

Barnhouse Concert Band

HARVEST HYMN

Percy Grainger

Price Complete Set : \$60.00- Extra Score Price : \$6.00

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Barnhouse **Archive Edition**



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Program Note

Percy Grainger began work on HARVEST HYMN in 1905, but did not complete it until 1932, scoring it for instrumental ensemble and subsequently arranging it for various media. The short work features a simple tune, richly harmonized with stately chords and decorated counter-melodies. The present transcription is based on the piano solo version made in 1936, with some scoring details taken from the original setting.

Performance and Interpretative Suggestions

As the title suggests, HARVEST HYMN should be played in a broad, lyric style with emphasis placed on the melodic line and its delineation in long phrases. The accompanying parts must be carefully balanced, however, so that all the notes in the full, rich-textured chords are clearly heard. Care must be taken to play the tongued notes in the opening and closing sections in tenuto style — especially the 8th-notes, which should sound round and full rather than punched and pointed. The soprano saxophone (a favorite instrument of Grainger's) should be used if at all possible, and should sound rich and warm rather than nasal and edgy, especially in the solo (ms.17-20). Continuity of phrase needs to be well established in the antiphonal passage between woodwinds and brass at ms.26-31, so that no gaps occur. The section from ms.23 to ms.34 needs to be played with considerable flexibility, as indicated by the changes of tempo, but the framework of the phrase must be maintained. The fermatas which occur in ms.33 and 48 should be thought of as a slight stretching of note values rather than holds. Work for a lush, rich sound throughout, especially in the heavily accented brass passages from ms.45, which must be resonant and full, played with weight rather than thrust.

Joseph Kreines

The Composer

Percy Grainger was born in Brighton, Australia in 1882. At an early age his musical talent was discovered and developed by his mother, a gifted amateur pianist. By the time he was 12, he was appearing in public in recital, and studying with Louis Pabst, an eminent German pianist-teacher who had settled in Australia some years earlier. In 1895, he was persuaded to go to Germany and study at the Conservatory in Frankfurt, where he remained for 4 years. He settled in England in 1901 as a concert pianist, and had considerable success as a touring virtuoso. Through his developing contacts with other British musicians, Grainger became interested in folk-music and spent a good deal of time during the years 1906-09 collecting folk-songs throughout the English countryside. He also met and played for Grieg, who was deeply impressed with his talent and encouraged his interest in folk-music collecting. This immense body of music became the primary source of inspiration for his own compositions -- over half his output uses folk-song as its basis. During the period 1908-1914 his music was becoming well known throughout Europe -- many orchestras, choruses and singers performed his works.

In 1914, Grainger left England and settled in New York, giving numerous recitals and continuing to compose many works. In 1917, he joined the army as a bandsman (playing oboe) where he remained for two years. His band experience led to a great interest in writing for the medium and transcribing many of his earlier pieces. The succeeding years following his release from the army found him engaged in a busy career as an internationally-known pianist, teacher and composer. In 1928, he married Ella Viola Strom, a Swedish poet and artist. During the next decade, he continued his career and also began the major project of housing all his manuscripts and memorabilia in a museum in Australia. The last twenty years of his life were spent in transcribing and arranging folk-music of various lands, rewriting and completing earlier compositions, and appearing as guest pianist or conductor with a wide variety of musical organizations. He had an insatiable curiosity and interest in all aspects of music, and even attempted to invent a "free music" machine that could transcribe or reproduce a kind of music which would be free from the traditional constraints of rhythm, pitch and harmony as expressed in the notational system. After a lingering illness, he died on February 20, 1961, in White Plains, New York.

Joseph Kreines

A native of Chicago, Joseph Kreines served for four years as associate conductor of the Florida Symphony Orchestra in Orlando, and since then has been associate conductor of the Florida Gulf Coast Symphony in Tampa. For many years he has had an abiding interest in the creative vitality and beauty of the music of Percy Grainger along with a fervent wish to make it more readily available to the bands of the world.

HARVEST HYMN

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Full Conductor Score
(no Condensed Score published)

Percy Aldridge Grainger
transcribed for concert band by
Joseph Kreines

1709

Heavily flowing (♩=92)

Flute
Piccolo
Oboe
Eb Clarinet
1
Bb Clarinets 2
3
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contrabass Clarinet
Bassoons 1
2
Soprano Saxophone
Eb Alto Saxophones 1
2
Bb Tenor Saxophone
Eb Baritone Saxophone
Heavily flowing (♩=92)
Bb Trumpets 1
2
3
F Horns 1
2
3
4
Baritone
Euphonium
Trombones 1
2
3
Bases String Bass
St. Bb. only
Timpani
Bells

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Fl.

Picc.

Ob.

E♭Cl.

B♭Cl.

A.Cl.

B.Cl.

Cb.Cl.

Bass.

S.Sax.

A.Sax.

T.Sax.

Bar.Sax.

10

Tpts.

Mns.

Bar.

Euph.

Trm.

Basson

St.B.

+Tuba

Timp.

Bells

15 *hold back slightly* *in time* 20

Fl. *mp*

Picc.

Ob. *mp* Solo *mp*

E♭Cl. *mp* (S.Sax.) *mp*

B♭Cl. *mp*

A.Cl. *mp*

B.Cl. *mp*

Cb.Cl. *mp*

Bass. 1 *mp*

2

S.Sax. Solo *mf*

A.Sax. 1 *mp*

2 *mp*

T.Sax. *mp*

Bar.Sax. *mp*

15 *hold back slightly* *in time* 20 Ob. (1 player)

1

Tpts. 2

3

4

Hrn. 1

2

3

4

Bar. *mp*

Euph. *mp*

1

2

Trbn. *mp*

3

4

Basson St. B. *mp*

Timp.

Bells

slow off lingeringly **25** slow off more quicken

Fl. *mp* tenderly *p* louden

Picc. *mf* feelingly

Ob. *mf*

E♭Cl. *p* *mf* to the fore *f* *p* tenderly *p* louden

B♭Cl. 1 *p* *mf* *f* *p* tenderly *p* louden

B♭Cl. 2 *p* *mf* *f* *p* *p* louden

3 *p* *mf* *f* *p* *p* louden

A.Cl. *p* *mf* *f* *p* *p* louden

B.Cl. *p* *mf* *f* *p* *p* louden

Ch.Cl. *p* *mf* *f* *p* *p* louden

Bass. 1 *p* *mf* *f* *p* *p* louden

2 *p* *mf* *f* *p* *p* louden

S.Sax. *p* *mf* *f* *p* *p* louden

A.Sax. 1 *p* *mf* *f* *p* *p* louden

2 *p* *mf* *f* *p* *p* louden

T.Sax. *p* *mf* *f* *p* *p* louden

Bar.Sax. *p* *mf* *f* *p* *p* louden

1 *p* *mf* *f* *p* *p* louden

2 *p* *mf* *f* *p* *p* louden

3 *p* *mf* *f* *p* *p* louden

4 *p* *mf* *f* *p* *p* louden

Tpts. 1 *p* *mf* *f* *p* *p* louden

2 *p* *mf* *f* *p* *p* louden

3 *p* *mf* *f* *p* *p* louden

4 *p* *mf* *f* *p* *p* louden

Hns. 1 *p* *mf* *f* *p* *p* louden

2 *p* *mf* *f* *p* *p* louden

3 *p* *mf* *f* *p* *p* louden

4 *p* *mf* *f* *p* *p* louden

Bar. *p* *mf* *f* *p* *p* louden

Euph. *p* *mf* *f* *p* *p* louden

1 *p* *mf* *f* *p* *p* louden

2 *p* *mf* *f* *p* *p* louden

Trbs. 1 *p* *mf* *f* *p* *p* louden

2 *p* *mf* *f* *p* *p* louden

3 *p* *mf* *f* *p* *p* louden

Bass. St.B. *p* *mf* *f* *p* *p* louden

St.B. *p* *mf* *f* *p* *p* louden

Timp. *p* *mf* *f* *p* *p* louden

Bells *p* *mf* *f* *p* *p* louden

slow off *lingeringly* **25** *slow off more* *quicken*

30 *slacken slightly* *slow off lots* *in time* *slow off lots* *in time*

Fl.
Picc.
Ob.
EbCl.
1
2
BbCl.
1
2
A.Cl.
B.Cl.
Cb. Cl.
Bass.
1
2
S.Sax.
A.Sax.
T.Sax.
Bar.Sax.
(ad Bb.)*
30 *slacken slightly* *slow off lots* *in time* *slow off lots* *in time* *Solo*
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hrn.
Hrn. 1
Hrn. 2
Bar.
Euph.
Tbn.
1
2
Bass.
St. B.
Timp.
Bells

to the fore

f singingly

(Hrn.)

to the fore

(Bar.)

pp

mf

ff

p

f

mf

* Trumpets should play these 4 measures if possible.
Clarinet should play ONLY if trumpets are not able to do so effectively.

N.B: Fermata very short.

In time, slower than 1st speed (♩=84)

35 40

Fl.

Picc.

Ob.

E♭ Cl.

(E♭ Cl.)

B♭ Cl.

A. Cl.

B. Cl.

C♭ Cl.

Horn 1

2

A. Sax.

1

2

T. Sax.

Bar. Sax.

f *mp* *mf* *clingingly* *louden*

mp *mf* *clingingly* *louden*

mf *clingingly* *louden*

mf *clingingly* *louden*

f *louden*

35 40

In time, slower than 1st speed (♩=84)

Tpts.

1

2

3

4

Horn

1

2

3

4

Bar.

Euph.

1

2

Trbn.

1

2

3

Horns

St. B.

Timp.

Bells

Solo *mp* *mf* *all*

f *mp* *mf* *louden*

Soli *to the fore* *(Bar.)*

Soli *to the fore*

f *mp* *mf* *louden*

f *to the fore* *1.* *2. 3.* *louden*

f *mp* *mf* *louden*

mp *f* *louden*

mp *f* *louden*

45 slower still

Fl. *f* *clingingly*

Picc. *f* *clingingly*

Ob. *f* *clingingly*

E♭Cl. *f* *clingingly*

1 *f* *clingingly*

B♭Cl. 2 *f* *clingingly*

3 *f* *clingingly*

A.Cl. *f* *clingingly*

B.Cl. *f* *clingingly*

Co.Cl. *f* *clingingly*

Bass. 1 *f* *clingingly*

2 *f* *clingingly*

S.Sax. *f* *clingingly*

A.Sax. 1 *Soli ff*

2 *Soli ff*

T.Sax. *ff*

Bar.Sax. *ff*

45 slower still

1 *f* *clingingly*

2 *f* *clingingly*

3 *f* *clingingly*

4 *f* *clingingly*

1 *Soli ff*

2 *Soli ff*

3 *f* *clingingly*

4 *f* *clingingly*

Bar. *f* *clingingly*

Euph. *f* *clingingly*

1 *f* *clingingly*

2 *f* *clingingly*

3 *f* *clingingly*

4 *f* *clingingly*

Bass. St.B. *f* *clingingly*

Timp. *f* *clingingly*

Bells *f* *clingingly*

slow off 50 *slow off more & more* Very slow (♩=52)

FL *mf* *Soli* *ff* *every note very heavy*

Picc. *f*

Ob. *mf* *ff*

E♭Cl. *mf* *ff*

1 *ff*

B♭Cl. 2 *ff* *mf*

3 *ff*

A.Cl. *f*

B.Cl. *ff* *every note very heavy*

Co.Cl. *ff*

Bass. 1 *ff*

2 *ff*

A.Sax. 1 *ff* *every note very heavy*

2 *ff*

T.Sax. *ff*

Bar.Sax. *ff* *every note very heavy*

slow off 50 *slow off more & more* Very slow (♩=52)

Tpts. 1 *clingingly* *ff*

2 *clingingly* *ff*

3 *ff*

4 *ff*

Hrn. 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

4 *f* *ff*

Bar. *ff* *every note very heavy*

Euph. *f* *ff*

1 *f* *ff*

2 *f* *ff*

Trbs. *f* *ff* 2,3

Bass. St. B. *f* *ff*

Timp. *f* *ff* *every note very heavy*

Bells *Solo* *ff* *every note very heavy*