

# TWO GRAINGER MELODIES

1. Six Dukes Went A-Fishin' 2. Early One Morning

PERCY GRAINGER

Transcribed by Joseph Kreines

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Grade: 4

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# PROGRAM NOTES

## “Six Dukes Went A-Fishin’”

Percy Grainger collected this folk-song from the singing of George Gould Thorpe, during his first trip to Lincolnshire in 1905. The text relates the story of six dukes on a fishing party who found the body of another duke (who had disappeared) floating in the sea. They removed it to London and buried him where he had been born. This transcription follows the setting for voice and piano which Grainger completed in 1912. The music is poignant, tender - yet full of pathos and deep feeling. It should be played in a simple, yet richly lyric manner.

## “Early One Morning”

Grainger began this setting in 1901, but did not complete it until 1939-40, when he made three different scorings. In 1950, he made yet another version, which differs in several respects from the earlier ones. This band transcription uses the 1950 version as its basis.

The text of the song is as follows:

Early one morning, just as the sun was rising  
I heard a maid sing in the valley below  
“O don’t deceive me, O never leave me!  
How could you use a poor maiden so?  
Remember the vows that you made to your Mary  
Remember the bower where you vowed to be true  
O don’t deceive me, O never leave me  
How could you use a poor maiden so?”

## 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.

## Instrumentation

Full Conductor Score . . . . .	1
C Flute . . . . .	5
1st Bb Clarinet . . . . .	4
2nd Bb Clarinet . . . . .	4
3rd Bb Clarinet . . . . .	4
Eb Alto Clarinet . . . . .	2
Bb Bass Clarinet . . . . .	2
Bb Contrabass Clarinet . . . . .	1
1st & 2nd Oboes . . . . .	2
1st Bassoon . . . . .	1
2nd Bassoon . . . . .	1
Soprano Saxophone . . . . .	1
1st Eb Alto Saxophone . . . . .	2
2nd Eb Alto Saxophone . . . . .	1
Bb Tenor Saxophone . . . . .	1
Eb Baritone Saxophone . . . . .	1
1st Bb Trumpet . . . . .	3
2nd Bb Trumpet . . . . .	3
3rd Bb Trumpet . . . . .	3
1st Trombone . . . . .	2
2nd Trombone . . . . .	1
3rd Trombone . . . . .	1
1st & 2nd F Horn . . . . .	2
3rd & 4th F Horn . . . . .	2
Euphonium . . . . .	2
Baritone T.C. . . . .	1
Tuba . . . . .	5
String Bass . . . . .	1
Vibraphone - Marimba . . . . .	1

# TWO GRAINGER MELODIES

Full Conductor Score

## 1. SIX DUKES WENT A-FISHIN'

Setting by  
Percy Aldridge Grainger  
Transcribed by Joseph Kreines

012-2091-00

5

Very Simply, not too slowly (♩ = 76)

The musical score is arranged in a standard orchestral format. It includes parts for Flutes, Oboes, Clarinets (Alto, Soprano, Tenor, Bass, Contrabass), Bassoons, Saxophones (Soprano, Alto, Tenor, Baritone), Trumpets, Horns (F and E-flat), Trombones, Euphonium, Basses, Vibraphone, and Marimba. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Very Simply, not too slowly' with a quarter note equal to 76 beats per minute. The score is divided into two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The first system includes dynamics such as *pp* and *p*, and performance instructions like 'singingly, clingingly' and 'accompanyingly, clingingly'. The second system includes a rehearsal mark '5' and the tempo instruction 'Very Simply, not too slowly (♩ = 76)'. A large watermark 'Full Score Only for Performance' is visible across the score.

FLUTES

OBOES

1

2

3

B♭ CLARINETS

E♭ ALTO CLARINET

B♭ BASS CLARINET

B♭ CONTRABASS CLARINET (String Bass)

BASSOONS

SOPRANO SAXOPHONE

E♭ ALTO SAXOPHONES

1

2

B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1

2

3

B♭ TRUMPETS

1

2

3

4

F HORNS

1

2

3

TROMBONES

1

2

3

EUPHONIUM (Baritone)

BASSES

VIBRAPHONE

MARIMBA



21

25 Richly, clingingly

FLUTES

OBOES

1

2

3

B♭ CLARINET

E♭ ALTO CLARINET

B♭ BASS CLARINET

B♭ CONTRABASS CLARINET (String Bass)

BASSOONS

SOPRANO SAXOPHONE

E♭ ALTO SAXOPHONES

1

2

B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1

2

3

B♭ TRUMPETS

F HORNS

1

2

3

4

TROMBONES

1

2

3

EUPONIUM (Baritone)

BASSES

VIBRAPHONE

MARIMBA

FL 1 *pa-*

*f* *mp* *mp subito* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Motor on, fast vibrato



All loco

Slow off

FLUTES

OBOES

B $\flat$  CLARINETS

E $\flat$  ALTO CLARINET

B $\flat$  BASS CLARINET

B $\flat$  CONTRABASS CLARINET  
(String Bass)

BASSOONS

SOPRANO SAXOPHONE

E $\flat$  ALTO SAXOPHONES

B $\flat$  TENOR SAXOPHONE

E $\flat$  BARITONE SAXOPHONE

B $\flat$  TRUMPETS

F HORNS

TROMBONES

EUPHONIUM  
(Baritone)

BASSES

VIBRAPHONE

MARIMBA

Detailed description of the musical score page. The page features 18 staves for various instruments. The top staff is for FLUTES, followed by OBOES, a group of B $\flat$  CLARINETS (staves 1, 2, 3), E $\flat$  ALTO CLARINET, B $\flat$  BASS CLARINET, B $\flat$  CONTRABASS CLARINET (String Bass), BASSOONS, SOPRANO SAXOPHONE, E $\flat$  ALTO SAXOPHONES (staves 1, 2), B $\flat$  TENOR SAXOPHONE, E $\flat$  BARITONE SAXOPHONE, B $\flat$  TRUMPETS (staves 1, 2, 3), F HORNS (staves 1, 2, 3, 4), TROMBONES (staves 1, 2, 3), EUPHONIUM (Baritone), BASSES, VIBRAPHONE, and MARIMBA. The score includes dynamic markings such as *pp*, *p*, *mp*, *f*, and *ppp*. Performance instructions like 'All loco' and 'Slow off' are placed above the top staves. A '1. only' instruction is present above the Oboe staff. The 'All-Open' marking is repeated above the Trumpets and Trombones staves. A large, semi-transparent watermark 'MusiScore.com' is oriented diagonally across the center of the page.



2. EARLY ONE MORNING,  
Old English Song

012-2091-00

Slowly, anguished (♩ = about 56)

6

FLUTES

OBOES

1  
2  
3

B♭ CLARINETS

E♭ ALTO CLARINET

B♭ BASS CLARINET

B♭ CONTRABASS CLARINET

BASSOONS

SOPRANO SAXOPHONE

E♭ ALTO SAXOPHONES 1 2

B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1  
2  
3

B♭ TRUMPETS

1  
2  
3  
4

F HORNS

1  
2  
3

TROMBONES

BARITONE

EUPHONIUM

1 Tuba Solo + St. Bass

TUBA

STRING BASS

\* The Euphonium Solo should be doubled by one or more players if it does not stand out from the accompanying parts.

Slow off

In Time, More Flowingly

(♩ = about 69)

FLUTES

OBOES

1 *mf* *div.* *pp*

B♭ CLARINETS

2 *pp*

3 *p* *div.* *pp*

E♭ ALTO CLARINET

*mp* *pp*

B♭ BASS CLARINET

*pp* *pp* *p* *pp*

B♭ CONTRABASS CLARINET

*pp* *pp* *p* *pp*

BASSOONS

*solo* *mp* *Bass Cl. cue* *pp* *pp* *p*

SOPRANO SAXOPHONE

E♭ ALTO SAXOPHONES

1 *Basn. cue* *mp*

B♭ TENOR SAXOPHONE

*Basn. cue* *mp*

E♭ BARITONE SAXOPHONE

*Bass Cl. cue* *pp* *p*

B♭ TRUMPETS

1 *p*

F HORNS

1 *p*

TROMBONES

1 *p*

BARITONE

*Euph. cue* *mf* *ten.* *ppp*

EUPHONIUM

*mf* *ten.* *ppp* *Trb. 3 cue*

TUBA STRING BASS

*mf* *ppp*

FLUTES *solo*  
*mp gently, sweetly*

OBOES *mp* *solo* *Oboe cue*

1 *slight*

B $\flat$  CLARINETS 2

3

E $\flat$  ALTO CLARINET

B $\flat$  BASS CLARINET

B $\flat$  CONTRABASS CLARINET

BASSOONS

SOPRANO SAXOPHONE

E $\flat$  ALTO SAXOPHONES 1

2

B $\flat$  TENOR SAXOPHONE

E $\flat$  BARITONE SAXOPHONE

1

B $\flat$  TRUMPETS 2

3

1

F HORNS 2

3

4

1 *pp* *slight*

TROMBONES 2 *pp* *slight*

3 *pp* *slight*

BARITONE

EUPHONIUM

TUBA *Tuba Solo*

STRING BASS *p*

*ten. Slow off slightly*

*In Time*

*Slow off*

**23** *In Time, Slightly  
Faster Still  
(♩ = about 76)*

FLUTES

OBOES

1 *solo* *mp* *mf* *pp* *mp* *pp* *All*

B♭ CLARINETS 2 *pp*

3 *pp*

E♭ ALTO CLARINET *pp*

B♭ BASS CLARINET *solo-feelingly* *p* *mf* *p* *pp*

B♭ CONTRABASS CLARINET

BASSOONS *solo* *pp* *pp*

SOPRANO SAXOPHONE

E♭ ALTO SAXOPHONES 1 *Oboe cue* *p* *mf* *pp*

2 *pp*

B♭ TENOR SAXOPHONE *pp*

E♭ BARITONE SAXOPHONE *Bssn. cue* *pp*

1 *solo* *mf* *freely in time*

B♭ TRUMPETS 2

3

1 *mp* *mp* *1. solo* *mf* *ff* *mp*

F HORNS 2

3

4

1 *mf* *pp*

TROMBONES 2 *pp*

3 *p*

BARITONE *Hn. cue*

EUPHONIUM *Hn. cue*

TUBA STRING BASS *p* *mf*

\* If there is a Soprano Saxophone, then all 3rd Clarinets should play lower line to 27.

FLUTES

OBOES

1. 2.

3.

*mf* *f*

1.

2.

*mf* *f*

1 2 3

B♭ CLARINETS

*p* *pp* *mp* *mf* *f*

1 2 3

E♭ ALTO CLARINET

*p* *pp* *mp* *mf* *p*

B♭ BASS CLARINET

*mf* *p* *f*

B♭ CONTRABASS CLARINET

BASSOONS

1.

*mp* *mf* *p* *mf* *pp*

SOPRANO SAXOPHONE

*p* *mp* *p*

1 2

E♭ ALTO SAXOPHONES

*p* *mp* *mp* *mf* *p*

B♭ TENOR SAXOPHONE

*p* *mp* *mp* *mf* *p*

E♭ BARITONE SAXOPHONE

*mp* *mf* *p* *f* *p*

1 2 3

B♭ TRUMPETS

*more* *All* *mf* *Trpt. 1 cue*

1 2 3 4

F HORNS

1.

*mp* *p* *To the fore* *p* *p*

1 2 3

TROMBONES

1.

2.

3.

*To the fore* *mp* *mf* *mf* *p*

1

BARITONE

*To the fore* *mp* *mf*

1

EUPHONIUM

*mf* *p* *mf* *p* *All*

TUBA  
STRING BASS

*pp*

FLUTES  
Fl. 1,2 *ten.*  
Fl. 3 8va *ten.*  
Fl. 3 loco

OBOES  
Ob. *ten.*  
Ob.

1  
2  
3

B♭ CLARINETS

E♭ ALTO CLARINET

B♭ BASS CLARINET

B♭ CONTRABASS CLARINET

BASSOONS  
*louden*

SOPRANO SAXOPHONE

E♭ ALTO SAXOPHONES  
1  
2

B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE  
*louden*

1  
2  
3

B♭ TRUMPETS  
*singly*

F HORNS  
1  
2  
3  
4  
*louden*

1  
2  
3

TROMBONES

BARITONE  
*mf* Much to the fore

EUPHONIUM  
*singly*

TUBA  
*louden*

STRING BASS  
*louden*

Linger . . . In Time

**35**

ten. Slow off . . . Lots

012-2091-00

Fl. 1 & 2

FLUTES

OBOES

B♭ CLARINETS

E♭ ALTO CLARINET

B♭ BASS CLARINET

B♭ CONTRABASS CLARINET

BASSOONS

SOPRANO SAXOPHONE

E♭ ALTO SAXOPHONES

B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

B♭ TRUMPETS

F HORNS

TROMBONES

BARITONE

EUPHONIUM

TUBA  
STRING BASS

Musical score for page 35, featuring various woodwinds, brasses, and saxophones. The score is arranged in systems for each instrument family. Dynamics and articulation markings include *f*, *mf*, *mp*, *ff*, *p*, *ten.*, *louden*, *8va*, and *9va*. The score includes performance instructions such as "much to the fore" and "louden".

FLUTES

OBOES

1

2

3

B $\flat$  CLARINETS

E $\flat$  ALTO CLARINET

B $\flat$  BASS CLARINET

B $\flat$  CONTRABASS CLARINET

BASSOONS

SOPRANO SAXOPHONE

E $\flat$  ALTO SAXOPHONES

1

2

B $\flat$  TENOR SAXOPHONE

E $\flat$  BARITONE SAXOPHONE

1

B $\flat$  TRUMPETS

2

3

F HORNS

1

2

3

4

TROMBONES

1

2

3

BARITONE

EUPHONIUM

TUBA

STRING BASS

3572

*mp* *mf* *ff* *mp* *f* *p* *mf* *pp*

*Ob.* *(swells at will)*

*p* *(swells at will)* *pp*

*much to the fore*

Fl. 1, 2, 3

Ob.

B $\flat$  CLARINETS

E $\flat$  ALTO CLARINET

B $\flat$  BASS CLARINET

B $\flat$  CONTRABASS CLARINET

BASSOONS

SOPRANO SAXOPHONE

E $\flat$  ALTO SAXOPHONES

B $\flat$  TENOR SAXOPHONE

E $\flat$  BARITONE SAXOPHONE

B $\flat$  TRUMPETS

F HORNS

TROMBONES

BARITONE

EUPHONIUM

TUBA

STRING BASS