score of the transcription in Dom Anselm's hand, 3 pages numbered 5, 6, 7 and also 27, 28, 29. P.G. has added pencil notes.

55-2:1 to 3

Angelus ad virginem
1. Letter, Willis Wager (G.Schirmer Inc.) to P.G., 27 April, 1942, re publication.

55-3

Credo
From the Old Hall Manuscript. Transcribed by Alexander Ramsbotham, copied out by H.B. Collins, for use by Nashdown Abbey Singers (directed by Dom Anselm Hughes) in making Columbia Record DX582. Presented to the Grainger Museum by Dom Anselm Hughes, 2 June, 1939.

55-4:1 to 10

Fowles in the Frith
1. Explanatory note by P.G. 1 sheet, pencil.
2. Part for High and Low Voices (Mens).
3. Part for Baritone & Alto (voices).
4. Text. 3 Sheets, pencil.
5. Letter, P.G. to Dom Anselm Hughes, 4 April, 1952, dieeline print, 3 pages (3 sheets).
6-9. Letter, Dom Anselm Hughes to P.G., 15 April, 1952. 1 sheet (2 sides) TLA, 2 ms sheets enclosed and envelope.
10. Pencil sketch

55-5:1,2

Fulget Coelestis
1. Transcription by Dom Anselm Hughes, 4 pages, 12-stave ms paper, numbered 41-44. P.G. notes."Ab major for wind, A [major] for strings".

55-6:1 to 8

Princesse of Youth
1. Score of P.G.'s arrangement for 3 women's voices or 3 men's voices or 6 mixed voices. 2 pages, double leaf folded, dated December 7, 1937.
2-4. Parts for Violin 1,2,3.
   Photostat strips with ms. retouching, pasted on to blank sheets.
5. Transcriptions [by J.B. Trend?]
   3 pages (double leaf).
8. Envelope containing above.
   From White Plains, via Burnett Cross, 1980.

55-7:1 to 4

**DUNSTABLE, Veni Sancte Spiritus**
1. Score for mixed voices and harmonium. Dieline transparencies, 8 pages, Dated 8-12 Oct, 1952
2. Pencil Sketch
   3A2 blank sheets

55-8:1 to 4

**Worcester Sanctus**
1. Score for 5 voices and accompaniment. Dieline transparency, 2 sheets in P.G.’s hand, October 8, 1952.
2. Dieline print of vocal score, Dated September 26, 1939.
4. Envelope.
   From White Plains, via Burnett Cross, 1980.

56-1

**MNEMONIC AIDS**

**Bach-Busoni, Toccata and Fugue in D minor**
Large script version of some fragments: 2 sheets of cardboard stitched, 4 sides of music dated March 10, 1949 and March 15-16, 1949. Found with the percussion part of the Cyril Scott piano concerto.

56-2

**Grieg, Edvard: Ballade**
2 pages dated December 3, 1950.

**SL1 MG4/57**

"Bit of Balikirov's 'Tamara' played by Ella (reed organ), Elsie (reed organ) and P.G. (piano), White Plains, sometime in Oct. 1950". This is Elsie Bristow's part (on Bilhorn reed organ). 3 staves.
GROUP FIVE

GROUP 5: Photostat copies of manuscripts: Original compositions and folk settings.
Part of Grainger's transcription of Rarotongan music, heard at the home of Alfred J. Knocks, Otaki, New Zealand, 20-21 January 1909. Enraptured, Grainger wrote to his mother, Rose: "Darling, the real musicalness of these songs ... The whole music is the outpouring of everglad ungloomable souls, merriness incarnate, & trickling good humor & devilish energy in overflow."
GROUP 5: Photostat copies of manuscripts: Original compositions and folksong settings

Three categories of material have been added to Group 5:
1. Items duplicating material already held
2. Items adding new material to a title already listed
3. Items introducing new titles (arranged alphabetically, but numbered consecutively from the end of the existing alphabetical list)

1. Items duplicating material already held:
   SL1 MG5/ 44. LOVE VERSES FROM “THE SONG OF SOLOMON”
   48. THE MEN OF THE SEA
   64. SONG OF SOLOMON PART V
   83. EARLY KIPLING SETTINGS (Originals in the Grainger Museum)
   9. SOLDIER SOLDIER
   84. EARLY KIPLING SETTINGS (No originals in the Grainger Museum)
   3. NORTHERN BALLAD
   4. BALLAD OF THE BOLIVAR
   5. BALLAD OF THE CLAMPERDOWN
   6. BALLAD OF THE CLAMPERDOWN
   7. BRIDE WITH AN IDLE WHIP

2. Items adding new material to a title already listed:
   SL1 MG5/ 10. COLLEEN DHAS
   11. COUNTRY GARDENS
   12. DANNY DEEVER
   13. DIED FOR LOVE
   17. ENGLISH DANCE
   21. FREE MUSIC
   23. GREEN BUSHES
   24. HANDEL IN THE STRAND
   30. IRISH TUNE FROM COUNTY DERRY
   33. JUNGLE BOOK CYCLE
   34. JUTISH MEDLEY
   35. KDÆLLINGEN TIL BARSEL
   38. "LADS OF WAMPHRAY" BALLAD
   53. "THE NIGHTINGALE" AND "THE TWO SISTERS"
   61. SEA-SONGS
   70. TRAIN MUSIC
71. TRIBUTE TO FOSTER
73. THE WARRIORS
75. THE WIDOW’S PARTY MARCH
79. ZANZIBAR BOAT SONG

3. Items introducing new titles (arranged alphabetically, but numbered consecutively from the end of the existing alphabetical list):

SL1 MG5/ 88. BOLD WILLIAM TAYLOR
89. CREEPING JANE
90. "DUKE OF MARLBOROUGH" FANFARE
91. ECHO SONG
92. "THE GUM-SUCKERS" MARCH
93. HARLEM WALKABOUT
94. IN DAHOMEY
95. JERUSALEM’S SKOMAGER
96. NEAR WOODSTOCK TOWN
97. RANDOM ROUND
98. THE SEA-WIFE
99. THERE WAS A PIG WHO WENT OUT TO DIG
100. TIGER, TIGER

A note on Percy Grainger's copying processes, aided by comments from Burnett Cross, 30 December, 1991:

**Hectograph:**

This is the earliest of the duplicating processes used by Grainger: references to it occur in his letters as early as September 1906, when he began transcribing his English Folksong Collection and compositions of the time.

Prints were made using a tray with gelatine \( \frac{1}{8} \)th to \( \frac{1}{4} \) of an inch thick.

The original was written out using hectograph ink, then placed face down on the gelatine. The ink transferred to the gelatine where the outline remained.

Ordinary paper was then pressed down and peeled off, producing the copy. Copies became fainter as printing proceeded. Heating the gelatine made the ink pass into the gelatine and it could be used again.

"Blue-prints":

These were done commercially by the "blue-printers". The prints, white lines on blue paper, were taken off Grainger's manuscript. The process was quick and cheap but the copies were not intended as a permanent record and faded with time. (Builders plans were blue-printed at that time.) References to the making and the cost of blue-print copies appear through Grainger's day-books.

**Photostats:**

Because of the impermanence of the "blue-print" process, Grainger went to the photostat process which, properly managed as to exposure time and development, could produce sharp black-on-white durable copies. Burnett Cross explains: "He acquired a large photostat camera and installed it in his basement darkroom. He would put a sheet of photostat paper in position in
the camera, lay his manuscript on the table under the lens, turn on the lights that illuminated the manuscript, time the exposure by humming a certain number of bars to the overture to **Die Meistersinger**, switch off the lights and develop the print, which was positive, black on white. (The photostat process did not produce a negative.*) However, the print had to be developed, fixed and washed; Grainger had the chemicals and trays at hand. Then it had to be dried. Regrettfully, I replaced **Die Meistersinger** with an electric timer, and the quality of the prints became more consistent."

*There are, nonetheless, photostat negatives labelled as such by Grainger, in the collection.

**Apeco copies:**

Burnett continues: "I helped Percy with the photostat process for some time. As you can imagine, it was messy and drawn-out, but Percy's conversation made up for that. Even so, a faster way of getting copies was needed; Percy was not stingy about handing them out. I came across the Apeco process, and Percy and I saw it demonstrated. We bought a small machine, about 18 inches long, 6 inches wide, 5 inches high, and a stock of Apeco paper, numbers 1 and 2. Also several bottles of Apeco chemical, with which the machine was dosed from time to time. Percy wrote manuscript on translucent paper. He placed the sheet of manuscript on a light box and laid a sheet of No. 1 Apeco paper over it, face down. Switching on the light box for a few seconds exposed the No. 1 paper, which was then placed face to face with a sheet of No. 2 paper. (The No. 1 paper showed no image; it was latent.) The two sheets, face to face, were fed into the Apeco machine, where rollers powered by an electric motor passed them through the chemical bath and squeezed them dry. When they emerged on the other side of the machine, in a few seconds, we pulled them apart. The No. 1 sheet was a negative (of no use), the No. 2 a good sharp positive. Quicker and easier than photostating!".

"**Dieline prints**":

Burnett never saw Grainger print from dielines, nor is he familiar with the process. He believes what is meant here is "diazo prints", also done commercially and replacing blueprints, yielding black on white instead of white on blue. There are certain similarities in the process to the Apeco: prints are made from a translucent manuscript "master". The process involves the use of sensitized paper onto which the print image is exposed by feeding master and paper through a light box. The sensitized paper is then fed through electrically powered rollers which coat it with an ammonia-based chemical and squeeze it dry. Prints are sharp and clear but they are light-sensitive and fade brown with age and exposure.

Grainger wrote music on translucent paper, either for printing on his Apeco machine or on the Diazo (dieline) machine, from the late 1930's through to the mid 1950's.
SL1 MG5/10

**COLLEEN DHAS**
(Un-numbered Danish Folk-Music Setting)

10-4
Restored and edited for room-music performance by Vincent Plush.

10-4-1
Score, 8 pages, dated 27 December 1977.

10-4-2:1 to 9
Set of parts:
1. Flute
2. Cor Anglais
3. Guitar
4. Violin 1
5. Violin 2
6. Viola
7. Cello
8. Programme
9. Letter of gift
Score and parts donated by Vincent Plush, January 1978.

SL1 MG5/11

**COUNTRY GARDENS**

11-2
Reconstruction, by Brian Allen, from various ms. sources, of the 1951-53 version for band.

11-2-1
Score, 13 pages.

11-2-2:1 to 40
Set of parts for band:
1. Piccolo
2. Flute 1
3. Flute 2
4. Oboe 1
5. Oboe 2
6. Cor Anglais
7. Eb Clarinet
8. Solo Clarinet
9. Clarinet 1
10. Clarinet 2
11. Clarinet 3
12. Alto Clarinet
13. Bass Clarinet
14. Bassoon 1
15. Bassoon 2
16. Contrabassoon
17. Alto Saxophone 1
18. Alto Saxophone 2
19. Tenor Saxophone
20. Baritone Saxophone
21. Horn 1
22. Horn 2
23. Horn 3
24. Horn 4
25. Comet 1
26. Cornet 2
27. Comet 3
28. Trombone 1
29. Trombone 2
30. Trombone 3
31. Baritone
32. Euphonium  
33. Tubas  
34. String Bass  
35. Snare Drum / Woodblock  
36. Timpani  
37. Piano  
38. Celesta  
39. Glockenspiel/ Vibraphone  
40. Marimba  
Score and parts donated by Brian Allen, 22 July 1987.

**SL1 MG5/12**  
**DANNY DEEVER**  
12-2  
Duplicate hectograph prints of page 1 only of the score for double men's chorus and band, dated 29-31.7.03.  

**SL1 MG5/13**  
**DIED FOR LOVE**  
13a  
Duplicate hectograph prints of individual pages of the 3-page score dated 16-18.12.07.  

**SL1 MG5/17**  
**ENGLISH DANCE**  
17-3:1 to 7  
Duplicate hectograph prints of individual pages of an unidentified early version of the full score, labelled in Rose Grainger's hand:
1. "2nd last page"  
2. "2nd last page"  
3. "3rd from last"  
4. "3rd from last"  
5. "4th from last"  
6. "4th from last"  
unidentified  

**SL1 MG5/21**  
**FREE MUSIC**  
21-6  
_Free Music Not_  
Score of the version for string quartet dated Melbourne, January 8, 1935, as edited by Alan Stout, January 1939. 2 pages  
Donated by Oliver Knussen, January 1988.

21-7  
_Free Music No 1_  
Score of the second version, originally composed for 4 theremins, notated graphically and dated October 12, 1937, as transcribed and edited for string quartet by Alan Stout, 19 July 1972. 6 pages.  
Donated by Oliver Knussen, January 1988.

21-8  
_Free Music No, 2_  
Score of the version for 6 theremins, [1937?], transcribed and edited for 3 violas and 3 contrabasses, by Alan Stout, 15 February, 1971. 15 pages.  
Donated by Oliver Knussen, January 1988

21-9  
_Free Music_  
"Gliding 4-part chords for Estey-Reed Tonetool of Sept. 29, 1951."  
Single sheet of graph, some handwritten annotations.

**SL1 MG5/23**  
**GREEN BUSHES**
23-5  Box of duplicate sheets of individual pages of the 1905-6 hectograph print of the score for smallish orchestra.
(cf. MG5/23-1)

SL1 MG5/24  **HANDEL IN THE STRAND**

24-3  Raymond Hanson's ms.; an accompaniment to another arrangement? 4 pages. n.d.
Original in the Library of the N.S.W. Conservatorium of Music.
This copy donated by Vincent Plush.

24-4  Score of Vincent Plush's reconstruction of the 1952 Large Room-Music version based on an incomplete set of parts supplied by Stewart R. Manville. 17 pages, dated Sydney, June 1978.
The complete parts, now in the Grainger Museum (see SL1 MG9/41-2:1 to 15), show the reconstruction to be inaccurate in the string parts. It should not be used.

SL1 MG5/30  **IRISH TUNE FROM COUNTY DERRY**
(British Folk-Music Settings Nr. 27)

30-4  arranged for the Emerald Cello Orchestra by Vincent Plush, July-August, 1981.

30-4-1  Score. 10 pages.
30-4-2: 1 to 4  Set of parts for cellos 1, 2, 3 and 4.
Score and parts donated by Vincent Plush, 13 September 1981.

SW MG5/33  **JUNGLE BOOK CYCLE**

33-4  An envelope of miscellaneous instrumental parts of Grainger's 1941 version of the Jungle Book Cycle, probably incomplete. Some parts are dated April or July, 1941. Sent to the Grainger Museum in 1980 by Stewart R. Manville, from originals presumed to be at 7 Cromwell Place, White Plains.

SL1 MG5/34  **JUTISH MEDLEY [JYDSK ALLEHANDE]**
(Danish Folk-Music Settings Nr. 8)

34-4  Manuscript of the setting for voice, piano and harmonium, dated October 10-14, 1925, inscribed and given to Evald Tang Kristensen by Percy Grainger, January 24, 1926.
13 pages.
Letter of gift enclosed.

34-5  Manuscript of the setting for orchestra, 1928-29, inscribed and given to Evald Tang Kristensen, January 25, 1929. 22 pages, dated at end, January 9, 1929.

SL1/MG5/35  **KJÆLLINGEN TIL BARSEL (THE OLD WOMAN AT THE CHRISTENING)**
(Danish Folk-Music Settings, Nr.3)

35-2  Manuscript of the setting for voice, piano and harmonium, dated October 10-14, 1925, inscribed and given to Evald Tang Kristensen, January 24, 1926.
5 pages.
GROUP 5: Photostat copies of manuscripts: Original compositions and folksong settings


35-3 A second manuscript copy of the setting for voice, piano and harmonium dated October 10-14, 1925. Some performance marks. 5 pages. Not inscribed.


35-4 Transposed to G for baritone voice, with piano and harmonium accompaniment as in Grainger's setting, by Vincent Plush. Score, 6 pages, 1978.(cf. SL1 MG3/70)


SL1 MG5/38 "LADS OF WAMPHRAY" BALLAD

38-5a Duplicate hectograph prints of individual pages of the chorus part of the version for men's chorus and band. No date.


38-6 Duplicate hectograph prints of the "last page, Wamphray Ballad", version for chorus and band, dated 6.10.06.


38-7 Duplicate hectograph prints of the "last page, Wamphray Ballad", version for band. No date.


SL1 MG5/44-lb LOVE VERSES FROM "THE SONG OF SOLOMON"

Score of "Part 2 of Song of Solomon", composed late 1899 and early 1900.

3rd copy, photostat positive.

Sibley Library, 1980.

SL1 MG5/48a THE MEN OF THE SEA

Setting for voice and piano, 14 November 1899.

2nd copy: reverse image Apeco negative.

SL1 MG5/53 "THE NIGHTINGALE" AND "THE TWO SISTERS"

(Danish Folk-Music Settings, Nr 10)

53-4 "Full orchestral score", 6 pages stitched into a manila cover and marked by P.G. for engraving by G. Schirmer Inc. Dated April 9-11, 1930.


SL1 MG5/61 SEA-SONGS or GRETTIR THE STRONG or HAERM&NDENE PAA HELGOLAND

61-2 Composed 1907. Score of Alan Stout's transcription of the First Version (regularly barred), for 8 strings in 2 groups.


Donated by Oliver Knussen, January 1988.

61-3 Third version, 1922. Score of Alan's Stout's transcription for organ and string quintet.

4 pages, dated September 6, 1970.

Donated by Oliver Knussen, January 1988.

SL1 MG5/64 SONG OF SOLOMON PART V

Sketch of Part V for mixed chorus and orchestra, dated 1901.

13 pages. 3rd copy.

Sibley, 1980.

SL1 MG5/70 TRAIN MUSIC
70-6  Score of Alan Stout's simplified piano version of the beginning
of Grainger's sketch for "Train Music" (1900-1901).
2 pages, dated June 5, 1957.
Donated by Oliver Knussen, January 1988.

SL1 MG5/71  TRIBUTE TO FOSTER
71-2-1  Conductor's score "for performances with 2 pianos (without
orchestra)". A cut-up photocopy of an unidentified manuscript
score, pasted into a book and dated at White Plains, May 25-27,
1931. Some hand-written annotations.16 pages.
Smithsonian Institution, 1979.
71-2-2a-h  Photocopy of the ms score for solo voices of the version "for 5
single voices, mixed chorus, musical glasses, piano solo &
orchestra (or 2nd piano)". 6 pages, 9 copies.
Smithsonian Institution, 1979.
71-2-3: i to 10  Vocal and instrumental parts.
Photocopies, some cut and paste, some hand-written annotations:
1. Soprano solo
2. Alto solo
3. Tenor solo
4. High Tenor solo
5. Baritone solo
6. Piano accompaniment
7. Harmonium
8. Ella's Staff Bells part (published vocal score annotated)
9. Program note
10. Pamphlet
Smithsonian Institution, 1979.

SL1 MG5/73  THE WARRIORS
73-4  Part A of the "Warriors Room music" work sketches.
2 pages, photostat positive, dated March 16 & 20, 1919.

SL1 MG5/75  THE WIDOW'S PARTY MARCH
75:4  Duplicate hectograph prints of individual pages of the piano parts
for 2 pianos, 6 hands, dated 16.8.05 - 1.7.08.

SL1 MG5/79  ZANZIBAR BOAT SONG
79-2:1 to 3  Of the version for Piano Trio:
1. Cover page (photocopy).
2,3. Handwritten notes (2 slips).

SL1 MG5/83  EARLY KIPLING SETTINGS
(Originals in the Grainger Museum)
83-9b,c  Soldier, Soldier
2nd setting for voice and piano, February 1899.
2 reverse image Apeco negative copies.

SL1 MG5/84  EARLY KIPLING SETTINGS
(No originals in the Grainger Museum)
A bundle of reverse image Apeco negatives. For details of the settings, see *Catalogue I:

- **Northern Ballad**
- **Ballad of the Bolivar**
  2 copies.
- **Ballad of the Clampherdown**
  2 copies.
- **Ballad of the Clampherdown**
- **Ride with an idle whip**
  2 copies.

**SL1 MG5/88**

- **BOLD WILLIAM TAYLOR**
  Untitled, undated, unidentified, handwritten transcription of the voice and piano score, not in Grainger's hand, and transposed up a tone (F Minor).
  [9 Pages]
  Provenance unknown.

**SL1 MG5/89**

- **CREEPING JANE**
  for voice and piano.
  (British Folk-Music Settings Nr. -)
  Photocopy of Grainger's ms. score with an ms. revised piano part pinned on for pp. 1 & 2.
  3 pages, dated N.Y. City, June 28, 1921, "Loving birthday gift to Mother, July 3, 1921".

**SW MG5/90**

- **"THE DUKE OF MARLBOROUGH" FANFARE**
  Full score prepared by Brian Allen from Grainger's published parts (ref. MG1/18-2:1 to 23) [1987?]
  11 pages.
  90-2:1 to 18
  Set of parts prepared by Brian Allen and duplicating Grainger's published parts:
  1. Trumpet 1
  2. Trumpet 2
  3. Trumpet 3
  4. Trumpet 4
  5. Horn 1
  6. Horn 2
  7. Horn 3
  8. Horn 4
  9. Trombone 1
  10. Trombone 2
  11. Trombone 3
  12. Euphonium
  13. Tubas
  14. String Bass
  15. Cymbal
  16. Tenor Saxophone
  17. Bassoons 1, 2
  18. Alto Saxophone
  Score and parts donated by Brian Allen, 1987.

**SL1 MG5/91**

- **ECHO SONG**
  Full score of Grainger's "Echo-song trials", September 1945,

SL1 MG5/92

"THE GUM-SUCKERS" MARCH

92-1
Score of the version for piano and band as reconstructed by Brian Allen from "illegible American sources" [1987]. (ref. also SW MG7/8:1 to 3) 24 pages.

92-2:1 to 34
Set of parts:
1. Piccolo
2. Flutes 1, 2
3. Oboes 1, 2
4. Cor Anglais
5. Bassoon 1
6. Bassoon 2
7. Eb Clarinet
8. Solo Clarinet / 1st Clarinet
9. 1st Clarinet
10. 2nd Clarinet
11. 3rd Clarinet
12. Alto Clarinet
13. Bass Clarinet
14. Soprano Saxophone
15. Alto Saxophone
16. Tenor Saxophone
17. Baritone Saxophone
18. Horn 1
19. Horn 2
20. Horn 3
21. Horn 4
22. Solo Comet
23. Comet 1
24. Comet 2
25. Comet 3
26. Trombone 1
27. Trombone 2
28. Trombone 3
29. Euphonium
30. Tubas
31. Timpani
32. String Bass
33. Percussion
34. Piano
Score and parts donated by Brian Allen, May 1987.

SL1 MG5/93

HARLEM WALKABOUT
[formerly HARLEM JOGGING-TUNE]

SL1 MG5/94

IN DAHOMEY
Percy Grainger's ms. of the "Cakewalk Smasher", for piano solo, dedicated to W.G. Rathbone, dated as
"ended in Aden harbor, 12.6.09".
13 pages.
Copy from Barry Ould, November 1984.
The original belonged to Mrs. G. Hammond (see Barry Ould to the Grainger Museum, 30 July 1984). It was offered for sale at Sotheby's in November 1988.

SL1 MG5/95

**JERUSALEM'S SKOMAGER**
(The Shoemaker from Jerusalem)
(Danish Folk-Music Settings Nr. 6)
Score as transcribed by Vincent Plush from the manuscript parts (ref. SL1 MG3/83-1:1 to 10), 30 May 1978.
4 pages, 2 copies.
Donated by Vincent Plush.

SL1 MG5/96

**NEAR WOODSTOCK TOWN**
(Old English Song)
Harmonised by Percy Grainger (1903, 1951) and dished-up for string six-some by Barry Peter Ould, 13 December 1981.
Score, [3 pages].
Donated by Barry Ould, 1985.

SL1 MG5/97

**RANDOM ROUND**
(Room-Music Tit-Bits Nr. 8)

97-1:1 to 5
(cf. MG15/2-8:1 to 5)

97-2
As realised by Richard Toop and Vincent Plush, Sydney, July 1977.

97-2-1
13 pages (labelled "A!"+ "B").

97-2-2:1 to 19
Set of instrumental and vocal parts:
1. Guitar solo
2. Alto Flute/ Piccolo
3. Soprano Voice (Group 1)
4. Piano (Group 1)
5. Clarinet (Group 1)
6. Viola (Group 2)
7. Oboe (Group 2)
8. Tenor Voice (Group 2)
9. Marimba 2 (Group 3)
10. Xylophone (Group 3)
11. Tenor Saxophone (Group 3)
12. Baritone Voice (Group 3)
13. Alto Saxophone (Group 4)
14. Horn (Group 4)
15. Violin (Group 4)
16. Cello (Group 4)
17. Flute 2 (Group 5)
18. Bassoon (Group 5)
19. Guitar 2 (Group 5)

Score and parts donated by Vincent Plush, 1978.

SL1 MG5/98

**THE SEA WIFE**
Duplicate hectograph prints of individual pages of the 4-page
chorus and piano score. No date. (cf. MG15/5-8:2)

SL1 MG5/99

**THERE WAS A PIG WENT OUT TO DIG**
(British Folk-Music Settings Nr. 18)

99-1

English Folksong set for 4-part children's chorus.
Score dated 10.5.05.[8 pages]
The original manuscript was donated to the State and University Library, Aarhus, by Professor Cai Holten and this copy was donated to the Grainger Museum by the Library, July 1977.

99-2

Manuscript score of the published chorus and rehearsal piano score, "Rescored & shortened, 11.5.10." 12 pages.
The original manuscript was donated to the State and University Library, Aarhus, by Professor Cai Holten and this copy was donated to the Grainger Museum by the Library, July 1977.

SL1 MG5/100

**TIGER, TIGER**

Duplicate hectograph prints of the individual pages of the choral score. No date. (cf. MG3/92-2)
GROUP SIX

GROUP 6: Photostat copies of manuscripts: Arrangements, transcriptions, paraphrases and editions of other composers' music
Two categories of material have been added to Group 6:
1. Items adding new material to a title already listed
2. Items introducing new titles (arranged alphabetically,
   but numbered consecutively from the end of the existing alphabetical list)

1. Items adding new material to a title already listed:
   SL1 MG6/ 1-2. ANON.: ANGELUS AD VIRGINEM

2. Items introducing new titles (arranged alphabetically,
   but numbered consecutively from the end of the existing alphabetical list):
   SL1 MG6/ 15. BYRD, William: THE CARMAN'S WHISTLE
   16. DEBUSSY, Claude : BRUYERES
   17. DOLMETSCH, Arnold : Consorts as yet untried
       1. COPERARIO : CHI PUE MIRARVI
       2. DEERINGE, Richard: FANTASIE FOR 6 VIOLS
       3. EASTE, Michael: TRIUMPHAVI
       4. FERRABOSCO, Alfonso: THE DOVEHOUSE
          PAVAN
       5. PIERSON, Martin: ALMAINE 6
       6. PIERSON, Martin : FANTASIA NO 6
       7. TOMKINS, Thos : PAVAN FOR 6 VIOLS
       8. WEEKES, Th : PHANTASIE FOR 6 VIOLS
   18. GRIEG, Edvard : KNUT LURASENS HALLING II
   19. JENKINS, John : 5-PART FANTASY NO 1 FOR VIOLS
   20. JENKINS, John : FANTASIE NO 8 IN 3 PARTS
   21. LAWES, William: FANTASY AND AYRE NO 1 IN G
       MINOR FOR 6 VIOLS
   22. RAVEL, Maurice: LA VALLEE DES CLOCHES
SL1 MG6/1-2, 2a  ANON: ANGELUS AD VIRGINEM  
(Annunciation Carol)  
transcribed from the original mss. by Dom Anselm Hughes and edited for practical music-making by Percy Grainger. Vocal score of the version for 3 or 6 single or mixed voices, as published by G. Schirmer, Inc. as part of the "English Gothic Music". 8 pages, dated September 14-15, 1939. 2 copies, 1 positive, 1 negative. White Plains, 1977.

SL1 MG6/15  BYRD-GRAINGER: THE CARMAN'S WHISTLE  

SL1 MG6/16  DEBUSSY-GRAINGER: BRUYERES (Heather Bells)  
Arranged by Percy Grainger, 27-30 September 1918; “memory” score dated 17 July 1935. (cf. SL1 MG4/21)  
16-1 Score of the reconstruction by Philip Nunn, Melbourne 1989, as printed by the Computer Music Resource Centre, 1990. 18 pages.  
16-2:1 to 12 Set of parts of the reconstruction by Philip Nunn, Melbourne, 1989.  
1. Harmonium  
2. Flute  
3. Oboe  
4. Bass Oboe  
5. Bb Clarinet 1  
6. Bb Clarinet 2  
7. Alto Clarinet  
8. Bassoon  
9. Alto Saxophone  
10. Horn in Eb  
11. Contrabass Sarrusophone  
12. Demonstration tape  

SL1 MG6/17  DOLMETSCH-GRAINGER  
"Dolmetsch Consorts as yet untried."

17-1  
17-1-1 COPERARIO: CHI PUE MIRARVI  
Score, [7 pages], 2 copies.

17-2  
17-2-1 DEERINGE, Richard: FANTASIE FOR 6 VIOLS  
Score, [7 pages].

17-2-2:1 to 8 Set of parts. Some cut up photocopies pasted on brown paper; P.G. ms. substitute parts:  
1. Violin I dated February 15, 1943  
2. Violin II  
3. Violin III (P.G.’s ms.)
GROUP &
Photostat copies of manuscripts: Arrangements, transcriptions, paraphrases & editions of other composers' music

4. Viola I
5. Viola II
6. Viola III
7. Cello I (P.G.'s ms., dated February 15-16, 1943)
8. Cello II

17-3
EASTE, Michael : "TRIUMPHAVI"
("The Song of Triumph")

17-3-1
Score, 6 pages.
P.G. notes "Expression-marked, March 23, 1943, Train".

17-3-2:1 to 8
Set of parts. Some cut up photocopies pasted on brown paper;
P.G. ms. substitute parts:
1. Violin I
2. Violin II
3. Violin III
4. Viola I (P.G. ms.; dated March 23, 1943)
5. Viola II
6. Cello I (P.G. ms., dated March 23, 1943)
7. Cello II
8. List of instruments required for "Percy Grainger Lecture"

17-4
FERRABOSCO, Alfonso : THE DOVEHOUSE

17-4-1
Score, 3 pages.

17-4-2:1 to 6
Set of parts; cut up photocopies pasted on brown paper. February
15, 1943:
1. Violin I (February 15, 1943)
2. Violin II
3. Violin III
4. Viola I (photocopy of P.G. ms.)
5. Viola II
6. Cello

17-5
PIERSON, Martin : ALMAINE 6

17-5-1, la-b
Score, 3 pages. 3 copies

17-6
PIERSON, Martin : FANTASIA NO. 6

17-6-1
Score, 12 pages.

17-6-2:1 to 6
Set of parts. Photocopies cut up and pasted on brown paper:
1. Violin I
2. Violin II
3. Viola I
4. Viola II
5. Cello I
6. Cello II

17-7
TOMKINS, Thos : PAVAN FOR 5 VIOLS

17-7-1, la
Score, 2 pages. 2 copies.

17-8
WEELKES, Thomas : PHANTASIE FOR 6 VIOLS

17-8-1
Score, 2 pages.

17-8-2:1 to 3
Set of parts. Photocopies cut up and pasted on brown paper. n.d.:
1. Violin I / II
2. Viola I / II
3. Cello I / II

SW MG6/18
GRIEG, Edvard : KNUT LURASENS HALLING 11

**SL1 MG6/19**

**JENKINS, John : 5-PART FANTASY [NO. 1] FOR VIOLS**

Transcribed from the original by Arnold Dolmetsch and edited by Percy Grainger for wind band or brass band or full reed choir or clarinet choir.

19-1 Score, 4 pages, as written out from BM Add Mss 30487 by Ll. Wyn Griffith with editorial notes by P.A.G. Programme note, inside front cover, dated July 5, 1934.

19-2 2nd photocopy of the score marked by P.A.G. for performance by various combinations of 5 strings.

**SL1 MG6/20**

**JENKINS, John : FANTASIE NO. 8 IN 3 PARTS**

Photocopy of score, 3 pages, intialled by Arnold Dolmetsch.

20-1 Set of parts. Cut up photocopies pasted on brown paper and annotated for performance by P.A.G. Parts are dated February 15, 1943.

**SU MG6/21**

**LAWES, William : FANTASY AND AYRE NO. 1 IN G MINOR FOR 6 VIOLS**

21-1 Photocopy of the score as transcribed by Arnold Dolmetsch: "Scored for Percy Grainger, Aug. 9, 1931 by Arnold Dolmetsch." 10 pages. (Cf. SU MG8/34-1)


**SL1 MG6/22**

**RAVEL-GRAINGER : LA VALLEE DES CLOCHES**

GROUP SEVEN

GROUP 7: Dieline transparencies: Original compositions and folksong settings
Ella Grainger playing the marimba with the Western Australian Symphony Orchestra, Australia, 1934. Illustrating her husband’s broadcast lectures, she performed in his arrangement of Debussy’s *Pagodes* for complete tuneful percussion group.
| SL1 MG7  | 1. THE BRIDE'S TRAGEDY  |
|          | 2. COLONIAL SONG       |
|          | 3. COUNTRY GARDENS      |
|          | 4. EARLY ONE MORNING    |
|          | 5. EASTERN INTERMEZZO   |
|          | 6. THE EASY GRAINGER    |
|          | 7. ENGLISH DANCE        |
|          | 8. "THE GUMSUCKERS" MARCH  |
|          | 9. HANDEL IN THE STRAND |
|          | 10. HARD-HEARTED BARBARA HELEN |
|          | 11. HARVEST HYMN        |
|          | 12. I'M SEVENTEEN COME SUNDAY |
|          | 13. IN A NUTSHELL SUITE |
|          | 14. IRISH TUNE FROM COUNTY DERRY |
|          | 15. LADS OF WAMPHRAY    |
|          | 16. LET'S DANCE GAY IN GREEN MEADOW |
|          | 17. LISBON              |
|          | 18. THE LONELY DESERT MAN SEES THE TENTS OF THE HAPPY TRIBES |
|          | 19. LORD MAXWELL'S GOODNIGHT |
|          | 20. THE LOST LADY FOUND |
|          | 21. THE LOVE SONG OF HAR DYAL |
|          | 22. MARCHING SONG OF DEMOCRACY |
|          | 23. THE MERRY KING      |
|          | 24. MOCK MORRIS         |
|          | 25. MOLLY ON THE SHORE  |
|          | 26. NEAR WOODSTOCK TOWN |
|          | 27. "THE NIGHTINGALE" AND "THE TWO SISTERS" |
|          | 28. THE OLD WOMAN AT THE CHRISTENING |
|          | 29. THE ONLY SON        |
|          | 30. THE POWER OF LOVE    |
|          | 31. THE POWER OF ROME AND THE CHRISTIAN HEART |
|          | 32. RANDOM ROUND         |
|          | 33. THE RIVAL BROTHERS   |
|          | 34. THE RUNNING OF SHINDAND |
|          | 35. SAILOR'S SONG       |
|          | 36. SEA SONG            |
|          | 37. THE SEA WIFE        |
38. THE SUSSEX MUMMERS’ CHRISTMAS CAROL
39. THANKSGIVING SONG
40. THREE SCOTCH FOLKSONGS
41. TO A NORDIC PRINCESS
42. TRAIN MUSIC
43. WALKING TUNE
44. THE WARRIORS
45. THE WRAITH OF ODIN
46. YOUTHFUL SUTTE

A note on provenance:
Unless indicated to the contrary, all material in SL1 MG7 was transferred from 7 Cromwell
Place, White Plains in July 1980. Unless otherwise noted, all music in this group is written on
transparencies.
GROUP 7: Dieline transparencies: Original compositions and folksong settings

**BOLD WILLIAM TAYLOR**
The missing page 7 of the voice and piano score, dated as "clean-written Jan. 19, 1955", has been added to the rest of the score (MG7/3-3).

**THE BRIDE'S TRAGEDY**
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 November 21, 1959. (Cf. MG7/4)

**BRISTOL TOWN**
In *The Easy Grainger*, see SL1 MG7/6:1

**COLONIAL SONG**
Fragments. 7 sheets, comprising:
5-7. Instrumental parts: Bass Clarinet; English Horn (dated November 2, 1960); Orchestral piano part (one page only).

**COUNTRY GARDENS**
"for band, 1953/1959 scoring."
Photocopies of parts for Bass Clarinet and Cornets I,II(2 copies) and III, dated May 29, 1953. [The date has been changed from 1953 to 1959 in title details of two parts.] The Cornet III part gives dates for this version as 1950-53.

Dieline print of the Piano part, dated March 8, 1950.
Set of parts "for band, 1950 scoring." Some parts also labelled "for band or orchestra"; some parts also dated "Band, 1951".
9 sheets:
6. 1st Alto Saxophone / 2nd Alto Saxophone, May 2, 1951.

Set of parts "for band". One part offers this explanation; "worked out for orchestra, 1950; scored for band, 1951-1953". These parts are dated May 26 - June 1, 1953.
13 sheets:
1. Flute I
2. Flute II
3. Clarinet I
4. Clarinet II
5. Clarinet III
6. Bassoons I, II
7. Horns I, II
8. Horns III, IV  
9. Baritone  
10. Trombone 1,111  
11. Trombone III. (1/2 sheet)  
12. Wooden Marimba (3 staves)  
13. Tubas / Glockenspiel & Vibraharp  

3-2-1 Full Score, 11 pages, "Reworked for orchestra & scored, Nov. 1949-Feb. 1950". (cf MG11/1-1)  
3-2-2 Set of parts, "for orchestra, 1950 scoring".  
13 sheets, dated February 27, March 6, 7-8, 1950.  
(cf. MG11/1-2):  
1. Flutes I, II / Clarinet II, p.2  
2. Oboes 1, II / Trumpet II  
3. Clarinet I / II  
4. Bassoons I, II / Bass Clarinet  
5. Horns I, II / III, IV / English Horn  
6. Trumpet I / III / Small Flute (Piccolo)  
7. Trombones I, II / III / Bass Tuba  
8. Piano / Kettledrums (added later - this part dated 2 June 1953)  
9. Harp  
10. 1st Fiddles  
11. Middle-fiddles  
12. Bass-fiddles  
13. Double-basses / 2nd Fiddles  

3-3:1 to 3 Set of parts for the version "for large room-music (1908-1952)".  
4 sheets:  
3. Clarinet. n.d.  

3-4  
(British Folk Music Settings Nr. 22, "New Easy Version")  
for piano solo.  
2 sheets, dated October 20, 1941. (cf. MG9/3)  

SL1 MG7/4  

4-1 Set for soprano voice and room-music. [August 1940].  

4-1-1 Full Score, 3 pages, dated August 23-24, 1940. (cf. MG9/6-3-1)  
4-1-2 Voice and piano score, 2 pages, dated August 25, 1940. (cf. MG 9/6-3-2)  

4-1-3:1 to 4 Set of instrumental parts, 4 sheets, as per MG 9/6-3-3.  
4-2-1 Short score, as per MG9/6-2, for voices, or harmonium, or wind group, or 2 voices and theremins, 1901-1939. 1/2 sheet.  
4-3:1 A fragment of the version for strings, as per MG9/6-1-1 (3 staves only here).  
4-4:1,2 Two fragments from the version for voice and room-music.
GROUP 7: Dieline transparencies: Original compositions and folksong settings

1. 2 staves dated August 13, 1940.
2. Dieline print of one line of a cello part, with ms. addition dated August 15, 1940.

SL1 MG7/5
EASTERN INTERMEZZO
from the Youthful Suite.
5:1 to 6
Set of parts in Ella Grainger's hand, corrected in pencil by P.G.:
1. Flutes I & II (1 1/2 pages)
2. Oboes I & II (1 page)
3. Clarinet I (2 pages)
4. Clarinet II (2 pages)
5. Horns I & II (1 page)
6. Horns III & IV (1 page)

SW MG7/6:1 to 9
THE EASY GRAINGER
(also called The Music Lover's Grainger) for piano, with footnotes and annotations, comprising:
1. Bristol Town
   2 versions: one pianist at one piano and 3 pianists at one piano. 2 sheets dated June 29, 1951.
2. Irish Tune from County Derry
   "Sketch for the beginning of P.A. Grainger's part of The Music-Lover's Grainger (following upon D.C. Parker's foreword)."
   Single sheet, dated September 25, 1951.
3. The Lonely Desert-Man sees the Tents of the Happy Tribes
   for piano duet. 3 pages, March 11-12, 1954.
4. Near Woodstock Town (old English song)
   Single sheet, June 8-10, 1951.
5. The Rival Brothers
   Short version for piano solo.
   2 pages dated September 24, 1943.
6. Two Danish Folksongs (Rimmer and Goldcastle; Proud Vesseli)
   for piano solo.
   2 pages dated September 21 and 24, 1951.
7. Walking Tune
   for 2 players at one piano.
   6 pages dated June 10, 1951.
8. The Widow's Party
   for piano solo.
   2 pages, dated February 5, 1954.
9. Fe Banks and Braes o'Bonnie Doon
   for 2 players at one piano.

SU MG7/7
7:1 to 3
ENGLISH DANCE
"Rescored for organ, harmonium, piano & 4 or 5 strings (1952)."
Set of parts (incomplete):
1. Organ, 10 pages, August 9-12, 1952.
2. Harmonium, 8 pages, August 26 - September 1, 1952.

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**SL1 MG7/8**

"THE GUM-SUCKERS" MARCH
for piano and military band

8:1 to 3 Miscellaneous parts, 5 sheets:

**SW MG7/9**

HANDEL IN THE STRAND

9-1 Full Score, "scored for orchestra, following suggestions by
Leopold Stokowski, Sept. 1949".
16 pages of 25-stave transparent manuscript paper, dated from
7-18 September, 1949.
Ella comments in 1961, "A beautiful mss score by P.G." (Found
in oak wardrobe). (cf. MG 11/3-1)

9-2:1 to 8 "Re-scored for large room-music, May-June 1952."
Various parts, 11 sheets:
5. Horn, June 5, 1952.
8. Xylophone & Glockenspiel / Harmonium, p.3, May 31,
1952.

**SL1 MG7/10**

HARD HEARTED BARBARA (H)ELLEN
Version for voice and piano, 1946.
(cf. MG9/7)

**SL1 MG7/11**

HARVEST HYMN
3rd Bb Clarinet part of the version for elastic scoring.
Single sheet, dated July 11, 1936 (or is it 1956?)

**SL1 MG7/12**

I'M SEVENTEEN COME SUNDAY
12:1 to 4 "String substitutes for brass instruments".
4 sheets, dated January 1 & 3, 1953:
1. Violin I
2. Violin II
3. Viola
4. Cello

**SL1 MG7/13**

IN A NUTSHELL SUITE
13:1 Piano-vibraharp part.
7 pages, dated November 9, 1939.

**SL1 MG7/14**

IRISH TUNE FROM COUNTY DERRY
14-1 Score of the version for large room-music, 1952 scoring, being
the published edition of the score of the version for strings and 1
or 2 horns (ad. lib.), labelled "for large room-music", but
unmarked.

14-2:1 to 6 Set of parts for the version for large room-music, comprising the
published string parts of the version for strings and horns with
manuscript amendments. (NB. There are two cello parts in this
version; cello 2 plays the lower octave of the double bass part.)
Two sheets of transparencies with additional parts for this version, dated June 8-9, 1952:
On one sheet: Flute / Eb Alto Saxophone / Trumpet / Cymbal.
On one sheet: Harmonium / Solo Vox.
(See also SL1 MG9/43-3:1 to 6)

In *The Easy Grainger*, see SL1 MG7/6:2

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**THE LADS OF WAMPHRAY**

for male chorus (or mixed chorus) and orchestra.

Set of instrumental parts dated in October and November, 1942:
1. Piccolo
2. Flutes 1, II (2 pages)
3. Oboes I, II (2 pages)
4. English Horn
5. Eb Clarinet (ad. lib.)
6. Bb Clarinet 1 (2 pages)
7. Bb Clarinet 2 (2 pages)
8. Bb Clarinet 3 (2 pages)
9. Bass Clarinet (2 pages)
10. Eb Alto Clarinet (2 pages)
11. Bassoons I, II (2 pages)
12. Double Bassoon
13. Horns I,II (2 pages)
14. Horns III, IV (2 pages)
15. Eb Alto Saxhorns (or Horns in Eb) I, II
16. Bb Cornet I (ad. lib.)
17. Bb Cornet II, III (ad. Jib.) (2 pages)
18. Trumpet I
19. Trumpets II, III (2 pages)
20. Trombones 1, II (2 pages) ("don't use")
21. Trombone III
22. Euphonium or Baritone
23. 2 Bass Tubas (2 pages)
24. Percussion (2 pages)
25. Kettle-Drums
26. Violin 1 (2 pages)
27. Violin II (2 pages)
28. Viola (2 pages)
29. Cello I (2 pages)
30. Cello II (2 pages)
31. Double-Bass (2 pages)

Brass parts (from another revision or version?):
1. Trombone I (2 pages)
2. Trombone II (2 pages)
3. Trombone III (2 pages)
Parts are dated March 14, 22, 23, 1951.

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**LET'S DANCE GAY IN GREEN MEADOW**

Set for band, January-February 1954.

Full score of the setting for band, 12 pages, dated in the White Plains hospital, January 14, 1954 (pp. 1, 10-12) and the rest February 10, 1954.

Set of instrumental parts, insanely stuck about with sticky-tape:
1. Flutes I, II / Comets II, III
2. Oboes I, II / English Horn
3. Clarinet I / Tubas
4. Clarinet H / String Bass
5. Clarinet III / Clarinet IV
6. Bass Clarinet / Alto Saxophones I, II
7. Bassoon I / Bassoon II
10. Horns I, II / Horns III, IV
11. Comet I / Alto Clarinet
12. Trombones I, II / Trombone III / Euphonium
13. Baritone / Double Bassoon / Tenor Saxophone

13 double sheets (26 sheets), dated February 26-28, March 1, 3 & 4, 6 & 7, 1954.

SU MG7/17

LISBON

17-1 Conductor's score of the version for 5 saxophones.
2 pages, dated as "written out from parts, Dec. 3-4, 1943".

17-2:1 to 4 Set of parts of the version for wind 5-some.
2 pages and 2 part-pages, dated October 12, 1939:
1. Flute / Oboe
2. Clarinet / Bassoon
3-4. Horn (2 pieces)

17-3:1 Horn part recopied, li_e sheet, dated June 14, 1953.

SU MG7/18

THE LONELY DESERT MAN SEES THE TENTS OF THE HAPPY TRIBES
(Room Music Tit Bits Nr. 7)

18:1 to 13 Various instrumental parts, 16 sheets:
1. 3 voices and piano, 3pp., n.d. [1949?]
3. Clarinets III, IV / Vibraharp or Harp., n.d.
9. 1st Fiddle. n.d.
12. 1 or 2 Bass-Fiddles. n.d.

In The Easy Grainger, see SU MG7/6:3

SLI MG 7/19

LORD MAXWELL’S GOOD NIGHT

19-1:1 to 9 Set of parts for the setting "for single voice (or unison chorus) with 8 (or 9) single strings or string orchestra", 9 sheets, dated October 18-20, 1947:
1. 1st Fiddle
2. 2nd Fiddle
3. 3rd Fiddle
GROUP: Dieline transparencies: Original compositions and folksong settings

4. 4th Fiddle
5. 1st Middle-Fiddle
6. 2nd Middle-Fiddle
7. 1st Bass-Fiddle
8. 2nd Bass-Fiddle
9. Double-Bass

19-2:1 to 3
Additional parts for wind, dated October 19, 1947. 3 sheets:
1. Flutes, Oboes, Piccolo / Horns
2. Clarinets & Bass Clarinet / Bassoons
3. Bassoons p. 2 / Trombones

SL1 MG7/20
THE LOST LADY FOUND
20:1 to 16
Set of instrumental parts, 17 sheets, in P.G.'s hand (dated 1938) and another (n.d.) as described for MG9/11.

SL1 MG7/21
THE LOVE SONG OF HARDYAL
21:1 to 6
Set of parts of a version "for soprano (or women's unison chorus) & room-music".
5 1/2-sheets, dated January 1, 1958, comprising:
1. Women's unison chorus (Ella Grainger's hand, Dec. 26, 1957)
2. Violin I / Violin II / Violin III
3. Viola (1/2 sheet)
4. Cello I / Double Bass / Cello II
5. Piano / Harmonium
6. Oboe & Bassoon / Harp


SL1 MG7/22
MARCHING SONG OF DEMOCRACY
22:1
Trumpet in Bb part of a version for small mixed chorus and chamber orchestra.
2 pages, dated at Interlochen, July 21, 1944.

SL1 MG7/23
THE MERRY KING
23:1 to 14
Set of parts for the setting "for about 10 instruments, harmonium & piano." 13 sheets, dated in February 1939.

NB There is confusion in the Museum Catalogue I, here. These transparencies relate to the prints held in the museum and listed under MG9/14:2-20. The transparencies listed under MG7/16-2 are later, being dated 1947-48.
1. Flute & Piccolo I Bb Trumpet or Bb Soprano Saxophone
2. Bb Clarinet I
3. Bb Clarinet II
4. Bb Clarinet III
5. Bass Clarinet / Eb Baritone Saxophone
6. Bassoon I / Bassoon II
7. Double Bassoon or String Bass / Horn in Eb, or Eb Alto Saxophone
8. Harmonium
9. Violin I
10. Violin II
11. Viola
12. Cello I / Double-Bass
13. Cello II
14. Piano, dated March 29, 1943. (2 sheets)

**SU MG7/24**

**MOCK MORRIS**

24-1

Transparencies of the score of the Stokowski arrangement, see MGl 1/5-1.

24-2:1 to 13

Set of parts for the version "re-scored for large room-music, 1952".

Published parts, modified, for:

1. Flute
2. Oboe
3. Clarinet
4. Bassoon
5. Cornet in A
6. 1st Fiddle
7. 2nd Fiddle
8. 3rd Fiddle
9. Viola
10. Cello I & II
11. Double-Bass

Transparencies of parts for:

12. Euphonium / Xylophone & Wooden Marimba
13. Harmonium (2pp.) / Piano / Horn in F
dated June 11, 12, 13, 1952.

(See also SL1 MG9/41-4:1 to 3)

24-3:1

Transparency of a Violin III part of a version for strings dated May 5, 1951.

**SU MG7/25**

**MOLLY ON THE SHORE**

25-1

Transparencies of the score of the Stokowski arrangement, see MGl1/6-1.

25-2:1 to 26

Set of parts for the 1949 Stokowski scoring (copied by Mr. Pagano). 61 pages:

1. Piccolo (2 pages)
2. Flute 1, II (4 pages)
3. Oboe (3 pages)
4. English Horn (3 pages)
5. Clarinet I, II in A (4 pages)
6. Bassoon 1, II (4 pages)
7. Double Bassoon (2 pages)
8. Horn I in F (2 pages)
9. Horn II in F (2 pages)
10. Horn III in F (2 pages)
11. Horn IV in F (2 pages)
12. Trumpet I in Bb (2 pages)
13. Trumpet 11 in Bb (2 pages)
14. Trombone I
15. Trombone 11
16. Trombone III
17. Tuba
18. Timpani
19. Vibraharp
20. Glockenspiel
GROUP 7: Dieline transparencies: Original compositions and folksong settings

22. Violin I (4 pages)
23. Violin II (4 pages)
24. Viola (4 pages)
25. Cello (4 pages)
26. Bass (3 pages)

See also Alan Woolgar’s enclosed memorandum, September 15, 1982, on the discrepancies between the score and parts.

Score of the version for 2 pianos, 4 hands.
5 pages, dated August 21, 1947. (cf. MG9/15)

NEAR WOODSTOCK TOWN

26:1 to 4
Set of parts for mixed chorus:
1. Soprano
2. Alto
3. Tenor
4. Baritone/Bass
4 sheets, dated April 21, 1942.

In The Easy Grainger, see SL1 MG7/6:4

"THE NIGHTINGALE" & "THE TWO SISTERS"
for solo piano.
1 sheet, dated March 25, 1949.

THE OLD WOMAN AT THE CHRISTENING

28-1
Part for unison chorus of tenor & baritone voices.
2 pages, in Ella Grainger's hand, dated December 15 & 17, 1957.

28-2
Carbon copy of English translation & title heading.

THE ONLY SON

29-1
Sketch score. (cf. MG9/9-3-2)
Note - Catalogue I is incorrect. There are 4 pages, and the date is February 15-16, 1947.

29-2
Vocal part for Women's voices, written out 3 times.

29-3
Harmonium or piano part.
The vocal line is written at the top of a 3-stave system; the remaining 2 staves of each are blank.

29-4
Voice part. 2 pages, with the vocal line written at the top of a 2-stave system, the bottom line left blank.
Dated at the end "At Hamilton's, Monmouth, Ill., March 16, 1947".

THE POWER OF LOVE

30-1
Score of the 1941 version for elastic scoring.
4 pages (not 9 as stated in Catalogue I)
(See MG9/16)

30-2:1 to 10
Instrumental parts of the 1941 scoring:
1. Flutes I, II & Piccolo / Horns III & IV
2. Clarinets I, II (lie sheet)
3. Bassoons I, II / Double Bassoon
4. Bass Clarinet /Horns I & II
5. Soprano Saxophone or Trumpet I / Trombone III & Tuba
6. Kettle-Drums, Side-Drum, Cymbal / Trombones I, II (1/2 sheet)
7. Pipe or Electric Organ (2 pages)
8. Double leaf containing 5 string parts.
These parts are dated August 30, September 1-6, 1941.
10. Photostat negative of the part for Wooden Marimba, dated October 6, 1941.

SW MG7/31

THE POWER OF ROME AND THE CHRISTIAN HEART

31-1
"Dreamery", score, pp. 3-8.
Dated March 8, 1942 & January 10-11, 1943.
Orchestral version, see MG9/17-3.

31-2
Orchestral version, see MG9/17-3.

31-3
2 versions for strings.
2 pages with 1 version per page. See MG9/17-4.

31-4
Tail piece. Ab major version.
1 page. See MG9/17-5.

31-5:1-5
Set of parts. "1942 trials for Wind Band".
5 sheets, dated March 13-14, 1942:
1. Bb Clarinet I / Bb Clarinet II, Section B.
2. Bb Clarinet II / Bb Clarinet III, Section A.
3. Bb Bass Clarinet I Eb Alto Clarinet
4. Bb Comet I/II/III
5. Tubas / Comet III cont.
See MG3/72-5:1 to 9.

SL1 MG7/32

RANDOM ROUND

32-1
"Sketch", 8 sheets dated February 1943. (cf. MG9/18-3)

32-2
"Set version"

32-2-1
Conductor's score, 1943. (cf. MG9/18-4)

32-2-2:1 to 10
Instrumental parts, 7 sheets:
1. Xylophone
2. Steel Guitar
3. Ukelele
4. Viola
5. Soprano Voice
6. Tenor Voice
7. Contralto Voice
Viola and Voice parts are dated December 24-25 & 27, 1957.
The others are dated January 28-29, 1946.


9. Manuscript Bb Soprano Sax or Bb Tenor Sarrusophone part dated October 20, 1937.


SL1 MG7/33

THE RIVAL BROTHERS
"Sketches for voices & room music" setting. (cf. MG9/20)

Sheet of text.

In *The Easy Grainger*, see SL1 MG7/6:5

**THE RUNNING OF SHINDAND**
Arranged for 4 or 5 cellos (with *Tiger, Tiger*).
1 sheet, dated December 23, 1946. (cf. MG9/10-2)

**SAILOR’S SONG**
Original version. 2 pages, dated November 1954. (cf. MG9/21)

"Simplified version" for bells or other tuneful percussion.
2 pages, dated November 18, 1954.
(P.G. says "worked up November 10 - 16, 1954")

**SEA-SONG (Sketch 1907)**
2 sheets, comprising:

Score, as for MG9/22.

Set of parts for 4 strings and reed organ, dated 24 October 1946.

**THE SEA WIFE**
Vocal parts, S.A.T.B.
4 sheets, dated April 23 & 24, 1947.

Piano duet accompaniment, 3 sheets, dated September 22, 1947.

**THE SUSSEX MUMMER’S CHRISTMAS CAROL**
Single sheet of sketches for various settings, as described for MG9/24.

**THANKSGIVING SONG**
Full score of the last movement. (cf. MG9/25)

Set of instrumental parts:
1. Flute & Piccolo
2. Clarinet I
3. Clarinet II
4. Bass Clarinet
5. Bassoon
6. Eb Alto Saxophone
7. Horn in F
8. Bb Comet or trumpet
9. Bass Tuba (1 page)
10. Glockenspiel (1/2 page)
11. Wooden Marimba / Metal Marimba / Staff Bells
12. Percussion (1 page)
13. Piano (8 pages)
14. Harmonium (5 pages)
15. 1st Fiddle
16. 2nd Fiddle
17. 3rd Fiddle
18. 1st Middle-Fiddle
19. 2nd Middle-Fiddle
20. 1st Bass Fiddle
21. 2nd Bass Fiddle
22. Double-Bass
52 sheets, dated March 29-31, April 6-15, 1945. All parts have 2 pages, except where otherwise marked.

39-3
Score for five voices (3 pages).

39-4
Part sheet of "sketches for end of "Thanksgiving song"", dated as written out October 21, 1944. Some sketches are dated July 18, 1935 and earlier.

39-5
Three pages of "Sketch for Tail piece of "Thanksgiving Song"", dated February 1945. Detailed datings are given for the origin of the ideas. Program note, p. 3.

SL 1 MG7/40
THREE SCOTCH FOLKSONGS
1. O Gin I were where Gowrie rins
2. Will ye gang to the Hielands, Lizzie Lindsay?
3. Mo Ninghean Dhu.
Written down from memory, October 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.

TIGER, TIGER
String parts of the setting for four or five cellos (with The Running of Shindad). See SL 1 MG7/34.

SL1 MG7/41
TO A NORDIC PRINCESS
Part for Bb Bass Clarinet. 2 pages, dated November 24-25, 1952.

SL1 MG7/42
TRAIN MUSIC
"Simplified version of the beginning of the sketch for "Train Music"".
The unfinished sketch is written on two staves, but there is no indication of which instrument is to play it.

TWO DANISH FOLKSONGS
(Rimmer and Goldcastle; Proud Vesselil)
In The Easy Grainger, see SL1 MG7/6:6

SL1 MG7/43
WALKING TUNE
43-1
Full score of the version for wind choir of the symphony orchestra. (cf. MG9/27-1)

43-2:1 to 9
Instrumental parts, as described for MG9/27-2.
16 sheets, some in P.G.’s hand, some in Henry Cowell’s hand.
The parts were copied in 3 stages: by P.G. on October 16, 1940; by H.C. and P.G. on December 16-17, 1940.

SL1 MG7/44
THE WARRIORS I LONELY DESERT MAN
44-1,2
2 sheets containing additions to the wind parts of these two works, clearly meant to be cut up when printed. Undated.

THE WIDOW’S PARTY
In The Easy Grainger, see SL1 MG7/6:8.

SL1 MG7/45
THE WRAITH OF ODIN
45-1:1 to 4
Vocal parts for the 1st chorus:
1. Sopranos (1 1/2 pages)
2. Altos
3. Tenors
4. Basses (1 1/2 pages - p.2 is with Sopranos)

45-2:1

45-2:2
2 single sheets of an ink sketch, dated May 11, 1947.

YE BANKS AND BRAES O'BONNIE DOON
In The Easy Grainger, see SL1 MG7/6:9

SL1 MG7/46

YOUTHFUL SUITE
Five movements for orchestra.
An envelope of instrumental parts of each of the five movements:

46-1
March:
Piccolo part, dated December 26, 1942.

46-2: 1 to 9
Rustic Dance:
1. Horns in F I & II, (Ella Grainger's hand), January 1946
2. Bb Trumpet, March 1943
3. Trombone I, p. 2, October 1946
4. Trombone II, p. 2, August 1945
5. Violin I, (Ella Grainger's hand), December 1946
6. Violin II, (Ella Grainger's hand), January 1946
7. Viola, (Ella Grainger's hand), January 1946
8. Cellos, (Ella Grainger's hand), January 1946
9. Double Bass, August 1940

46-3: 1 to 9
Norse Dirge:
1. Flutes I, II
2. Oboes I, II
3. Clarinet II
4. Bassoons I, II
5. Cornet I
6. Cornet II
7. Cornet III
8. Trombone I
9. Cellos / Double Basses
These parts are dated July - August 1945.

46-4: 1 to 7
Eastern Intermezzo:
1. Flutes 1,11 / Bassoons I, II, August 1945
2. Oboes I, II, (Ella Grainger's hand), 31 July 1945
3. Horns I, II / Clarinets I, II in A
4. 1st Fiddles (Ella Grainger's hand), July 1945
5. 2nd Fiddles (Ella Grainger's hand), July 1945
6. Middle Fiddles, (Ella Grainger's hand), July 1945
7. Bass Fiddles / Double Basses, (Ella Grainger's hand), July 1945; August 1945

46-5:1
English Waltz:
1. Tuba part, January 30, 1943.

46-6
An envelope of fragments for instrumental parts.
GROUP EIGHT

GROUP 1: Dieline transparencies: Arrangements, transcriptions paraphrases and editions of other composers' music
GROUP&
Dieline transparencies: Arrangements, transcriptions, paraphrases & editions of other composers’ music

Group 8

SL.1 MG8 /1. ADDINS F.T.J. - Richard: FESTIVAL
2. ANON.: ALLELUIA PSALLAT
3. ANON.: THE ANNUNCIATION CAROL
4. ANON.: BEATA VISCERA
5. ANON.: FULGET CCELESTIS CURIA
6. ANON.: HAC IN ANNUL JANUA
7. ANON.: PUELLARE GREMIUM
8. ANON.: WORCESTER "SANCTUS"
9. BACH, J.S.: AIR (FROM OVERTURE NO.3)
10. BACH, J.S.: 5 PART FUGUE NR. IV
11. BACH, J.S.: FUGUE IN E MAJOR (BK 2 NR. 9)
12. BACH, J.S.: MARCH
13. BACH, J.S.: "0 MENSCH, BEWEIN' DEIN' SUNDE GROSS"
14. BACH, J.S.: PRELUDE & FUGUE NR. V (BK 2)
15. BACH, J.S.: "SEE WHAT HIS LOVE CAN DO"
16. BYRD, W.: THE CARMAN’ S WHISTLE
17. CABEZON, Antonio de: PRELUDE IN THE DORIAN MODE
18. DES PREZ, Josquin: LA BERNADINA
19. DES PREZ, Josquin: ROYAL FANFARE
20. DOWLAND, John: "NOW, 0 NOW I NEEDS MUST PART" (KNOWN AS BELL PIECE)
21. DUNSTABLE, John: VENT SANCTE SPIRITUS
22. ELGAR, Edward: "NIMROD" (FROM THE ENIGMA VARIATIONS)
23. FAURE, Gabriel: TUSCAN SERENADE
24. FERRABOSCO, Alfonso: THE FOUR-NOTE PA VAN
25. FINCK, Heinrich: O SCHONES WEIB
26. GAMELAN ANKLUNG
27. GARDINER, H.Balfour: FLOWING MELODY
28. GARDINER, H.Balfour: THE JOYFUL HOMECOMING
29. [GARDINER, H.Balfour]: GARDINERIANA RHAPSODY
30. GERSHWIN, George: EMBRACEABLE YOU
31. GRIEG, Edvard: SYMPHONY
32. JAPART, Jean: NENCIOZZA MIA
33. JENKINS, John: FANTASY NO 1
34. LAWES, William: FANTASY & AIR NO 1
35. LE JEUNE, Claude: PRETTY SWALLOW
36. LISZT, Franz: HUNGARIAN FANTASY
37. MACHAUT, Guillaume de: RONDEAU NO. 14
38. MACHAUT, Guillaume de: BALLADE NO 17
39. OLSEN, Sparre: WHEN YULE-TIDE COMES
40. RAVEL, Maurice: LA VALLEE DES CLOCHEES
41. SANDBY, Herman: INTERMEZZO
42. SANDBY, Herman: LOVE-SONG
43. SCARLATTI, Domenico: THE QUIET BROOK
44. SCOTT, Cyril: "FAIR HELEN OF KIRKONNEL"
45. WILLAERT, Adriaan: 0 SALUTARIS HOSTIA

A note on provenance:
Unless indicated to the contrary, all material in SL1 MG8 was transferred from 7 Cromwell Place, White Plains in July 1980. Unless otherwise noted, all music in this group is written on transparencies.
GROUP & Dieline transparencies: Arrangements, transcriptions, paraphrases & editions of other composers’ music

SL 1 MG8/1

ADDINSELL, Richard: FESTIVAL
Score of the arrangement for 2 pianos, 4 hands.
6 pages, dated September 30 - October 5, 1954.

SL1 MG8/2

ANON.: ALELUJA PSALLAT
2:1 to 4
Set of parts for strings:
1. On one sheet: Violin I, TV/Violin IF Violin III, VI.
   December 28, 1939.
2. On one sheet: Double-bass/Viola I, IV/Viola II, V.
   December 27, 1939.
   (Celluloid transparency)
   (Celluloid transparency)

SL1 MG8/3

ANON.: ANGELUS AD VIRGINEM
3-1:1 to 8
12 sheets containing various instrumental parts of the arrangement for band. Some are not in Grainger’s hand (cf. MG10/2:1 to 3, Durieux Parts):
1. Part A: C instruments
2. Part A: Bass Clef or Eb instruments
3. Part A: Bb instruments
4. Part B: Bass Clef or Eb instruments
5. Part B: Bb instruments
6. Part B: C instruments
7. Part C: Bb instruments
8. Part C: Bass Clef or Eb instruments

3-2:1
On one sheet, parts for Clarinet II and Clarinet III from the arrangement for band. Dated July 9, 1941.

3-3:1 to 3
From the arrangement for orchestra:

SL1 MG8/4

ANON.: BEATA VISCERA
4-1:1 to 3
Set of parts for "Bb minor version, for woodwind choir and horn", dated April 20, 1946. 3 sheets:
1. Clarinet I/ Clarinet II/ Bass Clarinet
2. Oboe I (English Horn/ Horn in F
3. Flutes I, II/ Oboe III Bassoons 1, II

4-2:1, 2
Two copies of one sheet of parts for the F minor version:
   Bb Trumpet or Soprano Sax (Tonstrand A)/Eb Horn or Alto Sax (Tonstrand B)/Trombone or Bassoon or Cello
   (Tonstrand C)
The copy dated September 15, 1943 is smudged. The fair-copy is dated E.G June 15, 1953.

SL1 MG8/5

ANON.: FULGET C(ELESTIS CURIA
5:1,2
Set of voice parts: 11/2 sheets;

SL1 MG8/6

ANON.: HAC IN ANNI JANUA

155
6-1 Score for Soprano or Tenor, Mezzo-Soprano or Baritone, Alto or Bass, with an English translation of the text. One sheet, dated September 26, 1939.

SL 1 MG8/7 ANON. : PUELLARE GREMIUM

7-1 "Full score for all instruments.")
Two pages, dated September 16, 1943.

7-2:1 Single sheet with parts for Violins I, II and III, dated July 3, 1940.

SL 1 MG8/8 ANON. : WORCESTER "SANCTUS"

8-1 'Eb major version" for 3-part mixed voices, (or 3-part men's voices, with Male Alto). 1 sheet dated September 26, 1939.
8-2 "C major version" for 3-part women's voices, or 3-part men's voices, or 6-part mixed voices. 1 sheet dated September 26, 1939.

SL 1 MG8/9 BACH, J.S.: "AIR (FROM OVERTURE NO. 3)"
A 2-stave reduction of the accompaniment "for harp or piano", 18 bars long. 
Cue numbers (1), (4), and (5) are given.
The whole is dated "Int[erlochen?] Jan 29 '37".
1 sheet.
Sibley Library, October 1980.

SL1 MG8/10 BACH, J.S.: : 5-PART FUGUE NR IV (originally in C# minor)
from Book I of "The Well-Tempered Clavier", arranged for 6 saxophones.
Conductor's score, 4 pages, "score copied out from parts, Dec. 4-6, 1943, White Plains, N.Y."

SL1 MG8/11 BACH, J.S.: : FUGUE IN E MAJOR (Book 2, No. 9)
arranged for 4 pianists at 2 pianos.
11:1,2 Two parts, each 4 pages, dated February 17-19, 1950.
Sibley Library, October 1980.

SL1 MG8/12 BACH, J.S. : MARCH
(From the "Clavierbuchlein" for Anna Magdalena Bach)
(as interpreted by Arnold Dolmetsch).
Arranged by P.A.G. for Brass Choir, or for Saxophone Choir, or for Clarinet Choir, or for Woodwind choir & Percussion, or for Wind Band.
"Grainger's Chosen Gems for Winds."

12-1 Full compressed score (for all versions).
2 pages, dated July 13-14, 1946.
12-2:1 to 4 Parts, 4 sheets:
1. On one sheet: Bass Saxophone; Horns I & II; Horns III & N; Bass Clarinet; Bb Clarinet IV; Bass Tuba.
   August 19, 1946.
2. On one sheet: Trombone I; English Horn; Eb Alto Saxophones I & II; Bb Tenor Saxophones I & II; July 26, 1946. (Eb Saxophone at will.)
3. On one sheet Piccolo, Flute I; Oboes I & II; Trombone III, Euphonium (bass), Bassoon II, Double Bassoon, String
GROUP 8:
Dieline transparencies: Arrangements, transcriptions, paraphrases & editions of other composers' music

Bass, Baritone Saxophone; Trombone II, Bassoon I.
July 25, 1946.
4. On one sheet: Bb Clarinet III, Bb Comet (Trumpet) III;
Bb Clarinet I, Bb Comet (Trumpet) I, Soprano Saxophone (Bb);
Bb Clarinet II, Bb Cornet (Trumpet) II; n.d.

SL1 MG8/13

BACH, J.S.: "0 MENSCH BEWEIN' DEIN' SUNDE GROSS" (0 man, now weep for thy great sin)
Chorale - Prelude.
13:1 to 6
Set of parts, 6 sheets:
1. On one sheet: C Soprano Saxophone II, Flute I, Piccolo,
Oboe I; Bb Bass Clarinet, Bb Bass Saxophone.
2. On one sheet: Flute II (Piccolo II?), C Melody Saxophone,
C Soprano Saxophone I, Oboe II, Hecklephone I, Flute In,
(Piccolo III?). C Soprano Saxophone III, C Melody Saxophone II, Oboe III, Hecklephone II.
3. On one sheet: Bb Clarinet I, Bb Soprano Saxophone, Bb
Cornet I; Bassoons, Tubas, String Bass, Euphonium, Eb
Baritone Saxophone, Double Bassoon.
4. On one sheet: Bb Clarinet III, Bb Tenor Saxophone,
Baritone, Bb Tenor Sarrusophone; Bb Clarinet II, Bb Cornet II (Fltigelhorn).
5. On one sheet: Eb Alto Saxophone I, Eb Horn I (Eb Clarinet I?)
Eb Alto Saxophone II, Eb Horn II, (Eb Clarinet?).
6. On one sheet: Bassoons 1,11, Trombones I, II, Euphoniums I.
Dated June 7-8, 1937 (parts 1-5); July 10, 1942 at Interlochen
(sheet 6).

SL1 MG8/14

BACH, J.S. : PRELUDE AND FUGUE, NR V
(originally in D major)
from Book II of "The Well-Tempered Clavier",
aranged for 4 Saxophones (soprano, alto, tenor, baritone)
or other wind groups by P.A.G.
Score, 4 pages, dated November 25-27, 1943.

SL1 MG8/15

BACH, J.S. : "SEE WHAT HIS LOVE CAN DO"
(Seht, was die Liebe thut)
from Church Cantata 85.
Parts for 2 versions:
15-1:1 to 4
Eb version:
1. Flutes, Oboes
2. Bb Clarinets
3. 2nd & 3rd Bb Clarinets
4. Harp
4 1/2 sheets, dated at Interlochen July 24 & 29, 1937.

Db version:
1. Horns in Eb, Eb Alto Saxophone
2. Bassoons, Double-Bassoon, Euphonium, Baritone Saxophone, String Bass, Tubas
3. Bb Tenor Saxophone, Baritone
4. Harp
4 1/2 sheets, dated, at Interlochen, July 24, 1937.

SL1 MG8/16

BYRD, William : THE CARMAN'S WHISTLE
"Air & Variations for the Virginals (the 4 foot & 16 foot stops of
the virginal transcribed in octaves by P.A. Grainger, 1942-1947)."

2 scores:
16-1
Two pages, 16-stave paper, "Written out, March 12, 1947."
16-2
Four pages, 12-stave paper, "(Dec. 31, 1951)".

SL1 MG8/17

CABEZON, ANTONIO de : PRELUDE IN THE
DORIAN MODE

17-1:1 to 9
Set of parts for the scoring "for string quartet or string orchestra". 9 sheets, with parts for:
1. Violin I
2. Violin II
3. Violin III
4. Violin IV
5. Violin V
6. Viola I
7. Viola II
8. Cello I and Double Bass
9. Cello II
Dated December 3, 4, 5, 9, 11 & 12, 1957.
The violin III part is in Ella Grainger's hand.

17-2:1,2
Two parts (from an earlier set?):
1. Violin 4 (Tone-strand D)
2. Viola 3 (Tone-strand C).
Possibly not in Grainger's hand, though the title-details are.
Undated.

17-3:1 to 32
Set of parts of a setting for band. 32 sheets:
1. Flutes I, IUTubas
2. Oboe I/II
3. Eb Clarinet
4. 5. Bb Clarinet I x 2 copies
6. 7. Bb Clarinet II x 2 copies
8. 9. Bb Clarinet III x 2 copies
10, 11. Bb Clarinet IV x 2 copies, 1 copy x 2 pages
12. Alto Clarinet
13. Bass Clarinet
14. Bassoon I
15. Bassoon II & Euphonium
16. Soprano Saxophone
17. Alto Saxophone I
18. Alto Saxophone II
19. Tenor Saxophone
20. Baritone Saxophone
21. Cornet I
22, 23. Comet II x 2 copies
24, 25. Comet III x 2 copies
26. Horns I & III
27. Horns 1 1& IV
28. 4 Horns on one sheet
29. Baritone
30. Trombones I, —
31. Tubas
32. Sheet of notes re. copying of parts.
GROUP & Dieline transparencies: Arrangements, transcriptions, paraphrases & editions of other composers’ music

Some parts, including duplicate parts, are not in Grainger’s hand. These are undated. The parts in Grainger’s hand are variously dated: December 29-30, 1940; June 22, 25, 28, 29 & 30, 1941; April 22, 1952; June 11-12, 1953. The Baritone Saxophone part is in Ella Grainger’s hand, June 10, 1953.

SL1 MG8/18
18-1:1,2
DES PREZ, Josquin : LA BERNADINA
String parts for the High Key version, on 2 sheets:
1. Violin I/Violin 2
2. Violin 3, Cello 4

SL1 MG8/19
19:1 to 7
DES PREZ, Josquin : ROYAL FANFARE
Set of parts. 5 sheets transparencies; one sheet, blue negative photo-print; one 1/2 sheet ms paper:
1. Bb Trumpet I (Part A)
2. Bb Trumpet II (Part C)
3. Bb Trumpet III (Part B); Horns in Eb (Part B)
4. Trombone I (Part D)
5. Trombone II (Part B); 1st Horn in Eb (Part C)
6. Blue negative print of the Trombone I part, marked for use by Euphonium.
7. Ms part for Baritone.
The music is written out three times for each instrument: Low (original) Key; the same, High Key; the same, medium Key.
The parts are dated Int[erlochen?], 7 August, 1937.

SL1 MG8/20
20-1:1 to 12
DOWLAND, John: NOW, 0 NOW, I NEEDS MUST PART ("Bell Piece")
Set of parts for tuneful percussion and band, 14 sheets:
2. Clarinet I, II. March 26, 1953.
5. Piano. 2 pages March 10, 1953.
6. Harp. 2 pages March 23, 1953. (and p. 2 of organ)

20-2:1 to 4
Tailpiece to BELL PIECE
Set of parts, 4 sheets, dated May 25-26, 1951:
1. Bassoons I, II; Baritone
2. Cornet I, II, III
3. Solo Cornet & 1st Bb Clarinets; 2nd & 3rd Bb Clarinets
4. Flutes, Tubas

SL1 MG8/21
21-1-1:1 to 10
DUNSTABLE, John : VENT SANCTE SPIRITUS
Set of parts, 11 sheets, for "High Key, E or Eb major" version, (for strings?), dated May 1-2, 1939:
1. Violins 1 & 5; Cello 1, p. 2 (2 single sheets)
2. Violins 2 & 6 / Viola 2
3. Violins 3, & 7 / Viola 3
4. Violins 4 & 8 / Viola 4
5. Violas 1 & 5
6. Cello 1, p. 1
7. Cello 2
8. Cello 3
9. Cello 4 / Violins 2 & 6, p. 2
10. Double-Bass / Cello 1, p. 3.

21-1-2 "Sketch of score, "strings", "High Key, D major". 3 pages. (Score occupies 2 sides of 12-stave ms paper.)

21-1-3 Dieline print of part for Violins 2 & 6 / Viola 2, with a manuscript addition, bars 31-60.

21-2:1 to 4 Folder of notes, including programme note, undated letter from Dom Anselm Hughes and undated comment on the text sources by Dom Anselm. One double leaf; 3 single leaves.

21-3-1 Sketch score for the version for strings, C major version. 3 pages, 12-stave ms paper, (double leaf in cover), dated April 14, 1946.

21-3-2:1 to 8 Set of parts of the C major version for strings, 11 sheets, dated December 27-28, 1939:
1. Violins 1 & 5
2. Violins 2 & 6
3. Violin 3
4. Violin 4 / Viola 1
5. Viola 2
6. Viola 3
7. Cello 1
8. Cello 2 / Viola 4

21-3-3:1, 2 Two celluloid sheets comprising a copy of the part for Viola 2, and a part for ad. lib. Double Bass. Undated.

21-3-4:1 to 5 Seven sheets of parts of the C major version for strings, dated April 15-17, 1946, comprising:
1. Violin I* (2 pages)
2. Violin II* (2 pages)
3. Violin V*
4. Violin VI*

21-3-5:1, 2 Two sheets of parts of the "C major version":
1. Flutes, Oboes, Clarinets
2. Horns, Trumpets

21-4-1 Score, for voices (ad lib instruments doubling) with practice organ part, 9 pages, dated 8 or 9 June to 15 June 1956, S.S. "Orsova".

21-5:1 Part for soprano and alto voices. ½ sheet, n.d.

SL1 MG8/22 

ELGAR, Edward : "NIMROD", from The Enigma Variations.
GROUP &

Dieline transparencies: Arrangements, transcriptions, paraphrases & editions of other composers' music

written out for piano solo, 2 pages, dated January 27, 1953.

**SL1 MG8/23**

**FAURE, Gabriel : TUSCAN SERANADE**

"Song for voice & piano arranged for Wind Band."

23:1 to 7

8 sheets of parts, dated Interlochen, July 4, 6, 8, 1937:

1. Flutes, Piccolos / Oboes
2. Bb Clarinets
3. Bassoons
4. Bb Comet I / Bb Cornet 11
5. Bb Comet III / Tubas
6. Harps, Pianos, Marimbas (2 pages)
7. String Bass

**SL1 MG8/24**

**FERRABOSCO, Alfonso : THE FOUR-NOTE PAVAN**

7 sheets, comprising sets of parts from three dates (three versions?):

24-1:1 to 3

3 sheets, dated April 11, 1940:

1. Alto Saxophone I / Alto Saxophone II / Alto Saxophone III
2. Bassoons I, II or Euphoniums I, II or Trombones II, II / Baritone Saxophone/ Soprano Saxophone or Trumpet (or Comet) I or Bb Clarinet I
3. Trumpet (or Comet) II or Bb Clarinet II / Tenor Saxophone I or Baritone I, Tenor Saxophone II or Baritone II

24-2

2 sheets joined, dated April 22, 1941:

Violin I (Part A) / Violin II (Part B) / Cello I (subs. for Viola II, (Part D) / Cello II (Part E) / Viola II (Part C) / Violin III (subs. for Viola I, Part C) / Viola II (Part D)

24-3:1, 2

2 sheets; "for Winds" dated November 21 and 23, 1944:

1. Flute 11, Oboe II / Oboe III
2. Clarinet III, Trumpet (Cornet) III / Trombone I

**SL1 MG8/25**

**FINK, Heinrich : 0 SCHONES WEIB**

for tenor voice and three instruments.

2 sheets of parts, dated August 27 and 28, 1940:

1. Viola & Cello
2. Voice & Violin

**SL1 MG8/26**

**GAMELAN ANKLUNG**

Transparencies of the score, as described for MG 10/1.

**SL1 MG8/27**

**GARDINER, H.B.G. : "FLOWING MELODY"**

P.G.'s sketch for completing it.


**SL1 MG8/28**

**GARDINER, H.B.G.: "THE JOYFUL HOMECOMING"**

28-1

One sheet comprising 5 string parts for a sound trial in Montreal, November, 1946; the parts are dated November 22, 1946.

**SL1 MG8/29**

**GARDINERIANA RHAPSODY**

for piano and small orchestra.

(Being piano pieces and other tone-stuffs by H. Balfour Gardiner freely treated by P.A. Grainger).


**SL1 MG8/30**

**GERSHWIN, George : "EMBRACEABLE YOU"**

30-1

Paraphrase for Piano Solo by Maurice C. Whitney,
"copied out by P.A.G., Sept 12, 1951". 
One sheet.


SU MG8/31 **GRIEG, Edvard : SYMPHONY IN E MINOR** "being an orchestration of Grieg's Piano Sonata Op 7". Orchestration is as for normal symphony orchestra. However, only one page of the full score (9 bars) would seem to have been completed. Datings given are for December 7-8, and December 22, 1944. Sibley Library, October 1980.

SU MG8/32 **JAPART, Jean : "NENCIOZZA MIA"** Canzone for 4 Viols, arranged for 2 Violas and 2 Cellos by P.A.G. 32-1:1 to 4 Set of parts for the version called "High Key, G major", probably not in Grainger's hand. 4 sheets, all dated Claremont, July 3, 1934: 1. Violins 1, 2 2. Violins 3, 4 3. Violas 1, 2 4. Cellos 1, 2 32-2:1 Single sheet, of the part for Cellos 1, 2 of the low key, F major version, in the same hand and with the same date as other parts.


SL1 MG8/34 **LAWES, William : FANTASY & AIR (FOR SIX STRINGS) No.1** 34-1 Score "written out from the original manuscript by
Arnold Dolmetsch, expression marks added by P.A. Grainger. Photostat negatives of the score "Scored for Percy Grainger, August 9, 1931 by Arnold Dolmetsch". with expression marks added in ink on this copy by P.G. 10 pages.

34-2:1 to 12 Set of instrumental parts, 13 sheets:
2. Bb Clarinet II, Bb Soprano Saxophone II, June 5-6, 1937.
5. Bb Bass Clarinet I (Bb Clarinet V?), Baritone June 7, 1937.
6. Bb Bass Clarinet II (Bb Clarinet VI?), June 7, 1937.
7. Eb Alto Saxophone I (Eb Clarinet I?), Eb Horn I June 6, 1937.
8. Eb Alto Saxophone II, Eb Alto Clarinet I, Eb Horn II (Eb Clarinet II?) June 7, 1937.
11. Clarinet IV, of the version "for winds". The date, December 20, 1944, has been crossed out.
12. Tenor Saxophone, of the version "for winds". 2 pages in Ella Grainger's hand, December 16, 1944.

SL1 MG8/35

LE JEUNE, Claude : PRETTY SWALLOW
35:1 to 7 Instrumental parts, 7 sheets, of a version for wind groups by P.A.G. ie: Clarinet choir; Saxophone choir; Clarinet and Saxophone choir; Brass choir; Brass and Saxophone choirs:
1. Bb Clarinet I, Soprano Saxophone I, Bb Comet I / Bb Clarinet II, Soprano Saxophone II, Bb Comet II
2. Bb Clarinet III/ Bb Clarinet IV
3. Bb Bass Clarinet/ Eb Alto Clarinet
4. Eb Alto Saxophone I/ Eb Tenor Saxophone I, Baritone I
5. Eb Alto Saxophone II/ Eb Alto Saxophone III, Eb Horn I
7. Bb Tenor Saxophone II, Baritone II
Parts are dated at Interlochen, June 29,30 to July, 1942.

SL1 MG8/36

LISZT, Franz : HUNGARIAN FANTASY
36:1 to 10 Set of parts (incomplete?) of a version for "piano and band".
1. Clarinet I (3 pages)
2. Clarinet II (3 pages)
3. Clarinet III (3 pages)
4. Clarinet IV (3 pages)
5. Bass Clarinet (3 pages)
6. Alto Saxophone I, II (3 pages)
7. Horn I (p.1 only)
8. Horn II (p. 1 only)
9. Trumpet 1 (1 p.)
10. Trumpet II (1 p.)
22 sheets, dated August 18, 20, 22, 25, 28, 29-31 and September 4 & 5, 1959.

163
SL1 MG8/37  

**MACHAULT, Guillaume de : BALLADE NO. 17**

Various parts:

37-1:1 Of a version for strings (?), a celluloid transparency taken off the manuscript parts for viola, violin. This is the "D minor version", dated December 28, 1939.

37-2:1 Of a version for various wind or brass groups; a single sheet of transparency with parts for Bb Comet or Soprano Saxophone or Tenor Saxophone or Baritone/ Eb Alto Saxophone or Eb Baritone Saxophone/ Trombone or Euphonium, dated June 20, 1942.

37-3:1 to 3 Of a version "for wind band", (F minor version?), 3 half-sheets of transparencies with parts for C instruments, Bb instruments and Bass or Eb instruments. Not in P.G.'s hand. No date.

SL1 MG8/38

**MACHAULT, Guillaume de : RONDEAU NO. 14**

38:1 to 4 Celluloid transparencies taken off the manuscript parts:

1. Violin I, II
2. Viola I, II
3. Cello 1, II
4. Dieline transparency of the part for violins II & IV

SL1 MG8/39  

**OLSEN, Sparre : WHEN YULE-TIDE COMES**

Set for 3 saxophones by P.A.G., August 1943. Score of High Key version (Eb major), "written out from parts, Dec 6-7, 1943". Single sheet.

SL1 MG8/40  

**RAVEL, Maurice : LA VALLEE DES CLOCHES**

Instrumental parts, 7 sheets, dated at Interlochen, July 27-31, 1944. (See MG 10/9)

SL1 MG8/41  

**SANDBY, Herman : INTERMEZZO**

Set of instrumental parts, 14 sheets, undated, mostly not in P.G.'s hand.

1. Flute, Piccolo
2. Flute I & II
3. Oboe I & II
4. English Horn
5. *1st Bb Clarinet
6. *2nd Bb Clarinet
7. *3rd Bb Clarinet
8. Bassoons
9. Eb Horns III & IV
10. Bb Cornets I
11. Bb Cornets II & III
12. Trombones I & II
13. Trombone III
14. Bass Tuba

Parts marked * are in P.G.'s hand and dated Interlochen, August 16, 1937.

SL1 MG8/42  

**SANDBY, Herman : LOVE SONG**

Set of parts for the version in a "High Key, C major", 3 sheets, dated April 30, 1939:

1. Violin I / Violin II / Double Bass
2. Violin III / Violin IV / Violin V & Viola I
3. Viola II / Cello II / Violin VI / Cello I
GROUP \\
Dieline transparencies: Arrangements, transcriptions, paraphrases & editions of other composers' music

SL1 MG8/43

SCARLATTI, Domenico : THE QUIET BROOK

43-1
Version for strings (High Key, G minor).

43-1-1
Sketch score, a single side of a single leaf of 12-stave ms paper.

43-1-2:1 to 7
Instrumental parts, 8 sheets, not in Grainger's hand, undated:
1. Violins I, V
2. Violins II, VI
3. Violin III
4. Violin IV
5. Viola II
6. Viola III
7. Cello I
8. Cello II

43-2:1 to 4
Instrumental parts of a setting "for strings", 4 sheets, not in Grainger's hand, undated:
1. Violin I
2. Violin II
3. Viola
4. Cello

43-3:1 to 3
Instrumental parts of an arrangement "for clarinet choir", 3 sheets in Grainger's hand, dated at Interlochen, July 4, 1942:
1. Bb Clarinet I/ Bb Clarinet II
2. Bb Clarinet III/ Bb Bass Clarinet
3. Eb Alto Clarinet/ Bassoon (ad lib)

SL1 MG8/44

SCOTT, Cyril : FAIR HELEN OF KIRKONNEL

"Ballad for baritone voice (or unison male chorus) & orchestra (1900),
"Sketch for shortened and revised version by the composer, 1958."
This is a fair copy (?) on 3 staves (the voice part is on one stave, the accompaniment condensed into the other two) in Grainger's hand. 6 pages, dated August 12, 13, 26-29, 1960.
The end of page 6 is not the end of the piece.

SL1 MG8/45

WILLAERT, Adriaan : 0 SALUTARIS HOSTIA

45-1-1
Manuscript part for Alto voice labelled Ella. No date.

45-1-2:1, 2
Instrumental parts for a version for Tenor voice, Alto voice, 2 trumpets, 2 Trombones:
1. Trumpet I (Clarinet I) / Trumpet II (Clarinet II), April 24, 1941.
2. Trombone I (Cello I, Bassoon I) / Trombone II (Cello II, Bassoon II), April 19, 1941.

45-1-3:1 to 3
Instrumental parts, 3 sheets:
1. Violin I (Oboe I) / Violin II on a single sheet dated April 19, 1941.
2. Horn I (to support Trumpet II) / Horn II (to support Trumpet I) on single sheet dated April 9, 1941.
3. Clarinet I / Clarinet II, being an arrangement of the voice parts, on a single sheet dated July 2, 1941.
GROUP NINE

GROUP 9: Dieline print-offs: Original compositions and folksong settings
Cross-Grainger experimental instruments for playing Grainger's "Free Music" (1951)


Grainger’s sketch for "Hills & Dales’ air-blown reeds tone-tool No 6 (Double-decker reed-boxes with 126 Estey reeds, 2-yard-long rising & falling, air-blowing plastic tube, 38-inch-high brown-paper graph, toy-balloon air-ducts). Model made Nov 19-23, 1951." Grainger’s free-music experiments allowed him to indulge his musical, artistic and linguistic flights of fantastical imagination.
GROUP 9: Dieline print-offs: Original compositions and folksong settings

Group 9

Three categories of material have been added to Group 5:
1. Items duplicating material already held
2. Items adding new material to a title already listed
3. Items introducing new titles (arranged alphabetically, but numbered consecutively from the end of the existing alphabetical list)

1.2. Items duplicating material already held or adding new material to a title already listed:
   SL I. MG9/ 2. BOLD WILLIAM TAYLOR
       6. EARLY ONE MORNING
       11. THE LOST LADY FOUND
       17. THE POWER OF ROME AND THE CHRISTIAN HEART
       20. THE RIVAL BROTHERS
       21. SAILOR’S SONG

3. Items introducing new titles (arranged alphabetically, but numbered consecutively from the end of the existing alphabetical list):
   SL1 MG9/ 31. BELL PIECE
       32. FAIR IS PLAY ON THE GREENSWARD (LET'S DANCE GAY IN GREEN MEADOW
       33. HILL SONG I
       34. IRREGULAR RHYTHMS
       35. RHYTHMIC STUDY
       36. SIR EGLAMORE
       37. TRAIN MUSIC
       38. UNDER EN BRO
       39. YE BANKS AND BRAES
       40. YOUTHFUL SUITE (COMPLETE)
       41. "COLUMBIA RECORDS 1952 LARGE ROOM-MUSIC ARRANGEMENTS"
           1. COUNTRY GARDENS
           2 HANDEL IN THE STRAND
           3. IRISH TUNE FROM COUNTY DERRY
           4. MOCK MORRIS
           5. MOLLY ON THE SHORE
SL1 MG9/2  
**BOLD WILLIAM TAYLOR**  
Set of instrumental parts, some duplicating parts held as MG9/2-2:1 to 8, but with additional material for Clarinet II in A. Also page 1 of the Clarinet II part on transparency and an incomplete p. 1 of the Clarinet I part:  
1. Clarinet I in Bb, dieline print x 2  
2. Clarinet II in A, dieline print x 2  
3. Violin I x 2  
4. Violin II x 2  
5. Viola x 2  
6. Cello I x 2  
7. Cello II x 2  
8. Double Bass  
9. Harmonium x 2  
10. Clarinet I, p. 1, transparency  
11. Clarinet II, p. 1, transparency  

SL1 MG9/6  
**EARLY ONE MORNING**  
Third copy of the dieline print of the conductor's score of the version for soprano and room-music. 3 pages, dated August 23-24, 1940. (cf MG9/6-3-1)  
The score has been cued in red ink - also with some brass instruments not named in versions listed in this score - another arrangement?  

SL1 MG9/11  
**THE LOST LADY FOUND**  
for voices and room-music.  
1 set of roneoed vocal parts added to MG9/11-2:16-18, comprising:  
16. Women's voices  
17. Tenors  
18. Basses  

11-3  
2nd photostat copy of the full score dated 11.12.10 (cf. MG5/42-1). 21 pages. Photostat positive with manuscript additions or corrections on each page, as "revised & corrected, 1947".  

11-4:1 to 15  
"Complete set" of orchestral parts. Dieline prints stuck on brown paper with ms. additions and corrections on each. The prints are dated in March 1938 but this date is sometimes crossed out. The revisions presumably date from 1947.  
1. Piano  
2. Harmonium  
3. Cornet I & II  
4. Horns I & II  
5. Horn III  
6. Trombone  
7. Violin I  
8. Violin II  
9. Violin III  
10. Viola I  
11. Viola II  
12. Cello I  
13. Cello II x 3
14. Double Bass x 4
15. Percussion

11-5:1 to 15
In a folder labelled "Chamber music/Complete Set II", are dieline prints of orchestral parts dated in March 1938. Not corrected:
1. Piano
2. Harmonium
3. 2 Comets in Bb
4. Horns I, II in F
5. Horn in F
6. Trombone
7. 1st Fiddle
8. 2nd Fiddle
9. 3rd Fiddle
10. 1st Middle Fiddle
11. 2nd Middle Fiddle
12. 1st Bass Fiddle
13. 2nd Bass Fiddle
14. Double Bass
15. Percussion

11-6:1 to 12
A folder labelled "Extras", containing duplicate dieline prints of the uncorrected orchestral parts dated 1938:
1. Harmonium
2. 2 Comets x 4
3. Horns I & II
4. Violin I x 8
5. Violin II x 2
6. Violin III x 3
7. Viola I
8. Viola II
9. Cello I
10. Cello II
11. Double Bass
12. Percussion

11-7:1 to 8
Envelope labelled "Extra set of string parts (one of each) NOT CORRECTED". Dieline prints of the 1938 string parts:
1. Violin I
2. Violin II
3. Violin III
4. Viola I
5. Viola II
6. Cello I
7. Cello II
8. Double Bass

11-8
Photostat positive of the score for voice and piano dated July 25, 1940. 4 pages.

11-9:1 to 4
Miscellaneous fragments:
1. Page 1 of the ms. corrected full score dated August (30?), 1947.
2. Roneoed vocal parts for women's voices and tenors.
3. Fragments of a typed programme note.

SL1 MG9/17 THE POWER OF ROME AND THE CHRISTIAN HEART
17-la 2nd copy of the dieline print of the conductor's score. 29 pages, dated early July to September 12, 1943, inscribed by Percy Grainger to J.M. Thurmond.
Donated by Mrs M. Doubleday, November 1986.

SL1 MG9/20 THE RIVAL BROTHERS
Transparencies, SL 1 MG7/6:5.

SL1 MG9/21a SAILOR'S SONG
"Simplified version, for bells, or other tuneful percussion (in 1900 sketch marked `for bells, or bowls, or bars')." "Worked up (Nov. 10-16, 1954) from sketches made in 1900 for `Sailor's Song' & `Bell-piece'."
2 pages of dieline print. 2 or 3-stave reduced score, dated November 18, 1954. 2nd copy.

SL1 MG9/31 BELL PIECE
From Burnett Cross, January 1977.

SL1 MG9/32-1 FAIR IS PLAY ON THE GREENSWARD (Let's dance gay in green meadow)

32-2:1 to 3 3 pages of handwritten programme notes: 2 pages of rough draft, one page of fair copy dated February 21, 1946.

SL1.MG9/33 HILL SONG NO. 1
Transcribed for piano solo by Ronald Stevenson. Score, 40 pages n.d.
Donated by Ronald Stevenson, November 1976.

SL 1 MG9/34 (IRREGULAR RHYTHMS)
Extract from letter to Basil Cameron, 9 June 1952 containing musical examples of irregular rhythms from Love Verses from The Song of Solomon, Eastern Intermezzo, Norse Dirge, The Beaches of Lukannon, Hunting Song of the Seeonee Pack
No inscription.
From Elsie Bristow (via Burnett Cross), 1979.

SL1 MG9/35 RHYTHMIC STUDY
that can be applied to Bach &c.
Single side of dieline print. No date. No inscription.
GROUP 9: Dieline print-offs: Original compositions and folksong settings

From Elsie Bristow (via Burnett Cross), 1979.

**SIR EGLAMORE**
(British Folk-Music Settings Nr. 13)
Freely set for double mixed chorus, brass, strings and percussion, (harp [or harps] at will).
Full score (Revised edition) [1912-13].
Dieline print of a manuscript (not P.G.'s hand), 24 pages.

**TRAIN MUSIC** (1901, revised 1957)

37-1
Full score of Eldon Rathburn's realisation of Grainger's original version, based mainly on the 1957 version. 3 pages, dated April 1976.

37-2
Full score of Eldon Rathburn's "Standard symphonic version" (based mainly on the 1957 version).
14 pages, dated December 1976.

**UNDER EN BRO (Under a Bridge)**
(Danish Folk Music Settings Nr. -)
Full score of the setting for voices and instruments.
7 pages, dated September 22-23, 1946. 2 copies.
Transparencies in the Grainger Museum, MG7/28-1.
1 copy from Burnett Cross, January 1977.
2nd copy, stitched into a cover and decorated by P.G., from the White Plains Library, 1980.

**YE BANKS AND BRAES O'BONNIE DOON**
set for 3 pianists at one piano.
Double sheet of dieline print containing parts for 3 pianists.
This version dated December 1953 but these parts dated January 18, 1957 (3rd pianist) and May 22, 1957 (2nd pianist).
"To dear Elsie with loving thanks for Southolm, Jan & May 1957."
From Elsie Bristow (via Burnett Cross), 1979.

**YOUTHFUL SUITE**
for orchestra.
Explanatory note: The great amount of performance material of the Youthful Suite which came to the Grainger Museum from White Plains in 1977 was clearly intended for practical use in the years before the Suite was published in 1950. Some of it was marked to be discarded but all was kept. There is one set of parts (and scores) for the complete Suite, then miscellaneous material for the individual movements. It is kept together under a single number to reflect the single provenance.

40-1-1:1 to 4
Scores for the five movements, bound separately into manila folders.

1. *Northern March*. A mixture of photostat positives with extensive ms. corrections and dieline prints. Revisions are attributed to 1943 and 1945 but some pages are dated 1942. 21 pages.
2. *Rustic Dance*. Dieline print of the "Final Full Score".
19 pages dated December 26-29,1945. Labelled "conductor's score".

3. Norse Dirge (20 pages) and Eastern Intermezzo (8 pages). Dieline print, dated December 31, 1945 - January 1946.


40-1-2:1 to 39
Set of parts for the complete suite, bound into manila folders:
1. Piccolo
2,3. Flute 1,111
4,5. Oboe LH
6. English Horn
7,8. Clarinet I,11
9. Bass Clarinet
10,11. Bassoons LU x 2
12. Double-Bassoon x 2
13. Horns I & II
14. Horns III & IV
15-17. Cornet I,II,III
18-20. Trumpet I,II,IV
21-23. Trombone I,II,IV
24. Bass Tuba
25. Harp
26. Piano
27. Percussion x 3
28. Kettledrums
29. Xylophone
30. Celesta
31. Wooden Marimba
32. Glockenspiel
33. Tubular Chimes
34. Metal Marimba (or Vibraharp)
35. Violin I x 9 "Revised 1947"
36. Violin II x 9 "Revised 1947"
37. Viola x 6 "Revised 1947"
38. Cello x 8
39. Double Bass x 6
(Some parts incomplete?)

40-2:1 to 8
Second set of scores of the five movements, bound separately, into manila folders.
1. Northern March: Photostat positive with ms. corrections.
4. Rustic Dance: Dieline print, 1945 version. 2 copies.
5. Norse Dirge: Dieline print, 1945 version. 2 copies.
(cf. MG9/29).
6. Eastern Intermezzo: Photostat of the original ms. score.
8. English Waltz: Dieline print of the 1943 version. 3 copies.
    Stitched into the 1st copy, "P.G.'s copy", is the ms. sketch
GROUP 9: Dieline print-offs: Original compositions and folksong settings

40-3:1 to 21

**Northern March**

Set of parts for 1st movement of *Youthful Suite*. Marked "corrected". "Discarded parts". Dieline prints with ms. corrections. Dated 1942 and 1946. Some parts in another hand (Ella Grainger's?):

1. Flute I & II x 2
2. Flutes I & H (Ella's hand) x 6
3. Oboes I & II
4. Bb Clarinet I
5. Bass Clarinet
6. Bassoons I & II x 2
7. Bassoons I & II (Ella's hand) x 2
8. Horns I & II
9. Horns II & IV
10. Bb Cornet III
11. Trombones I, II x 2
12. Trombone III & Tuba x 2
13. Percussion
14. Violin I x 6
15. Violin I (Ella's hand) x 4
16. Violin II x 7
17. Viola x 5
18. Cello x 4
19. Double Bass x 2
20. Fragments
21. Bb Clarinet II

40-4-1:1 to 15

**Rustic Dance**

Set of parts for the 2nd movement of *Youthful Suite*. Dieline prints with ms. corrections, some dated March 1943. Some parts in Ella Grainger's hand are dated January 1940:

1. Flutes I, II
2. Oboes I, II (Ella's hand)
3. Clarinets I, II
4. Clarinet II (Ella's hand)
5. Bassoons I, II
6. Horns I, II (Ella's hand)
7. Bb Trumpet (I)
8. Trombone (I)
9. Kettledrums
10. Piano
11. Violins I (Ella's hand) x 5
12. Violin II (Ella's hand) x 4
13. Violas (Ella's hand) x 3
14. Cellos x 4
15. Double Bass x 3

40-4-2:1 to 20

**Rustic Dance**

2nd set of parts, some marked "not corrected", some with ms. corrections:

1. Flutes I, II x 2
2. Oboes I, II x 2
3. Clarinet I (Ella's hand) x 2
4. Clarinet II (Ella's hand)
5. Clarinet I,II
6. Bassoons I,II
7. Horns I,II x 2
8. Bb Trumpet (I) x 2
9. Trombone (I) x 2 (1 part dieline & P.G.'s ms.)
10. Kettledrums x 2
11. Piano x 2
12. Violin I (Ella's hand) x 8
13. Violin II (Ella's hand) x 8
14. Violin II, page 2 only x 2
15. Viola (Ella's hand) x 4
16. Viola (P.G.'s hand) x 2
17. Cello (Ella's hand) x 1
18. Cello (P.G.'s hand) x 4
19. Double Bass x 10
20. Performing list for Burrall Symphony Orchestra

40-5-1:1 to 24 Norse Dirge
Folder of parts for the 3rd movement of Youthful Suite. Dieline prints dated July & August 1945. Some string parts clearly marked for performance. Some duplicate string parts from box labelled "Discarded parts." Some parts in Ella Grainger's hand:
1. 2 Piccolos x 5
2. English Horn
3. Bass Clarinet x 2
4. Bb Comet (Trumpet) I
5. Bb Comet (Trumpet) II
6. Bb Comet (Trumpet) III
7. Trombone I
8. Trombone II
9. Trombone III
10. Bass Tuba
11. Kettledrums
12. Percussion x 2
13. Glockenspiel
14. Staff Bells & Tubular Chimes.
15. Musical Glasses, Wooden Marimba, Metal Marimba or Vibraharp x 2
16. Harp
17. Reed Organ
18. 1st Fiddles (Ella's hand) x 3
19. 1st Fiddles (P.G.'s hand) x 9
20. 2nd Fiddles (Ella's hand) x 2
21. 2nd Fiddles (P.G.'s hand) x 8
22. Violas x 9
23. Cellos x 5
24. Double Bass x 2

40-5-2:1 to 11 Norse Dirge and Eastern Intermezzo
Folder of parts for the 3rd & 4th movements of Youthful Suite. Dieline prints, some in Ella Grainger's hand, some in P.G.'s hand, dated in July 1945:
1. Flutes
2. Oboes
3. Clarinet I
GROUP 9: Dieline print-offs: Original compositions and folksong settings

4. Clarinet II
5. Bassoons
6. Horns I,III
7. Horns II,IV
8. Violin II
9. Cellos x 2
10. Double Basses x 6
11. Double Basses (with Rustic Dance)

40-6-1:1 to 8

Eastern Intermezzo
Incomplete set of parts for the 4th movement of Youthful Suite. A mixture of photocopy, P.G.'s ms, and dieline prints variously dated in August & September 1945 and January 1946. String parts in Ella Grainger's hand dated 30 July 1945, with ms. corrections in P.G.'s hand. Some parts labelled "corrected":

1. Piccolo (photocopy)
2. Trumpet I (ms.)
3. Trombones LH (ms.)
4. Kettledrums x 2 (2nd with Rustic Dance)
5. Xylophone & Wooden Marimba (photocopy) x 2
6. 1st Fiddles (dieline print, Ella's hand)
7. Violas (dieline print, Ella's hand)
8. Cellos (dieline print, Ella's hand) x 5

40-6-2:1 to 7

Eastern Intermezzo
Folder of fragments of parts for the 4th movement of Youthful Suite labelled "uncorrected". Dieline prints, Ella & Percy Grainger's hands, dated July, August 1945:

1. Flutes x 2
2. Oboes x 2
3. Clarinets x 4
5. Horns LH
6. Middle Fiddles x 3
7. Double Basses

40-7-1:1 to 28

English Waltz
Complete set of parts for the 5th movement of Youthful Suite. A mixture of photocopies and dieline prints variously dated in January 1943 and February 1946. The Trumpet I part is dated August 9, 1940. Multiple string parts, probably belonging to different performing sets:

1. Piccolo (photocopy)
2. Flutes I & II
3. Oboes I & II (photocopy)
4. English Horn
5. Clarinet I
6. Clarinet II
7. Bass Clarinet
8. Bassoons I & II
9. Horns I & II (photocopy)
10. Horns III & IV (photocopy)
11. Trumpet I
12. Trumpet II
13. Trumpet III
14. Trombone I (photocopy)
15. Trombone II (photocopy)

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16. Trombone III (photocopy)
17. Tuba
18. Percussion
19. Kettledrums (photocopy)
20. Wooden Marimba
21. Metal Marimba
22. Harp
23. Piano
24. Violin I x 10
25. Violin II x 9
26. Viola x 6
27. Cello x 9
28. Double Bass x 6

40-7-2:1 to 23

*English Waltz*
Incomplete set of parts for the 5th movement of *Youthful Suite*:
1. Piccolo (photocopy)
2. Flutes I & II
3. Oboes I & II (photocopy)
4. English Horn
5. Clarinet I
6. Clarinet II
7. Bass Clarinet
8. Bassoons I & II
9. Horns I & II
10. Horns III & IV
11. Trumpet II
12. Trumpet III
13. Trombone I
14. Trombone II
15. Trombone III
16. Tuba
17. Percussion x 2
18. Harp
19. Violin I x 5
20. Violin II x 4
21. Viola x 3
22. Cellos x 5
23. Double-bass x 3

40-7-3:1 to 20

*English Waltz*
Third, incomplete, set of parts for the 5th movement of *Youthful Suite*:
1. Flutes I & II
2. Oboes I & II
3. Clarinet I
4. Clarinet II
5. Bass Clarinet
6. Bassoons I & II
7. Horns I & II
8. Horns III & IV
9. Trumpet I
10. Trumpet II
11. Trumpet III
12. Trombone I (photocopy)
13. Trombone II (photocopy)
14. Trombone III (photocopy)
15. Tuba
16. Harp
17. Piano x 2
18. Kettledrums (photocopy)
19. Percussion x 2
20. Side drum, etc. (ms. corrections)

40-7-4:1 to 19

**English Waltz**

Fourth, incomplete, set of parts for the 5th movement of *Youthful Suite*. Labelled as "discarded parts":
1. Piccolo (photocopy)
2. Flutes I&I\(\times2\)
3. Oboes I&I\(\times2\)
4. Clarinet I
5. Clarinet II
6. Bassoons I & II
7. Horns I & II
8. Horns III & IV
9. Trombone I
10. Trombone II (photocopy & ms)
11. Trombone III (photocopy & ms)
12. Kettledrums (photocopy)
13. Wooden Marimba
14. Violin I x 7
15. Violin II (P.G.’s hand) x 6
16. Violin II (Ella’s hand) x 2
17. Viola x 6
18. Cello x 4
19. Double Bass x 5

40-7-5

**English Waltz**

A folder of fragments of instrumental parts including a handwritten list of "Temple corrections for parts (master copies and prints)". The folder is given a single number.

40-8:1 to 5

A folder of fragments:
1. Score, dieline print, *Northern March*.
3. Typewritten programme note.
4. Typewritten instrumentation lists, 2 pages.
5. 15 sheets of incomplete instrumental parts.

"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 on the Stokowski record."
41-1:1,2

**COUNTRY GARDENS**

Envelope labelled "Columbia Records/Country Gardens" contains only:
2. Baritone part (treble clef), reverse image photostat neg. "for band", June 1, 1953.
Harmonium part reads "set for large room-music (1908, 1918, 1932, 1936, 1949, 1950, 1952)".

41-2:1 to 15

**HANDEL IN THE STRAND**

Rescored for large room-music, 1952.
Dieline prints of some instrumental parts, dated May 31, June 4, 5, 6, 7, 1952:
1. Flute & Piccolo
2. Oboe
3. Clarinet in A
4. Bassoon
5. Horn
6. Trumpet
7. Harmonium x 2 copies
8. Xylophone & Glockenspiel

Published parts adjusted:
9. Piano
10. Violin I
11. Violin II
12. Viola
13. Cello I
14. Cello II
15. Double Bass

Envelope labelled "for Columbia Records".
(For transparencies [incomplete] see SL1 MG7/9-2:1 to 8)

41-3:1 to 6

**IRISH TUNE FROM COUNTY DERRY**

Set of parts, all dieline prints, "Set 1902 rescored for large room-music, 1952":
1. Flute/Oboe x 4, June 8, 1952
2. Solovox x 4, June 8, 1952
3. Trumpet x 4, June 8, 1952
4. Eb Alto Saxophone x 4, June 8, 1952
5. Harmonium x 4
6. Cymbal x 3, June 9, 1952

Envelope labelled "Columbia Records".
(Transparencies SL1 MG7/14-2:1 to 6)

41-4:1 to 3

**MOCK MORRIS**

"Composed for strings, 1910. Rescored for large room-music, 1952."

Dieline prints of three parts:
1. Harmonium, June 11, 1952
2. Euphonium, June 12, 1952
3. Horn in F, June 12, 1952

(Transparencies SL1 MG7/24-2:1 to 13)

41-5

**MOLLY ON THE SHORE**

The envelope labelled "Molly-room-music" is empty.
GROUP TEN

GROUP 10: Dieline print-offs: Arrangements, transcriptions, paraphrases and editions of other composers' music
The *Warriors*, nineteen grand pianos rattle the rafters of the Chicago Civic Opera House, on 18 June, 1930. Rudolph Ganz conducts and Percy Grainger leads a team of pianists which also included Australia’s Vera Bradford.
Group 10

SL1 MG 10/10. DUNSTABLE, John: VENI SANCTE SPIRITUS
11. ELGAR, Edward: "NIMROD" (FROM THE ENIGMA VARIATIONS)
12. LAWES, William: FANTASY AND AIR IN 6 PARTS, NO.1
SL1 MG10/10  DUNSTABLE, John : VENI SANCTE SPIRITUS
10-1:1 to 4  Duplicate string parts of the C Major version arranged by P.A.G. for strings, dated December 27-28, 1939. (cf. SL1 MG8/21-3-2: 1 to 8)
  1. Violin I, Violin V x 7 copies
  2. Violin II, Violin VI x 7 copies
  3. Violin IV, Viola I x 5 copies (also marked for Staff Bells or Metal Marimba)
10-2:1 to 4  Duplicate string parts of the C major version as copied by Ella Grainger and dated at White Plains, April 15-18, 1946.
(Ref. SL1 MG8/21-3-4:1 to 5)
  1. Violin I x 2
  2. Violin II
  3. Violin V
  4. Violin VI
10-3:1 to 3  Wind and brass parts of the "C major version", in P.G.'s hand, April 16-17,1946. (Ref. SL1 MG8/21-3-5:1,2)
  1. Clarinets / Oboes / Flutes
  2. Trumpets/ Horns
  3. Trombones x 2

SL1 MG10/11  ELGAR, E.: "NIMROD"
from The Enigma Variations.
From Elsie Bristow (via Burnett Cross) 1979.

SL1 MG10/12  LAWES, William : FANTASY & AIR IN 6 PARTS, NO. 1.
Dieline print of the score prepared by Arnold Dolmeosch for P.G. August 9, 1931 and edited by P.G. for 6 or 7 single strings or string orchestra (Ref. SL1 MG8/34-1).
P.G.'s annotations and program note. 10 pages.
GROUP TWELVE

GROUP 12: Adelaide stencilled music
Page one of Grainger’s conductor’s score for *Marching Song of Democracy*, undated.
Two categories of material have been added to Group 12:
1. Items duplicating material already held
2. Items introducing new titles

1. Items duplicating material already held:
   SW MG12/ MACHAUT, Guillaume de: BALLADE NO 17
   2-5a.
   2-10-2:1,4 ANON.: PUellARE GREMIUM
   2-14a. ANON.: ANGELUS AS VIRGINEM

2. Items introducing new titles:
   SL1 MG12/2-17 CURTIS, Natalie: SONGS AND TALES FROM THE DARK CONTINENT
SLI MG12

12/2-5a  MACHAUT, Guillaume de : BALLADE NO. 17
Extra copy added to MG 12/2-5.

12/2-10-2:1,4  PUELLARE GREMIUM
Extra parts added to MG12/2-10-2:1 to 3:
High voice, page 1 only
Low voice, page 2 only x 6 copies.

1212-14a  ANGELUS AD VIRGINEM
(The Annunciation Carol)
Extra score added to MG12/2-14, labelled as "Conductor's score". This score is also labelled "arr. for band." Some ms. corrections have been pasted in and there are indications of proposed scoring for brass instruments.

12/2-17  CURTIS, Natalie : SONGS & TALES FROM THE DARK CONTINENT
Score of African Tunes. 2 pages. Probably prepared by P.G. for his lectures at New York University, 1933.
GROUP THIRTEEN

GROUP 13: Folksong collections
Evald Tang Kristensen and Percy Grainger recording Danish folksongs at Lindebo-Herning, 11 September, 1925.
Unless otherwise indicated, all material added under numbers 1 (English) and 2 (Danish) is from the "`E.T.K.' folksong box.", transferred from White Plains in 1977.

Items adding new categories of material are numbered consecutively from the end of the existing list.
**ENGLISH FOLKSONG COLLECTION**

Large brown paper folder labelled "Perring chantes (noted by Piggott & P.G.)".

Chanties collected from the singing of Mr. John Perring in 1908. Contains:

1. Double leaf of 24-stave ms. paper (Impervious M & Co.) in Rose Grainger’s hand containing
   - Mel. 400 *Storm Along*
   - Mel. 403 *Shallow Brown*
   - Mel. 404 *14 Days in George (G[e]orgia)*
   - Mel. 406 *Sound the good old bugle*
   Sung by Mr. John Perring 18/25.1.08

2,3. Mel. 400 *Storm Along*. 18.1.08.
   (2.) Tune, in P.G.’s hand, on a single leaf of 12-stave ms. paper.
   (3.) Words on a single leaf of unlined writing paper.

4,5. Mel. 401 *Tom’s gone to Ilo*. 18.1.08.
   (2nd version, tune and words)
   - Mel. 402 *Dollar & a'af (½) a day*. 18.1.08
   (2nd version, tune and words)

4.) Tunes, in P.G.’s hand, on 2 sides of a single leaf of 12-stave ms. paper.

5.) Words of mel. 401 on a single side of unlined notepaper.

6. Mel. 404 *14 Days in George (Georgia)*. 18.1.08
   Verso, Mel. 407 *Lowlands*. 18.1.08.
   (3rd version of tune)
   Tune in P.G.’s hand, on 2 sides of a single leaf of 12-stave ms. paper.

7,8,9. Letter, H.E. Piggott to P.G., April 14, 1908.
   re. Dollar & a half a day, Mel. 402.
   [P.G.’s envelope note: "Mel. 401, 402"(?).]
   (8.) encl. Melody 402, dated April 14th.
   (9.) Text, single sheet.

10. Letter, H.E. Piggott to P.G., April 20 [1908].
    Mel. 402. P.G.’s notes, verso: "re ‘Lowlands’".

**Glazine paper envelope labelled in red ink**

"Green Brooms, mel. 309, (M.A. Roberts)" & "The rich Bristol squire, (M.A. Roberts) Mel. 304".

Empty.

**Glazine envelope marked "LINCS, 1908".**

Contains:

1. Double leaf of 12-stave ms. paper, 2 sides containing pencil notings of
   - Mel. 391 *My Love’s gone* 25.05.08
   - 369 *Henry Martin* 25.05.08
   - 371 *Riley* 25.05.08
   - (115 *Rainbow - one phrase only)* 25.05.08
   - 253 *The Nutting Girl*, verse 4
   - 100 *Green Bushes*
   - 72 *The mantle of green*
      (one phrase only)
390  Lowlands of Holland  26.5.08
82  I wish my baby  26.5.08

The remaining 2 sides are an untitled sketch (Danish?)
folksong setting?

2. Single leaf of 12-stave ms. paper containing pencil
notings of
Mel. 389  Silvery tide  26.5.08
85  Woster City  17.6.08
388  The meremcd  18.6.08
386  Sally Brown  17.7.08
387  Tommy's gone to Ilo  17.7.08

3. Single leaf containing a fragment of "The wind it blows
across the wild moor", 1.7.08 (no melody number).
Verso, an unidentified sketch.

13/1-4:1 to 13  Large brown paper folder labelled "Wm Fishlock's
folksongs".
Contains:
1. Envelope "W Fishlock's words"
3. The Black Pirate. Mel. 96, 1 double leaf & 1 single leaf.
4. While the Tide is Flowing. Mel. 94, double leaf.
   4 sheets in all.

5. Glazine envelope containing The Black Pirate
(Princess Royal) 2nd version of tune 262
(mel. 96).
(5.) Tune (1 sheet) and
(6.) words (4 sheets) separately

7,8,9,10. Glazine envelope containing
Mel. 383  Rosemary Lane
(7.) tune (1 sheet) and
(8.) words (1 sheet) separately.
Mel. 384  Molly Brown
(9.) tune (1 sheet) and
(10.) words (1 sheet) separately.

11,12,13. Glazine envelope containing
Mel. 94  The rolling river.
(11.) tune (1 sheet) and
(12.) words (1 sheet) separately.
(13.) Mel. 95  The rich Merchant's daughter
(Villikens & his Dina).  9.1.08
Mel. 97  The dark arches.  9.1.08
Mel. 385  Life of a cadger.  9.1.08
Double leaf of 12-stave ms. paper.

13/1-5:1 to 4  Large brown paper folder labelled "Royston
Clifford's Chanties".
Contains:
1. Double leaf containing "Tamil dance tunes",
"Portugese tune", Sketches for harmonisation of ? (unnamed
folksong). (possibly not in Grainger's hand).
"Noted by Everard Feilding 19.6.08 (London?)".
3. 1½ sheets of "Feilding's notation of Royston Clifford's chanties, Summer 08".
   Contains: Ranso Cyl. 155
   Roll the cotton down.
   Every ship.

4. Single sheet of tune, text begins `I'd sooner be in bed with the captain's daughter...'.

13/1-6:1 to 3 Large brown paper folder labelled "Tom Roberts's folksongs".
1. Part sheet of ms. paper containing:
   Mel. 93 Poor old horse.
   Mel. 92 Blow the man down.
   Mel. 87 Johnnie Booker
   (All away Joe; There was a shearer)

2. Single sheet of 12-stave ms. paper containing:
   Mel. 86 There was a farmer fair & bold.
   "Sung by Tom Roberts, Esq. Chelsea 4.2.08"
   "Noted down 8.2.08. P.G.")

3. Text of There was a farmer fair & bold [P.G. notes "shearer" for "farmer"]:]

13/1-7:1 to 7 Large brown paper folder labelled "Kentish folksongs (Edith Lyttleton)".
1. Letter, Edith Lyttleton to P.G., May 10, 1910 with text of
   Mel. 395 Mary Thomson.
2. encl. text, 11 sheets.
3. Words of Mary Thomson, noted by Edith Lyttleton, sung by
   Mr. S. Holdstock, 21.8.09. 4 sheets.
4. Mel. 395 Mary Thomson 21.8.09
   Single sheet of 12-stave ms. paper.
5. Mel. 396 Ninety-eight. 21.8.09
   4 staves of ms. paper.
6. Mel. 397 Sheffield 'prentice
   398 Lord Exmouth
   399 The Wreck
   Single side of 12-stave ms. paper.
   All tunes dated 21.8.09.
7. Double leaf of 12-stave ms. paper containing pencil jottings,
   21.8.09, for Lord Exmouth, The Wreck Mary Thomson,
   Sheffield 'prentice, The Spotted Cow.
   All crossed out - first drafts?
   Biographical note on the singer, S. Holdstock.

13/1-8:1 to 18 "University of Melbourne" envelope.
Contains:
1.2. Lists of names and addresses in glazine paper envelope
   (British folk singers?) 2 sheets.
3. Words of The proud owd(?) Admiral (Wray, 4.8.06)
5. Extra verses to 6 Dukes (Lucy Broadwood's hand).
6. Some of the words of The Gipsy's Wedding. 2 sheets.
7. Words of The Ploughman and Nancy, double sheet.
8. Incomplete text of When I was Young.

11. Background to various dancing tunes and words of *The Harvest Cart Song* and fragments of other songs, 2 double leaves.

12. Ms. of 12 tunes collected on County Antrim and County Derry by W B Reynolds (1911-12), 4 double 1/2 sheets of ms. paper.

13. Ms. sheet (1907) - sketch of tunes for *Green Grow the Rushes* - 0 and notes re singers, (addresses) and their songs.

14. Ms. - sketches of *The Gypsies Wedding* (1906) and *Jeannette and Jeannot*.

15. Ms. sheet (1906) - sketches of tunes of *Murder of Maria Martin in the Red Barn*, *Bold William Taylor*, *Polly's Lover*, or *the Cruel Ship's Carpenter* and *I wish my baby it was born*. noted by Lucy E. Broadwood, May 7, 06. Single leaf.

16. Piece of Ms. - sketches of fragments of tunes; all crossed out dated 19.6.05.

17. Words of *The Black Bird Song*, double leaf.

18. Ms. - sketches of tunes (crossed out):
   - Taylor's & Lear's version of *Creeping Jane; The Lost Lady Found*, 28.7.06, 31.7.06.

19. Ms. fragments:
   1. *Toast & sing* (J Allan Ward)
   2. Untitled, undated.

Materials in groups 1 to 9 above may be compared to that listed under MG 13/1-2:1 to 13, 1-4:1 to 16.

13/1-10 Large paper envelope marked "Schott & Co."
Envelope is empty but some of P.G.'s notes are jotted on one side, folksong material.

13/1-11 Exercise book in plain brown paper cover
(No title on cover)
Index of 104 British Folk Songs, listed alphabetically as to "title, or first line". After title follows "singer", "country", "tune", "words" and "reference".
*NB Also contains Faeroe Island Tunes, listed under "F".*

13/1-12 Exercise book covered in brown paper and labelled "P A Grainger's Folksong Collecting (England) History and anecdotes of Folksingers Phonograph Record Nos. and contents"

Not arranged alphabetically or chronologically.
Mostly relates to material collected 1906-08, but is incomplete.
Gives name of folksinger (and sometimes his/her background) followed by list of songs collected from that singer.
There are 41 singers listed and 231 songs.
In the back of the book is a listing of phonograph records. This consists of name of singer, titles or first lines of songs, number of phonograph cylinder on which song is recorded, followed by date of recording.
*NB Phonograph listings contain folksongs other than those collected in England, eg Raratongan & NZ Maori.*

Lists some publications used as sources for sea shanty words and then lists songs collected under title (not in alphabetical order). 51 songs and their variants are listed - mostly the texts of the songs only, but 5 songs have ms. of the first line of the tune also. (Most songs are numbered according to their place in the Collection. The half dozen or so which give cylinder nos. actually state 'cylinder x'.

The above three items should be related to items MG 13/1-9 and MG13/1-11.

13/1-14 to 5 A collection of poems, all printed on single leaves, by James Hornsby of Crosby.

Contains:
2. Our victory in South Africa.
3. The Queen's Diamond Jubilee (June, 1897).
4. The unfortunate young lady who died in Brigg river (no authorship stated).
5. The wedding day of Miss Sheffield and the Hon. Gerald Portman.

Compare MG13/1-12:1 to 6.

13/1-15:1,1 a Green paper printed pamphlet: "Folk Songs - Phonographed & Noted in North Lincolnshire by Percy Grainger".
(Texts of 6 songs)
2nd copy, "for Gervase", found separately.

[Jane O'Brien notes that this was the programme for a concert sung by Gervase Elwes & P.G. at Aeolian Hall, November 1906.]

13/1-16:1 to 4 1. Envelope, "Hannchen Jacobsen & Co", with P.G. jottings: on front, list of names, presumably people to whom letters were written; on back, clothes list.
The envelope contains three fragments:
2. phrase of music labelled "3.4.07, tabia wall workers in Fez".
3. fragment of a list.
4. unidentified phrase of music.

13/1-17:1 to 7 Various material from Violet Bulcock re. melodies 408, 409, 411, 412.

1. Letter, Violet Bulcock to Percy Grainger, 15 October 1926. ALS. 3 pages plus envelope. Plus:
2. Tune, mel. 408 She paced the garden to &fro.
3. Second version of mel. 408 (Mary) At the Garden Gate.
4. Words, mel. 408, At the Garden Gate. (2 leaves)
5. Words, mel. 411 The Sailor Boy
(also ref 412 2nd version - no separate words given). (2 leaves).
7. Sheet entitled "Notes on Two Folk Songs".

13/1-18:1 to 3 Three rolls of graphic transcription of English folk songs:
1. "6 Dukes. Gouldthorp".
2. "W'cester City. Taylor".
3. "First run thru of record".

Found by Burnett Cross, July 1983, with Free Music components.

13/1-19


SL1 MG13/2

DANISH FOLKSONG COLLECTION

13/2-1

In an envelope labelled "E.T. Kristensens Teksten":
Leather bound covers (22cm x 17.5cm) containing E.T. Kristensen's Danish folk song collections.
(Texts only - no tunes). These are arranged in bundles according to the singer and numbered by ETK. (Collected during first two decades of twentieth century.) 12 singers are represented and 95 songs are numbered.

Compare MG13/2-10.

13/2-2

Photostat copy of the index to melodies 1-80, collected by E.T. Kristensen & Percy Grainger, August 1922.
From an original in the possession of Johannes E.T. Kristensen, sent 17 May 1977. 5 pages.

Compare MG13/2-1.

13/2-3

Photostat copy of the melodies 1-80, collected 1922.
From an original in the possession of Johannes E.T. Kristensen, sent 17 May 1977. 19 pages.

13/2-4

Photostat copy of melodies 81-125, collected 1925, and melodies 126-172, collected 1927.
12 pages for 1925; 10 pages for 1927.
From an original in the possession of Johannes E.T. Kristensen, sent 17 May 1977.

Compare MG13/2-12.

13/2-5

Envelope labelled "Melodier / Melodilister (?) fra Rysen 1928 med Percy Grainger".
Contains 33 loose sheets of hand-written texts (in E.T. Kristensen's hand?) Some pages marked with a melody number. Some pages blank. P.G.'s envelope notes "Evald Tang Kristensen's Danish folksong texts given to P.G. at Folkeminde-Samlung, Det Kongdige Bibliotek, Kobenhavn, Nov. 1948."
"Texts of folksongs ETK & P.G. collected together 1922, 1925, 1927."

SW MG13/6-3:1 to 4

Enveloped labelled "POLYNESIAN AND OTHER NATIVE"

Contains:
1. Double leaf of AL manuscript music No 18, 24-stave. Sides 1 & 2 are blank. Sides 3 & 4 contain a pencil sketch labelled "Rarotonga 1/ Otaki N.Z. whole nighthro 20-21.1.09".
2. Pencil sketch, "Rarot. T", 2 sides of a single leaf (torn) dated 18.10.09. The first side has been crossed out.
3. Two sides of sketches, purple pencil.
   [Australian Aboriginal transcriptions?].
4. Pencil sketches [transcriptions?] of melodies from various sources [Somalia, Yemeni etc.].
   Two sides of a double leaf of 12-stave ms paper.


13/6-4:1 to 5

Enveloped labelled "NOTATIONS OF RAROTONGAN MUSIC (UNFINISHED)"

Contains:
   Loose:
2. Text for "Fierce 1". One side of notepaper.
3. Notes. 1 side.
4. Double leaf of sketches for "Rarotonga 1" (Bb major - 2 sides) and 2 (2 sides).
5. Double leaf AL. Manuscript music No 18, "Rarotongan music Collected by ---/ noted by Percy Grainger, Otaki, N.Z. 20-21.1.09".
   Sides 1 & 2 staves of side 2 are a noting of Rarotonga 1, 75 bars marked "end".
   Then follow 3 sides of notes with a loose 1/2 sheet insert, (6) also of notes. Notepaper has been pasted over music staves.


13/6-5:1 to 6

A folder of manuscript material relating to P.G.'s transcriptions "RAROTONGA I + II"

1. "Fierce Rarotonga I (Tu ma pa ne e tau mai nei)".
   Collected and phonographed 12.1.07 by A.J. Knocks in Otaki, N.Z.; noted by P.G. 20-21.2.09, Otaki, N.Z.
   Two double leaves of 12-stave ms. paper stitched together by P.G. and containing 4 1/2 sides of his transcription. Ink and pencil. For 4 men's voices.

Library of Congress, August 1982

2. "Rarotonga II". Record L Two double leaves of 10-stave ms. paper, AL No. 4, stitched together by P.G. and containing 3 sides of his transcription of section 1.
   Dated 18.10 to 4.11.09. Black and red ink, some pencil.
4. "Rarotonga 2". Three sides of a double leaf of 12-stave ms paper. Ink, some pencil, no date.
5. Unidentified pencil sketch. Two sides of a single sheet of M.M no. 4, 12-stave ms paper. For harmonium?
6. Unidentified pencil sketch. Two sides of 1 leaf of M.M no. 4 12-stave ms paper.

Library of Congress, August 1982

SL1 MG13/6-6:1 to 4

MAORI FOLKSONGS

Letter, M.T. Dixon to P.G., 17 November 1935, ALS, 2 sheets re "Maori folksongs".
Enclosed are manuscripts of four melodies:
1. E Pari Ra.
2. Kore au e poi.
3. Te Taniwha.
4. Hoea Rate Whaka (Come, you maidens)

SL1 MG13/6-7

SL1 MG13/8
TWO MADAGASCAR [sic] RECORDS
noted down from a gramophone record (details given), by P.G., summer 1933. No. 1 Mampahory my masoandro seranin-Javona. (No 2 is not here!). 4 pages of 16 stave ms paper, stitched into a manila cover.

SL1 MG13/9
AFRICAN / BIMA ADAMU
Four sides of a double leaf, Schirmer Style No 10, 12-stave ms paper. Mostly blank after side 1. Date, side 1, is June 4, 1936. Library of Congress, 1981.

SW MG13/10:1,2
NATIVE AUSTRALIAN TUNES
Percy Grainger and Burnett Cross working together on *Free Music*, 1950-1951.
GROUP SIXTEEN

GROUP 16: Free Music Miscellanea
Group 16

SL1 MG16/ 1. KANGAROO-POUCH MACHINE
2. REED-BOX TONE-TOOL
3. EXPERIMENTS WITH WHISTLES AND RECORDERS
4. OTHER NAMED EXPERIMENTS
5. UNIDENTIFIED FRAGMENTS
6. MUSIC ROLLER DESK
KANGAROO-POUCH MACHINE

1:1 Tuning of oscillators. Single sheet dated November 11, 1951.
1:2 Tuning of oscillators. Cardboard sheet. n.d.
1:3 to 5 Three sheets of drawings for precursors of the Kangaroo-Pouch machine-
   3. "Oscillator-playing tone-tool, 3rd experiment (early Nov, 1951)")
      November 19-23, 1951). "
Three sheets of transparent paper with hand-written sketches and notes in P.G.'s hand. Labelled as "Cross-Grainger experimental instruments for playing Grainger's `FREE MUSIC'".
1:6 Experiment with different ways of making the graph and controlling the volume. Ink sketch. Single sheet dated March 20, 1954.
1:8 Burnett Cross's sketch for Kangaroo-Pouch machine. Single sheet, blue ink sketch, dated March 5, 1952.
1:10 to 12 Prints of sketches described above as items 3, 4 and 7.
   10. x 1 copy
   11. x 4 copies
   12. x 2 copies.
1:14 5 prints of sketch described as item 13 above.
1:17 "First clothes line graph (for playing oscillators)". Single sheet dated January 6, 1952.
1:18 Scale for oscillators. Pink sheet sketching the guide by which the graph was made. Dated December 23, 24 and 25, 1951. Sketches are on both sides of a single sheet.

REED-BOX TONE-TOOL

2:1 Sketch for tuning of reeds? Single sheet, n.d.
Plan. Single sheet, n.d. Burnett said, 'What we actually did was a little different - more skate wheels'.

Plan for motor. Single sheet dated September 7, 1951. Burnett said, "We never did it".

**EXPERIMENT WITH WHISTLES AND RECORDERs**


**OTHER NAMED EXPERIMENTS**


Solovoxes tuning sketch. Single sheet, n.d.

Label for "1st Clothes-line side-ridge system of playing oscillators, Jan 6-7, 1952". Single sheet.

Model for the pencil grid on the gliding chords chart. Fragment of brown paper.

Electronic calculations - how to do the whole thing electronically. It was too complicated. Burnett Cross, May 11, 1952.

Early reed-box experiment in which the paper roll hangs from the ceiling. Single sheet dated August 24-25, 1951.

**MUSIC ROLLER DESK**

Early sketch for music roller desk. Burnett Cross's sketch.
The *Index* is in two parts, as is the catalogue itself.

**Part I:** Original compositions and folksong settings
**Part II:** Arrangements, transcriptions, paraphrases and editions of other composer's music.

Items are indexed by title for Part I and by composer's surname for Part II.
AFTER THE BALL WAS OVER  
MG3/101:1

AFTERWORD  
MG7/1

AFTON WATER  
(MG3/102-6:3)

ALWAYS MERRY AND BRIGHT  
[Mock Morris]  
MG3/63-3

ANCHOR SONG  
MG1/1  
MG3/2  
MG3/102-9-7

ANDANTE CON MOTO  
(see also Drei Klavierstücke)  
SL1 MG3/14  
SL2 MG1/121

ARRIVAL PLATFORM HUMLET  
(see also In a Nutsheil Suit)  
MG1/2  
MG1/36  
MG3/3  
MG3/39

AS SALLY SAT A-WEEPING  
(see also Two Relics of My Mother)  
MG1/96  
MG15/12-9

ASMUNDUR ADALSSON  
SL1 MG3/25  
SL3 MG3/106-6:12

AT TWILIGHT  
MG1/3  
MG3/4

AUSTRALIAN UP-COUNTRY SONG  
[Australian Up-Country Tune,  
Up-Country Tune]  
MG1/4  
MG1/108  
MG3/5  
MG5/4

AUSTRALIAN 1935 SKETCHBOOK  
MG5/85-2  
SW MG3/64-1

AWAY BY THE LANDS OF THE  
JAPANEE [At Twilight]  
MG15/1-2  
MG15/4-17-1

BAFFLED KNIGHT, THE  
MG3/83

BAILIFF’S DAUGHTER OF  
ISLINGTON, THE  
(in English Folksongs)  
MG3/102-7-2

BALLAD OF BOLIVAR, THE  
MG5/84-4  
SL1 MG5/84-4

BALLAD OF CLAMPHERDOWN, THE  
MG5/84-5  
MG5/84-5,6

BARBARA ALLEN  
(in English Folksongs)  
MG5/83

BEL PIECE  
SL1 MG9/31

BILLING CHORUSES  
MG15/1-3-1 to 4
BIRTHDAY GIFT TO MOTHER, JULY 3, 1893
MG3/9      MG5/8

BOLD WILLIAM TAYLOR
MG3/7      SL1 MG1/116
MG7/3      SL1 MG3/3
MG9/2      SL1 MG5/88
MG15/4-1   SL1 MG9/2

BONNIE GEORGE CAMPBELL
(in SCOTCH FOLKSONGS)
MG3/77

BRIDAL LULLABY
(EN BRYLLUPSVUGGEVISE)
SL1 MG 1/110  SL1 MG3/4

BRIDAL SONG
(see also TO A NORDIC PRINCESS)
MG1/6      MG3/93-1

BRIDE'S TRAGEDY, THE
MG1/7      MG15/8-2
MG3/8      SL1 MG1/7
MG5/5      SL1 MG3/5
MG7/4      SL1 MG3/106-5
MG15/4-17-2 SL1 MG7/1

BRIDEGROOM GRAT, THE
(SCOTCH FOLKSONG)
MG3/101:4

BRIGG FAIR
MG1/8

BRIGHTON CAMP [THE GIRL I LEFT BEHIND ME]
MG3/83

BRISK YOUNG SAILOR, THE
(see LINCOLNSHIRE POSY)
MG1/44      SL1 MG3/66
MG3/52

BRISTOL TOWN
MG3/21:2    SL1 MG3/19:4
MG5/7       SL1 MG7/6:1

BRITISH WATERSIDE or THE JOLLY SAILOR
MG1/9      SL1 MG1/116
MG5/6

BUSH MUSIC
MG5/87-1   SL1 MG3/6

CAMP, THE [Y GADLYS]
(see TWO WELSH FIGHTING SONGS)
MG1/97

CHILDHOOD WORKS:
Birthday Gift to Mother
MG3/9      MG5/8

CHILDREN'S MARCH
"Over the Hills and Far Away"
MG1/10     MG15/3-1
MG1/108    MG15/3-2
MG1/109    MG15/3-3
MG3/10     SL1 MG1/10
MG5/9      SL1 MG3/7
MG14/3-1   SL1 MG7/1

CHRISTMAS DAY IN THE MORNING
[see also THERE WAS A PIG WENT OUT TO DIG]
MG1/89

CLOG DANCE [HANDEL IN THE STRAND]
MG1/28     SL1 MG3/8
MG3/11

COLLEEN DHAS
MG3/12     SL1 MG5/10
MG5/10

COLONIAL SONG
MG1/11     MG15/8-3
MG1/107    MG15/10-1,2
MG1/109    SL1 MG1/11
MG3/13     SL1 MG3/9
MG3/21:3   SL1 MG3/106-6:14
MG15/3-4   SL1 MG7/2

COME LASSES AND LADS
(in ENGLISH FOLKSONGS)
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