

PERCY GRAINGER'S "HILL-SONG NR. 1":  
A CRITICAL EDITION, WIND BAND TRANSCRIPTION, AND PHRASAL ANALYSIS

BY  
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THESIS

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## ABSTRACT

Percy Grainger never had the opportunity to hear his original scoring of “Hill-Song Nr. 1”, since he considered the instrumentation of two piccolos, six oboes, six English horns, six bassoons, and contrabassoon to be too infeasible. Indeed, he only ever produced a manuscript score of this version, and there is no evidence that parts were produced during his lifetime. Subsequent arrangements were made and published for piano four-hands and chamber orchestra (although this has yet to be premiered in its intended instrumentation). While his “Hill-Song Nr. 2” was published in a variety of scorings and is fairly well-known in the wind band world, “Hill-Song Nr. 1” has languished, despite the high regard in the band community for Grainger’s pieces. In order to raise the profile of such an early yet forward-looking piece in the Grainger oeuvre, this paper presents a critical edition of the original scoring for performance use, a transcription for full modern wind band for use with a wide variety of instrumentations, and an analysis to aid conductors through the wayward score. In doing so, it is hoped that the piece will begin to become more widely known and performed.

## ACKNOWLEDGEMENTS

First, I would like to thank R. Mark Rogers for his donation of a facsimile of the manuscript score to Grainger's original scoring of "Hill-Song Nr. 1" to the University of Illinois Bands, and for his generosity of time to start me down this journey.

I would also like to thank Barry Peter Ould, president of the International Percy Grainger Society and proprietor of Bardic Editions, for his permission to arrange and use copyrighted material in this thesis.

I would also also like to thank all the players who volunteered to perform my new edition of the original scoring of "Hill-Song Nr. 1" on April 22, 2018, and who played in the Illinois Wind Symphony's premiere of my new wind band transcription of "Hill-Song Nr. 1" on April 10, 2019.

I would also also also like to thank my advisor, Dr. Stephen Peterson – for taking a chance on accepting me as his student, for putting up with all of my shenanigans, and for supporting me in my growth as an artist and as a human being.

I would also also also also like to thank my family for their support on this journey that they never expected.

Finally, I would like to thank my dear friend Noah Lauziere for putting up with my semi-constant excited mutterings about the Grainger Hill-Songs for the last year and a half, and more importantly for his friendship and emotional support throughout my entire degree program.

*Dedicated to all those who seek out the dusty corners  
in the belief that there may be hidden gems.*

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## CHAPTER 1: INTRODUCTION

This introduction serves to give a brief overview of the context and extant resources relating to Grainger's "Hill-Song Nr. 1". Those wishing for more detailed information can refer to R. Mark Rogers's excellent dissertation;<sup>1</sup> it does little good to simply restate it here. Regarding nomenclature, a brief skim of the References will reveal that even Grainger did not have a consistent name for this piece (variants include "Hillsong I", "Hill-Song No. I", etc.). Following R. Mark Rogers's dissertation, I have elected to standardize the piece's name as "Hill-Song Nr. 1" when I refer to it, since "Nr." appears to be Grainger's preferred abbreviation.<sup>2</sup>

Finally, thanks must go to Barry Peter Ould, president of the International Percy Grainger Society and proprietor of Bardic Editions, for his permission to use Grainger's copyrighted material in this thesis.

### 1.1 Percy Grainger: A Very Brief Biographical Sketch

Quite frankly, with the advent of the internet, there is very little use to including biographical information in such a document as this when it is so readily available elsewhere. Nevertheless, a brief amount of biographical information will be included as it specifically relates to Grainger's work on "Hill-Song Nr. 1".

George Percy Grainger was born to John Harry (Henry) Grainger and Rosa (Rose) Annie Aldridge on July 8, 1882 in Melbourne, Australia. Grainger was much closer to his mother, and

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<sup>1</sup> Rogers, Robert Mark, "The *Hill-Songs* of Percy Aldridge Grainger: An historical and analytic study with a new performance edition. (Volumes I and II)" (DMA dissertation, The University of Texas at Austin, 1987).

<sup>2</sup> Rogers, Robert Mark, "A Chronology of the 'Hill-Songs' of Percy Aldridge Grainger," *Journal of Band Research* 27 (Fall 1991): 1-15; at 5.

picked up many of her beliefs, including (but not limited to) a love of English/Nordic cultures, a love of music (Rose was a pianist), and a leaning towards Nordic supremacy.<sup>3</sup>

Grainger began learning piano at age five and started recitalizing at the tender young age of twelve. In 1895, Rose decided to move to Germany to further Percy's musical education, and he enrolled at the Hoch Conservatory.<sup>4</sup> Rather than study with his official composition teacher, Ivan Knorr (with whom he strongly clashed philosophically), Grainger instead took up lessons with Karl Klimesch, who shaped his future compositional philosophy. Grainger describes Klimesch's views as follows:

If you have a theme of melody, start off with it right away, and the moment your melodic inspiration runs out, stop your piece. No prelude, no interlude, no postlude: just the pitch of the music all the time.<sup>5</sup>

While still in Germany, Grainger also became more acquainted with the music of Bach – he particularly prized the small ensemble scoring (as seen in the Brandenburg Concertos) and polyphonic writing.<sup>6</sup>

In December 1899, Rose suffered her first nervous breakdown (possibly due to syphilis), and Klimesch suggested that Rose and her son travel abroad to recover, at Klimesch's own expense. They visited San Remo, Nice, Paris, Amsterdam, London, and Glasgow during the summer of 1900.<sup>7</sup> While on this trip, he heard a piffero (folk double-reed instrument) in San Remo, some Egyptian double-reed instruments at either the Paris Exhibition or Hampton Court, and bagpipes while on a three-day walk through the Scottish highlands of western Argyllshire.<sup>8</sup>

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<sup>3</sup> Bird, John, *Percy Grainger* (New York: Oxford University Press, 1996), 6-13.

<sup>4</sup> Slattery, Thomas C, *Percy Grainger: The Inveterate Innovator* (Evanston, IL: The Instrumentalist Co., 1974), 6-12.

<sup>5</sup> Quoted in: Rogers, Robert Mark, "The *Hill-Songs* of Percy Aldridge Grainger: An historical and analytic study with a new performance edition. (Volumes I and II)" (DMA dissertation, The University of Texas at Austin, 1987), 14.

<sup>6</sup> *Ibid*, 15.

<sup>7</sup> *Ibid*, 15-16.

<sup>8</sup> Slattery, Thomas C., "The Hill Songs of Percy Aldridge Grainger," *Journal of Band Research* 8 (Fall 1971): 6-10; at 7.

In 1906, Grainger met Edvard Grieg; in 1907, Frederick Delius. Both of these composers ended up having a large influence on his compositional output. World War I caused him to emigrate to the United States in 1914, where he continued to perform. In 1917, as the United States entered the war, Grainger entered the U. S. Army, playing oboe in one of the military bands. Many of his more-familiar works for band date from this period. Rose entered a period of mental and physical decline, and ended up committing suicide in April 1922, which was extremely traumatic for Percy due to their continued close relationship. He married Ella Viola Ström at the Hollywood Bowl in 1929. He continued composing and arranging until his death in White Plains, NY on February 20, 1961.<sup>9</sup>

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<sup>9</sup> Rogers, Robert Mark, “The *Hill-Songs* of Percy Aldridge Grainger: An historical and analytic study with a new performance edition. (Volumes I and II)” (DMA dissertation, The University of Texas at Austin, 1987), 18-23.

## 1.2. A Genealogy of Hill-Song Editions

As stated above, the original scoring of “Hill-Song Nr. 1” was composed from March 16, 1901—Sept. 1, 1902 for the instrumentation shown in **Table 1.1**.

This original handwritten score also included a two- (and occasionally three-) line piano reduction beneath the score proper. This piano reduction was shown to a number of Grainger’s

**Table 1.1: Instrumentation of Original (1901-2) Scoring of “Hill-Song Nr. 1”**

2 piccolos (small flutes)
6 oboes
6 English horns
6 bassoons
1 contrabassoon (double-bassoon)

respected colleagues, including Ferruccio Busoni (who praised the work) and Cyril Scott (who had significant reservations about the lack of thematic repetition, fearing “that it may make too much demand on the listener’s attention.”)<sup>10</sup> In a 1907 letter to Karen Holton, Grainger said that he planned to separate the material in “Hill-Song Nr. 1” into two different Hill-Songs: “1, *slow*, for strings; (and maybe a few voices as well)... & 1, *fast & wild*, for woodwind & maybe a trifle brass.”<sup>11</sup>

The first version of “Hill-Song Nr. 2” was composed in the summer of 1907, and completed on August 20, 1907 for the instrumentation shown in **Table 1.2**.

Immediately thereafter, Grainger produced a setting of “Hill-Song Nr. 2” for two pianos (four hands), from August 21—August 23, 1907.

While he heard portions of the wind scoring of “Hill-Song Nr. 2” in 1907, he did not hear the entire work until May 4, 1911. Several immediate revisions were made in terms of dynamics and tempos, and a more extensive revision was later made, including the addition of five percussion parts (including snare drum and xylophone). This 1911 setting was premiered on February 25, 1913.

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<sup>10</sup> Rogers, Robert Mark, “A Chronology of the ‘Hill-Songs’ of Percy Aldridge Grainger,” *Journal of Band Research* 27 (Fall 1991): 1-15; at 2-3.

<sup>11</sup> Quoted in *Ibid.*; at 3.

**Table 1.2: Instrumentation of Original (1907) Scoring of “Hill-Song Nr. 2”<sup>12</sup>**

Small Flute
Flute I
Flute II
Oboe I
Oboe II
Oboe III (at will)
English Horn
Bassoon I
Bassoon II
Double-bassoon
Clarinet (Small) in E-flat
Clarinet I in B-flat
Clarinet II in B-flat
Clarinet III in A
Alto Clarinet in E-flat
Bass Clarinet in B-flat
Soprano Saxophone in B-flat
Alto Saxophone in E-flat
Tenor Saxophone in B-flat
Bass [Baritone] Saxophone in E-flat
Cornet I in B-flat
Cornet II in B-flat
Horn I in F
Horn II in F

The score for this setting is no longer extant, but parts copied by Isabel du Cane in 1910 are now located at the Grainger Museum. However, they contain revisions of unknown date. (Note that at this point, as the first of two planned derived Hill-Songs, this work was contemporaneously known as “Hill-Song I’).<sup>13</sup>

In 1920, Grainger returned to the original double-reed scoring of “Hill-Song Nr. 1” (as we know it today) in order to set it for chamber orchestra, which he considered more feasible. The manuscript score was still in England, so he worked off of a copy of the piano reduction made for him by Isabel du Cane. He received the manuscript score from England in November, and began work by creating a setting for two pianos (four hands), completed in 1921. There are three notable

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<sup>12</sup> Ibid.; at 3, 11.

<sup>13</sup> Ibid.; at 3-4.

changes. First, the title became “Hill-Song I” (relegating the 1907 work to “Hill-Song II”). Second, this is the first edition where Grainger employed his idiosyncratic “Blue-eyed English”. Finally, he re-barréed the composition to be more accessible for rehearsal and performance.<sup>14</sup>

Through a lengthy process of scoring and revision, Grainger produced a sketch score from June 17, 1921—December 28, 1921, and created a full score and set of parts by January 1923. This version is a whole step lower than the original (1901-2) version. With Delius’s intervention, Universal Edition agreed to publish the work in 1923, and it was premiered in New York on April 26, 1925.<sup>15</sup> No other performances are recorded until 1947, perhaps due to instrumentation given in **Table 1.3** (referred to by Grainger as a “Room-music 22 (or 23) –some”).

**Table 1.3: Instrumentation of Chamber Orchestra (1923) Scoring of “Hill-Song Nr. 1”**

Small Flute
Flute
Oboe
English Horn
Bassoon
Double-bassoon
Sopranino Sarrusophone in E-flat
Tenor Sarrusophone in B-flat
Soprano Saxophone in B-flat
Alto Saxophone in E-flat
Trumpet in B-flat
Horn in F (at will)
Euphonium
Percussion (Suspended Cymbal, 2 Timpani)
Harmonium
Piano
Violin I
Violin II
Viola I
Viola II
Violoncello I
Violoncello II
Double-bass

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<sup>14</sup> Ibid.; at 4-5.

<sup>15</sup> Ibid.; at 6.

Perhaps in an effort to secure performances of at least one of his Hill-Songs, Grainger returned to “Hill-Song II” in 1929. Scoring from the two pianos (four hands) setting from June 18—June 28, 1929, he used the much more accessible instrumentation given in **Table 1.4**.

**Table 1.4: Instrumentation of Second (1929) Scoring of “Hill-Song Nr. 2”**

Small Flute
Flute
Oboe
English Horn
Clarinet I in B-flat
Clarinet II in B-flat
Bass Clarinet in B-flat (or Bassoon II)
Bassoon
Trumpet I in B-flat
Trumpet II in B-flat
Horn in F
Trombone
Percussion (Cymbal)
Reed-Organ (at will)
Harmonium (which Grainger volunteered to bring and play himself)
Piano

This version was considerably more popular, premiering on July 25, 1929 and receiving subsequent performances by the likes of the Toronto Chamber Music Society and the Chicago Symphony. However, it was not published during Grainger’s lifetime, so quickly faded from view. R. Mark Rogers published a new edition of this setting in 1988.<sup>16</sup>

In the 1940s, Grainger returned to the 1907 setting of “Hill-Song II”. In 1946, he copied parts into a full score and added optional parts for low brass. In 1948, he wrote parts to replace the double-bassoon, alto clarinet, and saxophones with strings, to allow performance by orchestras (without violins, trombones, or tubas).<sup>17</sup> Thus, this version (published in 1950), may be performed by a solo wind ensemble (23 or 24 Wind Instruments and Cymbal – marked by \* below; substitutions may be used as marked, but both versions of a part should never be played together), a

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<sup>16</sup> Ibid.; at 7, 9.

<sup>17</sup> Ibid.; at 7.

complete band (all wind and percussion parts used and “massed” ad lib), or a symphony orchestra (all wind percussion parts played singly and all string parts played singly, doubly, or trebled; omitting trombone, tuba and violins), as shown in **Table 1.5**.

Grainger engaged in no further work with the Hill-Songs – although in 1960, Ronald Stevenson published (with Grainger’s permission)<sup>18</sup> a somewhat free arrangement of the original (1901-2) setting of “Hill-Song Nr. 1” for solo piano.

Following Grainger’s death, Alan Stout (composition professor at Northwestern University and a bassoonist himself) acquired a copy of the original manuscript score (1901-2) via Frederick Miller via Thomas Slattery. He decided to create a performance edition, making several personal adjustments to the work (reassigning low passages in the piccolos/English horns to flutes/bassoons) and creating his own re-barring of Grainger’s prohibitively large meters (paying no attention to Grainger’s 1921 re-barring in the published two pianos (four hands) version). It was premiered on May 23, 1969.<sup>19</sup>

During 1986-7, R. Mark Rogers created a setting for solo wind ensemble of “Hill-Song I” (based on the 1923 chamber orchestra version – hence a whole-step lower than the 1901-2 original) as part of his doctoral work in Wind Conducting at the University of Texas. It premiered on April 7, 1987, with the instrumentation given in **Table 1.6**.<sup>20</sup>

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<sup>18</sup> Rogers, Robert Mark, “The *Hill-Songs* of Percy Aldridge Grainger: An historical and analytic study with a new performance edition. (Volumes I and II)” (DMA dissertation, The University of Texas at Austin, 1987), 92.

<sup>19</sup> Rogers, Robert Mark, “A Chronology of the ‘Hill-Songs’ of Percy Aldridge Grainger,” *Journal of Band Research* 27 (Fall 1991): 1-15; at 8.

<sup>20</sup> Rogers, Robert Mark, “The *Hill-Songs* of Percy Aldridge Grainger: An historical and analytic study with a new performance edition. (Volumes I and II)” (DMA dissertation, The University of Texas at Austin, 1987), 149, 177.

**Table 1.5: Instrumentation of Final (1950) Scoring of “Hill-Song Nr. 2”**

*Small Flute (Piccolo)
*Flute I
*Flute II
Flute III (sub: E-flat Clarinet)
*Oboe I
*Oboe II
*Oboe III (ad lib)
*English Horn
*Bassoon I
*Bassoon II
*Double Bassoon
*E-flat Clarinet
*Clarinet I in B-flat
*Clarinet II in B-flat
*Clarinet III in A
Clarinet III in B-flat (sub: Clarinet III in A)
Clarinet IV in B-flat (sub: Oboe II)
Clarinet V in B-flat (sub: English Horn)
Clarinet VI in B-flat (sub: Alto Clarinet or Bass Clarinet II)
*Alto Clarinet
*Bass Clarinet I in B-flat
Bass Clarinet II in B-flat (sub: Alto Clarinet or Clarinet VI)
*Soprano Saxophone in B-flat (or muted Trumpet)
*Alto Saxophone in E-flat
*Tenor Saxophone in B-flat
*Baritone Saxophone in E-flat
*Cornet (or Trumpet) I in B-flat
*Cornet (or Trumpet) II in B-flat
*Horn I in F
*Horn II in F
Trombone I
Trombone II
Trombone III
Baritone
Tuba I (sub: Double Bassoon or String Bass)
Tuba II
String Bass (sub: Double Bassoon)
*Cymbal (Suspended)
Viola I
Viola II
Cello I
Cello II
String Bass

**Table 1.6: Instrumentation of R. Mark Rogers' (1987) Scoring of "Hill-Song Nr. 1"**

Small Flute
Flute I
Flute II
Oboe I
Oboe II (or Sopranino Sarrusophone)
English Horn
Bass Oboe (at will) (or Tenor Sarrusophone)
Bassoon I
Bassoon II
Double-bassoon (or Double-bass Clarinet in B-flat)
Clarinet in E-flat
Clarinet I in B-flat
Clarinet II in B-flat
Clarinet III in A
Alto Clarinet in E-flat
Bass Clarinet in B-flat
Soprano Saxophone in B-flat
Alto Saxophone in E-flat
Tenor Saxophone in B-flat
Baritone Saxophone in E-flat
Cornet I in B-flat (doubling Flügelhorn)
Cornet II in B-flat (doubling Flügelhorn)
Horn I in F
Horn II in F
Euphonium
Double-bass (or Double-bass Clarinet in E-flat)
Percussion (Suspended Cymbal, 2 Kettledrums)
Piano

### 1.3. Grainger's Writings on "Hill-Song Nr. 1"

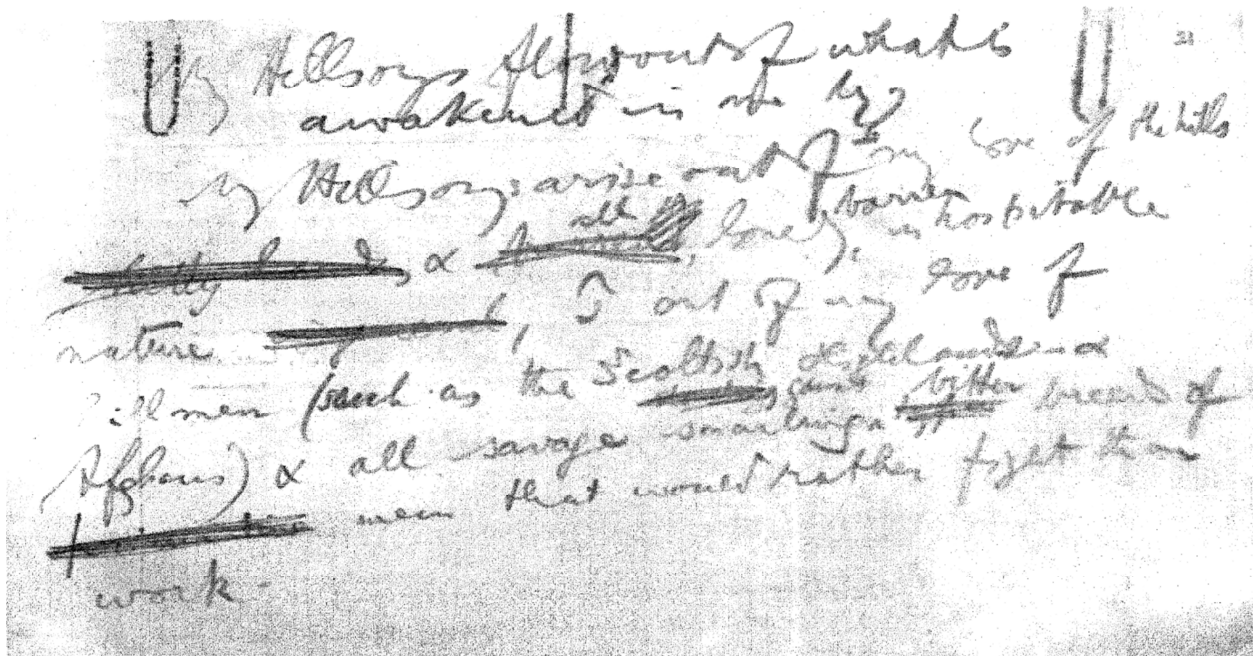
Over the years, Grainger wrote a variety of notes about "Hill-Song Nr. 1"

Note in Grainger's hand, with many corrections and cross-outs edited out for clarity (see **Figure 1.1**):

Hillsongs flow out of what is awakened in me by [...]

My Hillsongs arise out of my love of the hills, and all lonely, barren, inhospitable nature, and out of my love of Hillmen (such as the Scottish Highlands and [??]) and all savage smashing, bitter breed of men that would rather fight than work.

Figure 1.1: Note on the Hillsongs in Grainger's hand; date unknown



Handwritten notes in the manuscript score of the original double-reed scoring (1901-2):

This merely an exploration of musically-hilly ways, a gathering of types for future Hill-songs, a catalogue.

The dividing of this piece into bars does not imply that the first beat of each, or any, bar shall receive greater pulse or accent than the beats inside the bar. The divisions are made only for the sake of facility in reading.

Typewritten note, referring to the original double-reed scoring (1901-2), excerpted from an unknown source and found in the UI Bands Library. Minor edits have been made to correct misspellings and inconsistent spacing:

Hill-Song No. 1. (Big, slow Hillsong)

Beginning in A minor, ending in Eb minor; consisting of both fast and slow elements (fast at beginning, slow in the middle, fast near the end again, very end slower again).

Composed March 16, 1901—Sept. 1, 1902.

Originally scored for 2 piccolo flutes, 6 oboes, 6 English horns, 6 bassoons, 1 contrabassoon.

Manuscripts: (a) Full score (in New York) with piano score below.

(b) Copy by Isabel DuCane of piano score from (a)

(c) Photo copies of (b)

Notes provided with the published two piano (four hands) scoring (1921):

HILL-SONG I

by

PERCY ALDRIDGE GRAINGER

Dished-up by the composer for 2 pianos (4 hands)

Composed, March 16, 1901—Sept. 1, 1902, in Frankfurt-am-Main, Germany, in London, and at Waddesdon, Buckinghamshire, England.

Originally scored (summer, 1902, at Waddesdon) for 21 wood-wind instruments (2 small flutes, 6 oboes, 6 English horns, 6 bassoons, 1 double-bassoon).

Dished-up for 2 pianos, March 25—May 5, 1921, in New York City and in railway trains and on tour in U.S.A.

Notes provided with the published chamber orchestra scoring (1923):

HILL-SONG Nr. I.

Program-note.

My Hill-Songs arose out of thoughts about and longings for the wildness of hill countries, hill peoples and hill musics (such as the Scottish Highlands, the Himalayas, the bagpipes, and the like).

Hill-song Nr. I was composed in 1901 and 1902,\* and was scored in 1902\*\* for 21 wood-wind instruments (2 small flutes, 6 oboes, 6 English horns, 6 bassoons, 1 double-bassoon).

This original scoring not being feasible it was rescored in 1921 (June—December) for the present combination of instruments, certain further minor revisions of scoring being undertaken in 1923 (March—May).

PERCY ALDRIDGE GRAINGER.

\*The musical material of Hill-song Nr. I was composed as follows:

Bars 1-9, 383-397 (and maybe some others of a kindred type) date from March 16, 1901, and thenabouts, in Frankfurt-am-Main, Germany. Most of the fast elements, such as bars 286-382, date from the later half of the summer of 1902, at Waddesdon, Buckinghamshire, England.

All the rest dates from (and including) the summer of 1901 to (and including) the earlier half of the summer of 1902, in Kennington, London.

\*\*Toward the end of the summer (up to September 1 at), at Waddesdon, Buckinghamshire, England.

To the conductor.

All the parts are conceived as strictly Single parts, and the string parts must not be doubled or massed, even if the work is given in a large hall.

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Passages within the brackets  $\llbracket \quad \rrbracket$  are to be played to the fore, as solos. (The signs  $\llbracket \quad \rrbracket$  are adapted from a score by Arnold Schönberg.) Passages marked “accomp” are to be played accompanyingly (quasi accompagnamento).

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Thruout the “2<sup>nd</sup> speed” (that begins with bar 46) the waywardness of time should show a general leaning towards quickening while loudening, towards slackening while softening.

During “2<sup>nd</sup> speed” also linger somewhat on the climaxes (top notes) of phrases.

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In the harmonium part (8) indicates 8 foot stops, (16) indicates 16 foot stops, (4) indicates 4 foot stops.

(Full) indicates “Full organ”.

With regard to pitch the harmonium part is always written as it should be played—not always at actual pitch. Thus all passages marked (16) appear an octave higher than the actual sound intended. The harmonium should provide a rich and ample harmonic background for the 12 (or 13) wind instruments. If you cannot get a single harmonium powerful enough use 2 or 3 harmoniums, doubling or trebling on the harmonium part.

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All the double-reeds (oboes, English horn, bassoon, double-bassoon, sarrusophones) should be played with a very stiff reed, so as to produce a wild, nasal, “bagpipe” quality of tone. The gentle emasculated tone-quality produced by a soft reed (as normally used by most players) is

utterly out of place in this composition. The saxophones should produce as reedy a tone as possible.

Do not try to subdue the naturally robust saxophone and sarrusophone tone down to the volume of a clarinet or an oboe; the office of the saxophones and sarrusophones is to provide a tonal strength midway between the volume of the woodwind and the volume of the brass.

All the reed instruments should play with plenty of vibrato, particularly in the espressivo passages.

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In the case of the more unusual time-signatures a down-beat is intended after each dotted barline, tho not so marked a down-beat (not from so great a height) as at the beginning of such bars. The following methods of beating time are recommended:

**Beat-movements.**  
**Taktschlagbewegungen.**

The notation illustrates various beat-movements for different time signatures. Each time signature is followed by a musical staff showing the corresponding beat pattern with numbered notes (1, 2, 3, 4) and dotted lines indicating the down-beat. Some patterns are marked 'or. oder.'.

Grainger provided the following long-winded note to accompany a performance of the chamber orchestra scoring in 1949<sup>21,22</sup>:

I consider Hill-Song no. 1 by far the best of all my compositions. But the difficulties of conducting its highly irregular rhythms are almost prohibitive. At the time of composing

<sup>21</sup> Lewis, Thomas P., ed., *A Source Guide to the Music of Percy Grainger* (White Plains, NY: Pro/Am Music Resources, Inc., 1991), 167-173.

<sup>22</sup> Note that images in the original source have been replaced with equivalent images from the 1921 two piano (four hands) edition in order to alleviate copyright concerns.

Hill-Song no. 1 (1901-2, aged 19-20) wildness and fierceness were the qualities in life and nature that I prized the most and wished to express in music. These elements were paramount in my favorite literature--the Icelandic sagas. I was in love with the double reeds (oboe, English horn, etc.) as the wildest and fiercest of musical tone-types. In 1900 I had heard a very harsh-toned rustic oboe (piffero) in Italy, some extremely nasal Egyptian double-reeds at the Paris Exhibition and bagpipes in the Scottish Highlands. I wished to weave these snarling, nasal sounds (which I had heard only in single-line melody) into a polyphonic texture as complex as Bach's, as democratic as Australia (by 'democratic', in a musical sense, I mean a practice of music in which each voice that makes up the harmonic weft enjoys equal importance and independence--as contrasted with 'undemocratic' music consisting of a dominating melody supported by subservient harmony). In this way I wished to give musical vent to feelings aroused by the soul-shaking hill-scapes I had recently seen on a three days tramp, in Western Argyleshire. I was not in favour of programme-music. I had no wish to portray tonally any actual scenes or even to record musically any impressions of nature. What I wanted to convey in my Hill-song was *the nature of the hills themselves*--as if the hills themselves were telling of themselves through my music, rather than that I, an onlooker, were recording my 'impressions' of the hills. (In this respect, my purpose in Hill-Song no. 1 differed radically from Delius's in his *Song of the High Hills*. I asked him whether he, in that noblest of nature music, had aimed at letting the hills speak for themselves, as it were, or whether, instead, his aim had been to record in music the impressions received by a man in viewing the face of nature. He said that the latter had been his intention. When Delius and I first met, in 1907, we felt a very close compositional affinity. Our chordal writing seemed to both of us almost identical in type. And this was not unnatural; for although up to then we had seen nothing of each other's work, our melodic and harmonic

inheritances came from much the same sources: Bach, Wagner, Grieg and folk-music. It was Delius who arranged for the first public performances of my larger compositions. His favorites among my works were my first and second Hill-Songs, which I played to him in 1907. He had always been devoted to the mountains of Norway. So it was no surprise to me to see that pinnacle of his muse, *The Song of the High Hills*, emerge around 1911.)

The musical idiom of Hill-Song no. 1 derives much of its character from certain compositional experiments I had undertaken in 1898, 1899 and 1900 and from certain nationalistic attitudes that were natural to me as an Australian. As chief among these may be mentioned:

### ***WIDE-TONED SCALES***

From my Australian standpoint I naturally wanted to make my music as island-like (British, Irish, Icelandic, Scandinavian) as possible, & as unlike the music of the European continent as I could. Since I thought that close intervals (diatonic or chromatic) were characteristic of the European continent, while 'gapped scales' (3-tone, 4-tone, 5-tone, 6-tone scales) were typical of Britain & the other North Sea islands, I strove to make my melodic intervals as wide as possible. Wishing to avoid half-tones (chromatic) as much as I could I embarked around 1898 on a study of the possibilities of whole-tone melody & harmony. In Hill-Song No. 1 the melodic results of these whole-tone studies may be seen in the C natural in bar 26 (**Figure 1.2**), in the D natural in bar 43 (**Figure 1.3**), in the top voice of bars 116-119 (**Figure 1.4**), & in countless other places.

Figure 1.2: Hill-Song Nr. 1, mm. 26-27



Figure 1.3: Hill-Song Nr. 1, mm. 43-45



Figure 1.4: Hill-Song Nr. 1, mm. 116-119



The harmonic influence of these whole-tone studies is evident in bars 83-85 (Figure 1.5), bars 273-276 (Figure 1.6), bars 322-324 (Figure 1.7), bars 343-346 (Figure 1.8) and throughout the whole work.

Figure 1.5: Hill-Song Nr. 1, mm. 83-85

Restlessly ( $\text{♩} = \text{about } 96$ )  
*R. H. to the fore*

*louden*

*PP Restlessly*      *don't louden in R.H.*

*P feelingly*      *louden*  
*L.H. to the fore*

Figure 1.6: Hill-Song Nr. 1, mm. 273-276

*Faster*      *slacken to*      *3rd Speed (♩. 84)*

*mp suddenly*      *ff*      *soften*

**274**

*Faster*      *slacken to*      *3rd Speed*

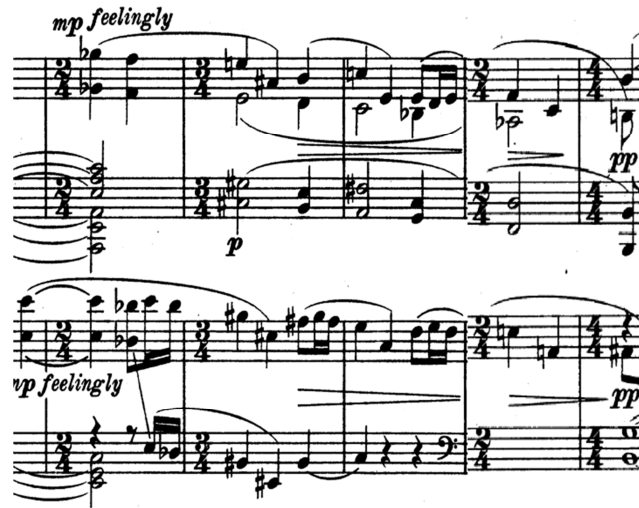
*mp suddenly*      *ff*

Figure 1.7: Hill-Song Nr. 1, mm. 322-324

*f*      *ff*

*3*      *2*

Figure 1.8: Hill-Song Nr. 1, mm. 343-346



The continual use of the 'flat seventh' (B flat in C major), as seen in bars 269-272 (Figure 1.9), is another result of this predilection for wide intervals. (Here was an influence presumably drawn from Grieg; for I did not encounter English folksingers--whose art abounds, of course, in flat sevenths--until two years later.)

Figure 1.9: Hill-Song Nr. 1, mm. 269-272



### IRREGULAR RHYTHMS

Studies in the rhythms of prose speech that I undertook in 1899 led to such irregular barrings as those in bars 69-74 of Love Verses from 'The Song of Solomon' [figure omitted],

composed 1899-1900, which (as far as I know) was the first use of such irregular rhythms in modern times, though of course Claude Le Jeune (1528-1602), in his 'non-metrical' pieces, used rhythms quite as irregular.

(The 'innoculation' of the European continent with my irregular rhythms is easily traceable. Cyril Scott, with my enthusiastic permission, adopted my irregular rhythms in his Piano Sonata, op. 66, written in 1908. This finest of all modern piano sonatas was widely played in Central Europe by Alfred Hoehn soon after its appearance. By 1913 these irregular rhythms appear in Stravinsky's 'Rite of Spring' & other modernistic music of that period.)

The rhythmic irregularities launched in Love Verses from 'The Song of Solomon' were carried to much greater lengths in Hill-Song No. 1.

### ***DEMOCRATIC POLYPHONY***

My Australian ideal of a many-voiced texture in which all, or most, of the tone-strands (voices, parts) enjoy an equality of prominence & importance led to such passages as bars 51-60 (**Figure 1.10**) & bars 347-350 (**Figure 1.11**).

Figure 1.10: Hill-Song Nr. 1, mm. 51-60

Musical score for measures 51-60. The score is written for two systems of staves. The first system includes a vocal line and a piano accompaniment. The second system includes a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *p*, *mp*, *mf*, *f*, and *louden*. A box containing the number 62 is present in the first system.

Musical score for measures 347-350. The score is written for two systems of staves. The first system includes a vocal line and a piano accompaniment. The second system includes a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *f*, *mp*, *mf*, *f*, *mp*, *p*, *mf very fe*, *soften*, and *p*. A box containing the number 60 is present in the second system.

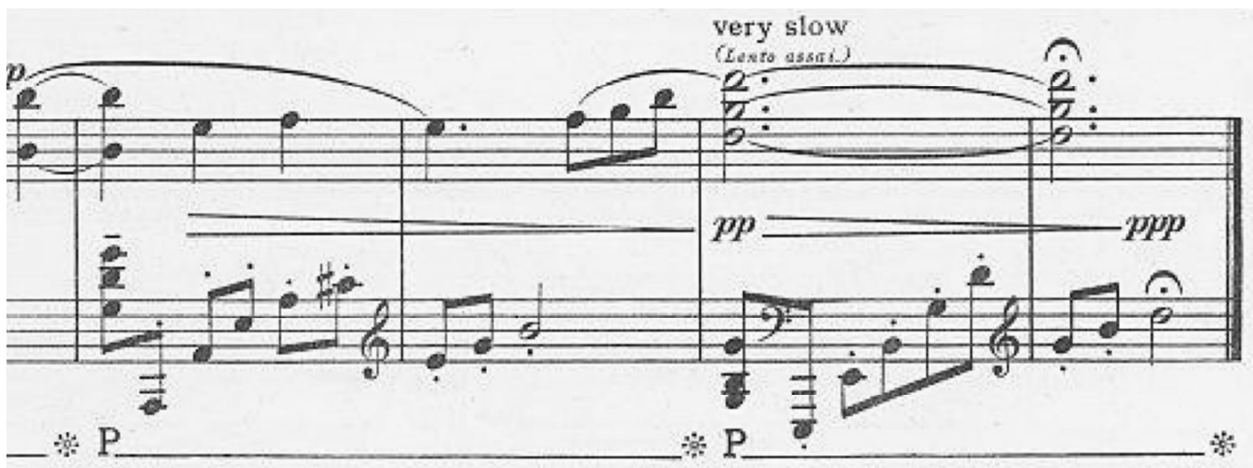
Figure 1.11: Hill-Song Nr. 1, mm. 347-350

Musical score for measures 347-350. The score is written for two systems of staves. The first system includes a vocal line and a piano accompaniment. The second system includes a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *pp*, *p*, *louden slightly*, *louden bit by bit*, and *pp*. A box containing the number 347 is present in the first system.

## SEMI-DISCORDANT TRIADS

Around 1898 I adopted the practice of adding mild discords to triads & regarding the combinations thus arrived at as full concords--concords with which it would be suitable to close a composition or a section of a phrase. Thus in 1898 I ended 'Rustic Dance' (2nd movement of my 'Youthful Suite') with the chords F,C,A,D,F [figure omitted] & in 1901 ended 'Willow Willow' with the chord E,B,G,D (Figure 1.12).

Figure 1.12: Willow-Willow, mm. 91-94



The musical score for 'Willow-Willow' (mm. 91-94) is presented in a two-staff format. The upper staff contains the melody, starting with a piano (*p*) dynamic and marked 'very slow (Lento assai)'. The lower staff contains the accompaniment, starting with a piano-piano (*pp*) dynamic. The piece concludes with a final chord marked *PPP*. The score is framed by asterisks and the letter 'P' at the bottom.

Hill-Song No. 1 also closes with the last-named chord (Figure 1.13).

Figure 1.13: Hill-Song Nr. 1, mm. 395-397



The musical score for 'Hill-Song Nr. 1' (mm. 395-397) is presented in a two-staff format. The upper staff contains the melody, starting with a piano-piano-piano-piano (*pppp*) dynamic and marked 'slow off lots' and 'long'. The lower staff contains the accompaniment, starting with a piano-piano-piano (*ppp*) dynamic. The piece concludes with a final chord marked *pppp*. The score is framed by asterisks and the letter 'P' at the bottom.

In bar 328 (Figure 1.14) is seen the addition of the second of the scale to a minor triad.

Figure 1.14: Hill-Song Nr. 1, mm. 327-328



Typical results of the adding of mild discords to triads may be seen in [figure omitted]. (Debussy ended the first act of 'Pelleas' with the chord F sharp, C sharp, A sharp, D sharp, G sharp. But 'Pelleas' did not reach my ears or those of the musical public until 1902. I saw the score of 'Pelleas' during the summer of 1902, when Hill-Song No. 1 was virtually completed. However there are a few bars in Hill-Song No. 1 that were composed after my contact with 'Pelleas' & I think they show the influence of Debussy [bars 134-137, **Figure 1.15**].)

Figure 1.15: Hill-Song Nr. 1, mm. 134-137



### *TRIADS IN CONJUNCT MOTION*

As a form of 'harmonic melodiousness'--in which all the component notes of the harmony move to the same degree in the same direction (as contrasted with normal harmonic procedures in which some, at least, of the component parts of the harmony move in contrary motion to the melody)--I introduced into my music, well before the turn of the century, passages of triads in conjunct motion. One of the earliest instances is in 'Eastern Intermezzo' (4th movement of my 'Youthful Suite') composed around 1898 [figure omitted].

Instances in my Hill-Song No. 1 are bars 297-298 (**Figure 1.16**) and bars 328-329 (**Figure 1.17**).

Figure 1.16: Hill-Song Nr. 1, mm. 297-298



Figure 1.17: Hill-Song Nr. 1, mm. 328-329



### ***NON-REPETITION OF THEMES***

No thematic or melodious material is repeated in Hill-Song No. 1, except immediate repetition within a phrase, as in the case of bars 393-397. I view the repetition of themes as a redundancy--as if a speaker should continually repeat himself. I also consider the repetition of themes undemocratic--as if the themes were singled out for special consideration & the rest of the musical material deemed 'unfit for quotation'.

### ***NON-ARCHITECTURAL FORM-PROCEDURES***

As music does not stand complete at any one moment (as architecture does), but unfolds itself in time--like a ribbon rolled out on the floor--I consider a flowing unfoldment of musical form to be part of the very nature of music itself. Therefore, in such a work as Hill-Song No. 1, I eschew all architectural up-buildment & try to avoid arbitrary treatments of musical ideas & the stressing of sectional divisions. My aim is to let each phrase grow naturally out of what foreran it & to keep the music continually at a white heat of melodic & harmonic inventiveness--never slowed up by cerebral afterthoughts or formulas. In other words I want the music, from first to last, to be *all theme* and never thematic treatment.

### ***LARGE CHAMBER-MUSIC***

Under the influence of Bach's Brandenburg Concertos & the chamber music arias & recitatives in Bach's Passions I developed the idea of 'large chamber music' around 1898. This included comparatively small combinations for voice & instruments such as 'Willow Willow' for voice, guitar & 4 strings (sketched 1901) & larger scorings such as Hill-Song No. 1 for as many as 24 single instruments--none of the instruments to be played 'massed' as the strings are in the symphonic orchestra & even in the chamber orchestra. The earliest of my

pieces for large chamber-music were thus written 10 years before Vaughan William's 'On Wenlock Edge', 9 or 10 years before the Chamber Symphonies of Schönberg & Shreker, 14 years before Schönberg's 'Pierrot Lunaire' & 22 years before Stravinsky's 'Story of a Soldier'.

The balance of tone in the Hill-Song No. 1 score is totally different to the balance of tone in an orchestral score. In the orchestra the strongest families are the strings & the brass. In Hill-Song No. 1 the double-reeds & saxophones constitute the strongest group, the brass the next strongest & the strings & harmonium the weakest. This over-weight of nasal & reedy tone-color in Hill-Song No. 1 makes for intensity of tone rather than for volume of tone. This carries out the main intention of the composition: to sound wild & fierce rather than grand or forceful. The original (1902) scoring of Hill-Song No. 1 was for 2 small flutes, 6 oboes, 6 English horns, 6 bassoons & double bassoon. The present scoring (for small flute, flute, 6 double reeds, 2 saxophones, 3 brass, percussion, harmonium, piano & 6 strings) was undertaken in 1921-22, the non-double-reed instruments being introduced to provide a foil to the double-reed tone. To ensure a wide range of tone-strength differentiation I applied to large chamber music what I would call Wagner's 'organ registration type of scoring'. That is to say: where waxing and waning tone-strengths are called for in one and the same tone-strand ('voice' or 'part') they are attained not merely by changing dynamics in the instruments playing the total tone-strand, but also by adding extra instruments to the tone-strand where a loudening of the tone [is] desired [and] by withdrawing the extra instruments where a softening of tone is intended.

To the best of my knowledge, all of the procedures enumerated above were complete innovations at the time that Hill-Song No. 1 was conceived and scored.

## 1.4 Genesis, Scope, and Purpose of This Study

In the first semester of my Master’s program in Wind Band Conducting at the University of Illinois (Fall 2017), I began thinking about repertoire for a chamber conducting recital in the spring. I’d been vaguely aware of Grainger’s “Hill-Song Nr. 1” from Frank Battisti’s “The Winds of Change”, notable as his first work for wind ensemble and its outlandish instrumentation. The unique instrumentation and obscurity were certainly attractive qualities to me, but I don’t recall what caused it to come to the forefront of my mind. In November 2017, I discovered that we had a copy of the original manuscript score in the UI Bands Library (courtesy of R. Mark Rogers), and at that point I simply knew that I had to program it.

I spoke with my adviser, Dr. Stephen Peterson, and aside from commenting, “Joe, there’s a reason that no one ever programs this piece,” he gave me the go-ahead to begin recruiting players. Meanwhile, I ran into the small issue of not having a published set of parts. I was not then aware of Alan Stout’s edition, so I decided to produce my own. As I worked on this through December 2017—January 2018, I realized that this could very well become part of my Master’s thesis, given the amount of work involved and the value to the wind band community of bringing to light such an unknown masterwork.

On January 1, 2018, I spoke with R. Mark Rogers, whom I knew as the man behind a number of scholarly editions of Grainger’s works for winds. Dr. Peterson had suggested that I look into the possibility of making a wind band transcription of the work to make it more accessible, and R. Mark Rogers suggested that “what is desperately needed, although no one’s calling for it,” is a critical edition of the original double-reed scoring.<sup>23</sup>

Moving forwards, both of these ideas were attractive, as well as the idea of providing a written phrasal analysis to go along with the work to aid future conductors in the preparation of

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<sup>23</sup> Personal communication, January 1, 2018.

such a dense and difficult work. Rather than deciding among the three, I simply opted to do everything, resulting in the present document. Since the aim is to make “Hill-Song Nr. 1” a more accessible work, “Hill-Song Nr. 2” is largely not addressed for the remainder of the document.

## CHAPTER 2: TOWARDS A CRITICAL EDITION OF THE ORIGINAL SCORING

### 2.1. Methods

As discussed above, Grainger himself produced several scorings of “Hill-Song Nr. 1” during his lifetime. In order to create a critical edition, the various available sources were considered:

- 1) Grainger’s original handwritten manuscript score for the double-reed scoring (DR-MS):

As the only source that Grainger produced for the double-reed scoring (not even producing parts), this served as the primary source for the critical edition.

- 2) Grainger’s handwritten compressed score, written on the bottom two lines of the original manuscript for the double-reed scoring (DR-MS-C):

Unfortunately, this compressed score is often too small and dense to be easily legible. Nevertheless, it was able to be used in some cases to determine Grainger’s intentions during the period of original scoring (1901-2), confirming wrong notes, etc.

- 3) Grainger’s edition for two piano (four hands), published by G. Schirmer, Inc. (P4):

Written approximately two decades later than the initial scoring, this edition nevertheless hews quite closely to the original in terms of lines and harmonies and therefore was able to serve as a point of comparison. Because of the limitations of the medium, not all lines are preserved in this source but, except in special cases, lines from DR-MS should fit into the harmonies.

Sources 4-7 are all transposed down a whole step (beginning in g minor) from the double-reed scoring. While this was not a substantial issue, it did make comparisons more laborious.

- 4) Grainger’s scoring sketches for the chamber orchestra scoring (CO-MS-S):

These sketches cover mm. 1-112 of the chamber orchestra scoring, but are written in compressed score. Assuming they are superseded by CO-MS, they were not consulted for the critical edition.

- 5) Grainger's handwritten manuscript score for the chamber orchestra scoring (CO-MS):  
Assuming this source is superseded by CO, it was not consulted for the critical edition except in cases of great contention, given that it is handwritten by Grainger (without publisher intervention).
  - 6) Grainger's scoring revisions following rehearsals of the CO scoring (CO-MS-R):  
Scoring revisions in the chamber orchestra scoring are irrelevant to the double-reed critical edition; this source was not consulted for the critical edition.
  - 7) Grainger's chamber orchestra scoring, published by Universal-Edition (CO):  
As a published edition, this was consulted for the critical edition in cases where sources 1-3 are divergent. Additionally, the "to the fore" marks from this edition were employed in the critical edition to aid in the balance of the double-reed scoring.
- Sources 8-10 are not by Grainger and therefore hold little relevance for the critical edition.
- 8) Alan Stout's edition for the double-reed scoring (AS):  
Following the initial creation of a critical edition, this source was compared to the critical edition draft as a final proofcheck. It was not consulted during the creation of the critical edition.
  - 9) Ronald Stevenson's edition for solo piano (RS):  
This source was not consulted for the critical edition.
  - 10) R. Mark Roger's edition for chamber winds (RMR):  
As a third-party re-scoring of CO, this source was not consulted for the critical edition, save for the translations of Italian terms to Graingerisms.

There are many differences in details (of articulations, dynamics, etc.) between these various settings, although the melodic and harmonic content remains virtually unchanged between versions.

With this in mind, the purpose of this critical edition is to recreate Grainger's intentions of DR-MS as closely as possible rather than trying to reconcile these differences between the various scorings.

In order to minimize editorial errors, the critical edition went through several iterations:

**V1.0:** This version was produced solely from DR-MS, intended as a direct transcription of Grainger's manuscript score. No editorial changes were made, and no re-barring was performed.

**V2.0:** The largest change between V1.0 and V2.0 is the incorporation of Grainger's later re-barring (as seen in P4 and all CO versions). Additionally, each line was individually checked against DR-MS and P4 to eliminate as many errors as possible. This version was used for the performance of the double-reed scoring on April 22, 2018.

**V3.0:** The bulk of the critical work occurred during the preparation of V3.0. Each line was again individually checked against DR-MS and P4, with consultation of other sources as needed when discrepancies arose (details are provided in the critical notes below). Italian phrases were replaced with Graingerisms following RMR. "To the fore" marks were added following CO. Rhythmic and enharmonic re-spellings were made without comment to ease reading in performance. (While some of Grainger's original beaming is retained, the re-barring renders some unnecessary and some impractical, so these beaming changes have not been noted either.) Working from V2.0, corrections (e.g., errors in V2.0 or editorial changes to be made without comment) were marked in red while editorial decisions requiring explanation are marked in green. This was done in order to aid in the creation of the critical notes below.

**V4.0:** In the course of preparing the wind band transcription, some minor errors and inconsistencies were noticed in V3.0 (on the order of dynamics that Grainger omitted, misplaced or missing "to the fore" marks, etc.). These are corrected in V4.0 and noted (if applicable) in the critical notes below.

**V5.0:** The final step in creating the critical edition was to cross-check with Alan Stout's handwritten score. Stout's interpretive markings (articulations, dynamics, etc.) greatly diverge from Grainger's manuscript, so only notes and rhythms were compared. A few more minor errors were corrected, and improvements made (enharmonic spellings, removal of unnecessary courtesy accidentals) during this final pass-through.

## **2.2. Critical Notes**

### **2.2.1 General Notes**

- The impractical barring present in DR-MS has been replaced with Grainger's later, revised barring, following P4 and CO.
- All inverted mordents present in DR-MS have been replaced by grace notes, following P4 and CO.
- Courtesy accidentals have been removed without comment.
- Enharmonic respellings have been made without comment.
- Rhythmic respellings have been made without comment.
- There are some instances in DR-MS where a slur begins on a note where another slur has ended. These have been combined into a single slur without comment.
- The tempo markings and descriptions in DR-MS have been replaced by those from P4/CO, as they are consistent between the latter two sources and more precise.
- Rehearsal numbers have been added, following P4/CO.
- "To the fore" brackets have been added, following CO. Those marking the same material that is marked in CO have been inserted without comment. Those marking material not marked in CO (i.e., when no such material has been marked for a given passage in CO) are noted in the critical commentary below.

All of the Italian markings present in the DR-MS has been replaced by Graingerisms, following RMR (see **Table 2.1**). Those entries marked with an asterisk are taken directly from RMR; the others are derived either from comparison with P4 or from personal experience playing Grainger’s other works.

**Table 2.1: Translation of Italian markings to Grainger’s “Blue-eyed English”**

appassionato*	passionately
crescendo*	louden
diminuendo*	soften
dolce*	gently
espressivo	feelingly
grazioso	gracefully
-issimo	very
legato	connected
marcato	detached
marcatissimo	very sharply
moltissimo	lots & lots
molto*	lots
non	no
pesante	heavily
più	more
poco	little (slightly)
poco a poco	little by little
sempre	always
solo	to the fore (often replaced by “to the fore” markings)
sonore	sonorous

### 2.2.2 Critical Commentary

The location of each note below is specified by measure number, (big) beat number, and part. For instance, 1.1.O3 indicates measure 1, beat 1 in the oboe 3 part, while 237.2.B6,C indicates measure 237, big beat 2 in the bassoon 6 and contrabassoon parts.

All pitch references in this section are to concert pitch unless otherwise stated.

**2.1.O3,O4:** Following DR-MS-C, P4, CO-MS, and CO (i.e., all other sources under consideration), the slur has been broken here.

**7.1.O3,O4:** DR-MS is the only source to contain straight eighth notes here (versus eighth note triplets). However, they are clearly marked as such in DR-MS. One may speculate that there are only triplets in DR-MS-C due to ease of writing/playing. This same consideration applies to P4, from which it is known that CO derived. Therefore, although DR-MS is the only source in which these appear as eighth notes, they have been retained as such in this edition.

**7.2.EH2:** C-natural in manuscript. A Cb appears in all other sources (or A in sources transposed down a M2; this transposition-equivalence will be assumed henceforth) – most notably in DR-MS-C. Thus, it has been corrected to Cb.

**13, 16, all sustained notes:** These notes are present with the written durations in DR-MS and DR-MS-C, but short in P4 and CO. The original duration has been retained.

**21.2.O2,O5:** DR-MS has a Gb, carried from earlier in the bar. However, DR-MS-C and every other source has a G-natural. Thus, it has been corrected to G-natural.

**27.2.P1,P2:** Grainger has written a C#4 in the piccolo parts here, a note not available on the standard piccolo. In my performance of this edition in April 2018, the piccolo players had success rolling out to produce this note; I have thus chosen to retain it.

**29.3.EH6:** The last triplet is E-natural in DR-MS and is unclear in DR-MS-C. P4 and CO both contain a Eb. This fits the prevailing tonality and removes a m3 from the scalar passage. Thus, it has been corrected to Eb.

**30.2.O2,O5:** The second eighth is a D-natural in DR-MS. In DR-MS-C, P4, and CO, it is an Eb. Thus, it has been corrected to Eb.

**30.3.P1:** As above, Grainger has written a C#4 in the piccolo part that I have chosen to retain.

**37.1.EH2:** This note is missing in DR-MS (a slur is begun before the page break with no note after the page break). Following the established voice-leading and the harmony present in m. 37, a B-natural has been inserted.

**40.3.EH1:** E-natural in DR-MS. Unclear in DR-MS-C. Eb in P4 and CO. Thus, it has been corrected to Eb.

**41.3.O1:** Beginning “to the fore” mark missing in CO. Editorial insertion.

**42.2.O1:** Implied half-step mordent in DR-MS (F#-G). However, whole-step grace notes are given in P4 and CO, and therefore adopted here.

**48.1.EH3:** An editorial *p* has been inserted to match surrounding parts.

**50.2.O6:** C-natural in DR-MS, but C# in DR-MS-C, P4, and CO. Thus, it has been corrected to C#.

**53.1.EH4:** Bb in DR-MS, but B-natural in DR-MS-C, P4, and CO. Thus, it has been corrected to B-natural.

**54.2.O2:** An editorial *mf* has been inserted to match surrounding parts.

**54.3.EH4:** Crescendo hairpin extended to end of measure to match other parts. (Unclear length in DR-MS.)

**56.1.B6:** The purpose of the *detached* marking here (*marc.* in DR-MS) is unclear, but retained.

**56.1.EH6:** Second pitch is Bb in DR-MS, but B-natural in DR-MS-C, P4, and CO. Thus, it has been corrected to B-natural.

**56.2.O3:** Final eighth is obscured in at least my facsimile of DR-MS. A tenuto has been placed underneath to match O1.

**57.1.EH4:** Tie from m. 56 in DR-MS (before page break) but no note in m. 57 (after page break). This B-natural is present in DR-MS-C and has therefore been inserted.

**60.1.B4:** *p* is placed at the end of m. 59 in DR-MS and has been moved here in order to match other parts.

**65.2-66.2.EH1,EH2,EH3:** *ECHO* and bracket is not present in DR-MS; it is borrowed from CO.

**76-77.B2,B4,B5,B6:** Gap in crescendo here in DR-MS has been corrected.

**77.1.O3:** Crescendo has been extended to full measure to match O1, O2.

**101.2.EH6:** Removed redundant *f*.

**108-112.1:** CO contains no “to the fore” marks. Thus, all “to the fore” marks are editorial.

**116.1.O5:** Editorial “to the fore” marking (none present in CO).

**117.2.B4:** Appears to be a C-natural in DR-MS, but a D-natural in DR-MS-C, P4, and CO. Thus, it has been corrected to D-natural.

**127.2.EH5:** *mf* inserted editorially to match prevailing dynamic.

**129.1.O6:** Second eighth is unclear in DR-MS and DR-MS-C between a C and a D. Line is not present in P4 or CO. A D has been chosen to match with the upper note in O2 and O5.

**129.2-3.O2:** Two consecutive diminuendo hairpins in DR-MS have been combined.

**130.3:** In DR-MS, this beat is an eighth note with *sost.* above it. In P4 and CO, Grainger has clarified this by making it a full beat at the end of an accelerando with a metric modulation. This clarified tempo scheme has been included in this edition.

**132-134.B3:** Diminuendo inserted to match other parts. (None in DR-MS.)

**133.1.B6:** Dotted quarter in DR-MS; too many beats in bar. Corrected to quarter note to match other parts.

**133.2.EH1:** The fourth eighth of the measure is a Bb in DR-MS, but a B-natural in every other source. Thus, it has been corrected to a B-natural.

**134.4.B1:** Quarter in DR-MS; not enough beats in bar. Corrected to dotted quarter to match rhythmic vertical alignment in DR-MS.

**135.1.EH1:** This note lasts four eighth notes in DR-MS, which places one extra eighth in the bar. The earlier notes are not in question since they line up rhythmically with other parts in all sources.

DR-MS-C is unclear. The note in question lasts three eighths in P4 and two eighths in CO. Since the initial note was presumably either three or four eighths, a length of three eighths seems the best compromise among the sources.

**138.2-139.3.B3:** Two consecutive crescendo hairpins in DR-MS have been combined.

**140.1.O3:** There are two instances of *molto* in DR-MS over the course of this crescendo hairpin (on both sides of a page break). The second has been omitted here.

**140.2.B2:** This measure is missing an eighth note of time in DR-MS. There is no obvious analogue of this line in DR-MS-C, P4, or CO. The last two notes are clearly eighth notes intended to lead into the next bar, which means either the first or second note must be extended. The second note has been extended in order to conform with the metric structure.

**142.1.B1:** F-natural in DR-MS, but F# in all other sources (including DR-MS-C). Thus, it has been corrected to F#.

**145.O1,EH2,EH5,B2:** (*graceful & swinging*.) has been omitted since it is now present in the tempo marking.

**148.O2:** This measure is faded in my facsimile of DR-MS (as if partially erased?) and this exact line does not appear in other sources. However, it fits the prevailing harmony and has thus been retained. It may be omitted at will.

**151.2.B5:** *f* moved from very end of measure to underneath beat 2 in order to match B2.

**157.2-158.1.O2:** “To the fore” marks in CO would exclude a single note (the tied F from 157-158). I have chosen to include this note within the “to the fore” marks in order to minimize confusion.

**157.2.B4,B6:** In CO, the “to the fore” marks begin directly on beat 2. I have shifted them a triplet eighth note later in order to begin at the new articulation rather than in the middle of a tie.

**159.1.O1:** A “to the fore” end bracket has been inserted since the ending is not marked in CO, and the melodic material ends here.

**160.2.O4:** A “to the fore” end bracket has been inserted since the ending is not marked in CO, and the melodic material ends here.

**161.2.O1:** This note contains a dot in DR-MS, resulting in an extra eighth note in the bar. Corrected to quarter to match rhythmic vertical alignment in DR-MS.

**163.2-165.1.B1:** A cue for EH5 has been provided in B1 in the case that no EH has a low Bb extension.

**163.3.EH1:** An editorial *p* has been inserted to match surrounding parts.

**167.1.EH1:** A “to the fore” end bracket has been inserted since the ending is not marked in CO, and the melodic material ends here.

**167.3.B5:** This note contains a dot in DR-MS, resulting in an extra eighth note in the bar. Corrected to quarter to match rhythmic vertical alignment in DR-MS.

**168.1-174.1:** “To the fore” marks are unclear in CO, as several previously-begun marks are not closed. All “to the fore” marks in these bars may be considered editorial.

**172-173.B5:** The duration of this note is unclear in DR-MS (appears to be either seven or nine eighth notes total), and the rest of the measure is not filled out with rests. Since this pitch is extended through the entirety of m. 172 in P4, a duration of nine eighth notes has been selected as the more likely reading.

**173.O6.2:** This measure is missing an eighth note in DR-MS. The line does not appear to be present in P4 or CO and adding a dot to the last note appears to conform best with DR-MS-C (although this is unclear). Thus, it has been corrected to a dotted quarter note.

**177.4.B6:** A dot is missing from this pitch in DR-MS. Corrected to dotted quarter to match rhythmic vertical alignment in DR-MS.

**178.1.EH5:** It is unclear in DR-MS whether this crescendo is intended to extend over the barline (one prong does while the other does not). The crescendo in DR-MS-C does clearly extend over the barline, so this reading has been selected as more likely.

**181.1.B6:** An editorial *p* has been inserted to match surrounding parts.

**181.2.EH2:** An editorial *mp* has been inserted to bring out slightly over surrounding parts.

**182.1.EH4:** An editorial *p* has been inserted to match surrounding parts.

**182.4.O5:** An editorial *mp* has been inserted to bring out slightly over surrounding parts.

**182.4.B4:** An editorial *p* has been inserted to match surrounding parts.

**183.1.O5,EH1,EH2,EH4,EH5,B1,B2,B4,B6:** An editorial *louden* has been inserted. The character of this passage is clearly gradual growth up to the climax at m. 186, but in these lower parts, Grainger does not provide any such indication. It is at this point in CO that he marks various forms of *cresc.*, hence why this location was chosen for the insertion.

**183.1.EH1:** An editorial *p* has been inserted to match surrounding parts.

**183.3.O3:** An editorial *mp* and hairpin crescendo have been inserted to match surrounding parts and bridge the gap to the *f* in the next bar.

**184.1.B3:** An editorial *f* and *louden* have been inserted to match surrounding parts.

**186.1.B4:** No dynamic in DR-MS while all other accompaniment parts are marked *ff*. A *ff* has been inserted.

**190.1-191.2.B1,B2:** In DR-MS, mm. 190-191 contains an extra beat (a whole note C# followed by a half rest). Given the correct vertical alignment of the half rest, the rest has been assumed to be correct and the C# has been shortened to a total of three beats.

**192.B5:** An editorial diminuendo hairpin has been inserted to match surrounding parts.

**200.1-214.2.EH5:** An EH6 cue has been provided in EH5 in case only one EH has a low Bb extension.

**201.1-202.1.B2:** An EH6 cue has been provided in B2 in case no EH has a low Bb extension.

**200.2.O6:** The ending “to the fore” bracket has been shifted from the barline between m. 199 and m. 200 to after this half note in order to include the resolution of the phrase.

**207.2-211.1:** CO contains no “to the fore” marks. Thus, all “to the fore” marks are editorial.

**216.3-217.3.EH1,EH2:** Two consecutive crescendo hairpins in DR-MS have been combined.

**218.3.EH1,EH2:** The final note in the measure is a Bb in DR-MS. Every other source contains a B-natural, matching O6. Thus, it has been corrected to B-natural.

**224.3.B6:** In DR-MS and DR-MS-C, this pitch is an F-natural. In P4 and CO, it is an F#. This is the only instance of this pitch in the harmony. I have chosen to change it to an F# to match Grainger’s later thoughts, as it strengthens the harmonic resolution to the next chord ( $V^{6/5}$ -i).

**228.1.O3:** “To the fore” end bracket extended to here (from 226.4, analogous with other parts), since CO contains no “to the fore” brackets in 227.1-228.1.

**229-238:** These small fermatas are introduced by Grainger in P4. They are not found in CO, instead replaced by the marking “Very waywardly”. Since the fermatas most specifically represent Grainger’s rubato intentions, I have adopted them here.

**234.3.B1:** In DR-MS, the ledger line appears to be below this note, making it a D. However, the notehead is lower vertically than the D immediately preceding, suggesting a C. Although this particular line does not appear in other sources, the prevailing harmony is C7, so I have decided in favor of a C.

**235.2-236.1.C:** In DR-MS, there is a line connecting these two notes. Given the angle, it appears to be a tie rather than a slur. The presence of the accent on 236.1 strengthens this hypothesis, and this line is not slurred in any other source. Thus, the spurious line has been omitted.

**239.1-245.1.O1:** CO contains no “to the fore” brackets in this passage. Thus, editorial “to the fore” brackets have been inserted.

**246.2.EH6:** This eighth note is a D in DR-MS, but a C in all other sources (including DR-MS-C).

Thus, it has been corrected to a C.

**247-248.EH3:** There is an extra eighth note in this (single) measure in DR-MS. Following DR-MS-C, P4, and CO, the C has been omitted.

**247-248.B5:** In DR-MS, this (single) measure is missing an eighth note of time. Both vertical rhythmic alignment and DR-MS-C suggest that this missing beat comes before the D in m. 248. However, this line is clearly present in P4 and CO with the D itself extended backwards by an eighth note. Thus, this reading has been adopted in the present edition.

**256.1.O3,EH3,EH4:** These staccato marks are not present in DR-MS but appear globally in P4 and CO. Thus, they have been added as an editorial insertion.

**257.1.O4:** This crescendo is not present in DR-MS, and has been inserted to match all other parts.

**258.2.O4:** In DR-MS, both octaves of this note are present. The lower option has been chosen to improve voice-leading.

**260.-261.1.B4,B5:** In DR-MS, these measures are both missing a quarter note of time, while the final note in B4 is clearly meant to be a quarter note shorter than that in B5 (half note plus quarter rest versus dotted quarter note). The start of the notes is not in question, as the vertical rhythmic alignment fits the harmonic progression and all other sources. What remains is whether the extra time should be added to the note or the rest. Given the diminuendo hairpin over the barline in the B5 part, Grainger does not appear to intend for there to be any rest before the next note (in m. 262). Absent additional information, I have therefore elected to extend the notes.

**262.2.O5,O6,EH5,EH6:** P4 presents these grace notes as metered quintuplets and CO presents them as a variety of modified metered tuplets (3, 4, and 5). I have elected to change them to quintuplets as in P4 in order to make clear that the notes should be played exactly together between the four players.

**272.2.B4:** No dynamic is present in DR-MS. *mf* has been editorially inserted to match surrounding parts.

**272.2.B1:** The note on the fifth eighth of time in this measure is given as a B-natural in DR-MS. This note is present in P4, but not DR-MS-C or CO. Given that it is present in another source, I have decided to retain it in this edition, despite the fact that it does not match the overwhelmingly prevalent EH parts.

**273.B(all parts):** In DR-MS, this 5/8 measure contains a sustained whole note tied to an eighth note. This is clearly an oversight and correctly contains five rather than nine eighth notes in all other sources. Thus, it has been corrected.

**277.2.B1,B2,B3,B4:** The single measure in DR-MS encompassing mm. 276-278 is missing an eighth note of time in these parts. Given rhythmic vertical alignment in DR-MS, and to match P4 and CO, the extra time has been inserted here.

**279.3-4.B3:** The slur is faded at this point in DR-MS, but the arc appears to continue to the fermata. This conforms with all other sources and has thus been adopted.

**280.1-290.1:** CO contains no “to the fore” brackets in this passage. Thus, editorial “to the fore” brackets have been inserted.

**307.1.EH6:** DR-MS contains *marc. skittishly* appears in P4 and has been selected as a more precise direction than *detached*.

**307.1-2.EH6:** This slur appears to encompass solely beat 1 in DR-MS and is ambiguous in DR-MS-C. In P4, it continues to beat 2 and is not present in CO. I have elected to follow P4 as the least ambiguous (by virtue of being the only non-handwritten) source.

**313.4.O3,O4:** In DR-MS, this pitch is implied to be Db, with an accidental carrying from earlier in the bar. However, this is a D-natural in all other sources (most notably DR-MS-C). Thus, it has been corrected to a D-natural.

**314.3.EH1,EH2:** In DR-MS, this pitch appears to have been corrected in some way, but appears most likely to be a Gb. This reading has been adopted.

**315.B3,B5,B6:** The sixth and seventh notes in each quintuplet differ in P4 and CO. However, DR-MS and DR-MS-C agree and are quite clear, so these original pitches have been retained.

**318.3.EH1,EH2,B1,B2,B4,B5:** In DR-MS, the grace notes are not slurred to their principal notes. In P4, they are. In DR-MS-C and CO, they are under a slur extending from the previous note. Given the prevalence of slurs, I have chosen to insert a slur from the grace note to the principal note so as to minimize the change in articulation.

**320.1.O6:** DR-MS contains an A-natural. However, every other source (including DR-MS-C) contains an Ab. Thus, it has been corrected to an Ab.

**320.1.EH6,B1:** DR-MS does not contain staccatos over these notes. They have been editorially inserted to match the other parts.

**321-322.1.B4:** Two consecutive diminuendo hairpins in DR-MS have been combined.

**325.3-339.4:** With the exception of 330.1-331.3.B1, CO contains no “to the fore” brackets in this passage. Thus, all other “to the fore” brackets are editorial.

**330.2.EH3:** An editorial *p* has been inserted to match surrounding parts.

**339.3.B6:** *hugè* has been added to match all other parts.

**347.1-351.1.EH1:** To replace the *solo* marking in DR-MS, I have inserted “to the fore” brackets around this passage, despite its lack in CO.

**347.1.EH2:** In DR-MS, EH2 is marked *with above* from mm. 333-346. The line clearly does not extend into m. 347. However, I have elected to include the final note in the phrase in EH2 as well.

**351.2.EH5:** A slur has been inserted to match all other parts.

**354.1.EH1:** The first pitch is an implied G# in DR-MS, carried from earlier in the measure. However, this is clearly nonsensical with the following Ab. The same issue plagues DR-MS-C,

although the harmony is clearly intended to be a G half-diminished 7 chord. P4 does not contain the line, and the contour of the line has been changed in CO. However, it seems clear to me that this is simply an error of accidental cancellation, and thus it has been changed to a G-natural.

**355.3-356.4.EH3:** Two consecutive crescendo hairpins in DR-MS have been combined.

**369.1-370.1.O6:** There is no tie in DR-MS, but there is in all other sources. Thus, one has been inserted.

**372.EH4:** In DR-MS, the accidentals on the F and G are unclear. DR-MS-C does not clarify, but the line is clearly present in P4 with an E and an F#, making the accidentals Fb and Gb.

**376.2-3.EH1,EH4:** In DR-MS and DR-MS-C, the tied pitch and the pitch following are very clearly and intentionally (with a courtesy natural present in both) D-Db. In P4 and CO, they are Eb-D. In order to bring out the canon, I hypothesize that Grainger later changed his mind and raised these pitches a half-step in order to create an exact canon with O2 and O4 a beat earlier. Given the presence of the exact same pitches recurring several times earlier as well (371.1.O2, 373.1.EH4), I have elected to go with the later texts, changing these pitches to Eb-D.

**383.2-3:** In DR-MS, these two beats are marked *SOST*, and only the second has a fermata. The two-fermata structure adopted here is taken from P4 and CO and is clearer in intention.

**397.4:** In DR-MS, this pitch is tied to an additional 4/4 measure with a fermata whole note. The “long” fermata structure adopted here is taken from P4 and CO, but it should be noted that the fermata should be held for more than five beats given the original realization in DR-MS.

### CHAPTER 3: TOWARDS A WIND BAND TRANSCRIPTION

When I first began considering transcribing “Hill-Song Nr. 1” for wind band, two major questions became immediately apparent before I could begin work: What instrumentation to use, and which pitch level to use.

In terms of instrumentation, I was looking to create an edition for full band based off the original double-reed scoring rather than one for a chamber wind ensemble (since R. Mark Rogers had already produced an edition for chamber wind ensemble based off of Grainger’s 1923 chamber orchestra scoring). Grainger only ever produced one full band scoring of either Hill-song: His final (1950) scoring of “Hill-Song Nr. 2”, scored for solo wind ensemble, full band, or symphony orchestra. As this was clearly an instrumentation Grainger approved of for treating Hill-song material, I elected to use this instrumentation, with the exception of changing Clarinet III from A to Bb in order to make the work more accessible for a larger variety of bands. This is similar to R. Mark Rogers’s 1987 instrumentation (see Chapter 1), although it includes several doubled parts, omits bass oboe, and (most notably) includes trombones and tuba.

In terms of pitch level, the two obvious choices are to begin in A minor (as in Grainger’s double-reed and two piano (four hands) settings) or in G minor (as in Grainger’s chamber orchestra setting). I saw no reason to consider anything other than these two options. A minor is attractive since I was transcribing from the original double-reed scoring. However, early on in the “sound-trial” process that led to the chamber orchestra scoring, Grainger elected to take the pitch of the piece down a whole step.<sup>24</sup> This suggests that the drop in pitch level was associated with a larger instrumental palette generally and not just the chamber orchestra specifically. Therefore, I chose to begin the piece in G minor, at the lowered pitch level.

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<sup>24</sup> Rogers, Robert Mark, “The *Hill-Songs* of Percy Aldridge Grainger: An historical and analytic study with a new performance edition. (Volumes I and II)” (DMA dissertation, The University of Texas at Austin, 1987), 99.

The wind band transcription has gone through three versions:

**V1.0:** I created a Sibelius file that contained both the critical edition of the double reed score as well as empty staves for the full band instrumentation. V1.0 consisted nearly entirely of copying and pasting lines from the double reed score to the full band staves. Although any work of creativity contains decisions too numerous to enumerate, there were several considerations made during the process, to wit:

- Generally speaking, lines from individual voices in the double-reed scoring were kept intact, or broken between instruments at logical phrase boundaries.
- The decisions Grainger made in his 1923 chamber orchestra scoring were given a good deal of weight: which instruments had solo material at any given time, where there were sudden changes of orchestration, any material in additional octaves not accessible in the original scoring, etc.
- The decisions R. Mark Rogers made in his 1987 chamber wind ensemble scoring were given somewhat lesser weight – the same issues were considered, but less credence was paid to the choices made, given that it is a derivative source.
- Efforts were made to correct balance issues inherent in the original double-reed score that I encountered when preparing the piece in April 2018.

**V2.0:** V1.0 was examined line-by-line to eradicate any errors created by the copying and pasting (missing “to the fore” brackets, dynamics, slurs, etc.). Additionally, material was only now copied from “primary” parts to substitute parts. Adjustments were made for range and some other considerations. For instance, in order to maintain the character of the double-reed and chamber orchestra scorings, the melody is retained in the oboe family only in M1-7, despite the fact that Oboe 2 and English horn both have substitute parts (Clarinets 4 and 5, respectively).

**V3.0:** Following the premiere on April 10, 2019, minor revisions were made to correct errors found during the course of preparation for performance. This is the final version of the wind band transcription.

## CHAPTER 4: A PHRASAL ANALYSIS OF GRAINGER'S "HILL-SONG NR. 1"

Given that some of Grainger's stated goals for "Hill-Song Nr. 1" were to employ "non-repetition of themes" and "non-architectural form-procedures" (see Chapter 1), it is a large and difficult work to analyse from a theoretical perspective. Despite these lofty goals, the work does exhibit an overall ABA' form, defined by the first tempo (mm. 1-46) and its return (mm. 286-397), which correlates with the recurrence of a turn motive (**Figure 4.1**):

**Figure 4.1: Turn motive**



In his dissertation, R. Mark Rogers points out that this turn motive in fact correlates with the words "highest hill, mother o' mine" in his first Kipling setting, "Dedication" (**Figure 4.2**).<sup>25</sup>

**Figure 4.2: Dedication, mm. 1-2**

These two recurrent elements (of tempo and motive) tie the beginning and the end of the work together while the long, central B section appears to more closely approximate Grainger's ideals of pure thematic inventiveness without development.

While an exhaustive harmonic analysis of the work is beyond the scope of this paper, a phrasal analysis will be given in order to aid conductors studying the work in any instrumentation.

<sup>25</sup> Rogers, Robert Mark, "The *Hill-Songs* of Percy Aldridge Grainger: An historical and analytic study with a new performance edition. (Volumes I and II)" (DMA dissertation, The University of Texas at Austin, 1987), 39.

All measure numbers reference Grainger's revised barring, which matches all versions except the double-reed manuscript (along with the compressed piano score on the bottom staves of same) and Alan Stout's performance edition. All pitches refer to the original (higher) pitch found in the double-reed and piano editions (as these allow for easier harmonic analysis). If referencing a chamber orchestra or wind band edition, simply lower all pitches by a whole step. Locations are referenced by (measure number).(beat number) – e.g., 3.4 indicates measure 3, beat 4.

For the purposes of this analysis, I have decided to divide the music into “phrases” and “transitions”. While this division is somewhat arbitrary, phrases tend to exhibit some measure of stability (in terms of harmony, texture, etc.) while transitions tend to serve more of an active role in bridging the gap between two different areas of stability.

#### **4.1 mm. 1-45 (A)**

The first 46 bars of the piece form a coherent unit, joined by a generally common tempo and the recurrence of the turn motive. They may be considered to be a long introduction to the piece as a whole.

**Phrase 1** (1-9): The first phrase of the piece already demonstrates a number of Grainger's innovative procedures. Despite its drastic modulation, it is joined together by continuous melody and relatively consistent dynamic range and texture. It introduces the 1<sup>st</sup> speed, “In fast walking measure, ♩ = about 120”.

**Phrase 1.a** (1-4.1): The piece begins in A aeolian, with an A/E drone in the bass and a nearly entirely minor pentatonic melody (with the exception of the B in 3.4). The turn motive is introduced (melody, 3.1-3) for the first time.

**Phrase 1.b** (4.1-7.2): The second subphrase modulates from A aeolian to Ab dorian. The first accidentals are introduced in 5.2, which instigates a mid-phrase cadence (F<sup>9</sup>-Bb<sup>9</sup>), followed by

downward planing (or in Grainger's terms, "triads in conjunct motion") in m. 6. This lands us on an Ab minor triad above an F pedal point (7.2).

**Phrase 1.tag** (7.3-8): This tag ends the first phrase by confirming our arrival in Ab dorian, again via a characteristically modal planing progression (ii-i, 9.1-9.2). The turn motive recurs in the melody (7.3-8.2).

**Transition 1** (10-12): This transition generally resides in G lydian (G was chosen as the tonal center given the D7-G cadence, 11.1-11.2, and the D<sup>7</sup>-e deceptive cadence, 12.1-12.2). The lydian #4 introduces four pitches of the whole tone (henceforth, WT) scale in the melody, 11.1-11.2. The phrase transitions dynamically, and additionally serves as a brief "bright" harmonic bridge between two largely dorian phrases.

**Phrase 2** (13-18.2): The second main phrase introduces an entirely new character, its detached style contrasting with the legato established by the first phrase. Its loud dynamic profile separates it from surrounding material.

**Phrase 2.a** (13-14): As in phrase 1.a, the first subphrase is harmonically stable, residing comfortably in D melodic minor, prominently featuring a five-tone WT segment in the melody.

**Phrase 2.b** (15-16.3): The WT segment is extended upwards to the D# in this immediate quasi-repetition, so the entire WT collection has now been presented. (However, it's worth noting that the G is now no longer present, so the entire collection has yet to be presented consecutively). A G dominant pedal under the melody resolves to...

**Phrase 2.tag** (16.3-18.2): ...the C major chord in 16.3. However, as a pick-up to the final tag, it loses its force of resolution by its presence on a weak beat and immediate movement to the non-diatonic Bb major (add2) in 17.1.

**Transition 2** (18.3-24): Like Transition 1, Transition 2 is a dynamic transition (soft to loud) accompanied by thickening texture and expanding range (in the direction of both extremes).

**Phrase 3** (25-34.1): It is worth noting that in the two-piano edition, Grainger provides a key signature of six sharps from 25-42. In the chamber orchestra edition, he provides a key signature of six sharps (four sharps in actuality, but raised a step for this discussion) for only some of the parts from 25-45.

**Phrase 3.a** (25-28): Given the six-sharp key signature and the long C# pedal, it seems reasonable to place the phrase as a whole in C# mixolydian, although the melody in 3.a wanders harmonically given its WT leanings (25.1-26.1 are part of WT1<sup>26</sup>, featuring the turn motive; the next four pitches in 26 are part of WT0; and the last two pitches of 26 and first three of 27 are part of WT1 again).

**Phrase 3.b** (29-32): The musical material in the second subphrase is entirely diatonic to C# mixolydian from 29-31, with the C# pedal remaining underneath. 32 momentarily shifts melodic focus to an interruptive turn motive, beginning on the non-diatonic E-natural.

**Phrase 3.tag** (33): This is simply a brief tag, resolving the melody to C# as well, while introducing A-natural into the harmony.

**Transition 3** (34.1-37.1): For the first time in the work, there is a notated tempo change (*slacken slightly*), featuring a solo melody (versus the doubled melody in the preceding phrase).

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<sup>26</sup> WT0 is the WT scale containing C, while WT1 is the WT scale containing C#.

**Phrase 4** (37.2-42): The C# pedal briefly disappears before returning (39.1). Solo melodies feature the turn motive, and the phrase ends on a C#<sup>7</sup> (which does not resolve in any sensible way).

**Coda** (43-45): I have elected to call these three bars a coda because they are separated by silence on both ends and contain not one but two decisive cadences – first in Ab (plagal, 44.2-45.1) and finally (and unexpectedly) in F (IAC, 45.2-45.3). They serve as a closing statement for the A section of the piece before moving on to new material.

#### **4.2 mm. 46-285 (B)**

The B section is much more wayward than the framing A sections. While it doesn't have the unifying turn motive (in fact, its general absence is notable as a contrasting feature), there are several thematic repetitions (in immediate succession).

**Phrase 1** (46-59): The first phrase introduces the “2nd speed” that pervades the vast majority of the B section. Grainger allows for a great deal of rubato (varying between 69 and 92 to the quarter), enhancing the harmonic waywardness of the entire section. This phrase may be considered to serve as an introduction to the B section, passing motives between parts before the clear sustained melody of Phrase 2.

**Phrase 1.a** (46-51): The B section begins with a clear D major chord (a minor third away from the cadence in F major that concluded the A section). The melody in 46-47 is simply the first five pitches of a WT(0) scale, and the missing C is supplied in the accompaniment. (In fact, the accompaniment is entirely in WT0 as well, with the exception of the A in m. 46.) The next two bars suggest iv in D (G and D open fifth drone in the bass, with a G melodic minor collection above), before returning to a D major diatonic collection in 50 (above E and C# in the bass), with extensive planing of 6/4 chords underneath the melody.

It is also worth noting the first four notes of the melody in m. 50: this descending motive (**Figure 4.3**) recurs several times throughout the remainder of the phrase. Contrasting the WT material, it forms a subset of a pentatonic scale – one of the “wide-toned scales” that Grainger set out to use. A variant already occurred in the melody in m. 48 (although the last pitch moves up by step instead of down).

**Figure 4.3: Hill-Song Nr. 1, m. 50, melody**



**Phrase 1.b** (52-59): The second part of Phrase 1 is entirely in the D major diatonic collection, although continues to be modal. The descending motive occurs twice more in m. 53. Complex counterpoints are created by the combination of ascending figures with leaps and descending scale fragments.

**Phrase 2** (60-73): In contrast to Phrase 1, Phrase 2 focuses on a single long-breathed melody rather than fragmented motives passing between parts.

**Phrase 2.a** (60-66.2): The melody is entirely contained within WT1 from 60-63. The melodic contour is self-similar even as modes and harmonies shift – it keeps reaching up higher and higher, but always gets pulled back down before it reaches its goal.

**Phrase 2.b** (66.2-71): Following the three-note echo, the second subphrase of Phrase 2 continues the same upward motion, but much more emphasis is placed on the falling portion of melodic fragments. Meanwhile, the accompaniment is largely ascending scales (both WT and diatonic) with little emphasis on falling portions.

**Phrase 2.tag** (72-73): This tag is largely separated out simply for its interruption of the descending line in 69-71, and its quasi-echo of the last three notes thereof.

**Transition 1** (74-79): This transition deals with the same sorts of materials as Phrase 2, but its nearly-tutti texture, rhythmic vitality, and emphasis on upwards rather than downwards scalar motion set it apart as a transition. The melody is entirely within WT0.

**Phrase 3A** (80-91): All four variants of Phrase 3 deal with small “hill” (up-and-down) shapes. Admittedly, some of the impetus to classify the next four phrases as variants of Phrase 3 results from a desire to reconcile the undeniable similarities of Phrases 3A and 3D with Grainger’s statement that repetition of thematic material only occurs in immediate succession.

**Phrase 3A.Intro** (80-82): The first three measures of Phrase 3A serve as an introduction, the falling counterpart to the upward thrust of Transition 1. The decision to begin the phrase here was made because the arrival at the downbeat of 80 feels particularly decisive as a phrase divider in terms of both contour and harmony.

**Phrase 3A.a** (83-87): The melody, its harmonization a major third below, and the quasi-symmetric counterline are all drawn from WT1 in 83-85. Underneath, the harmonization is sequential: D<sup>7</sup>-G<sup>-</sup>, E<sup>7</sup>-A<sup>-</sup>, F#<sup>7</sup>-B<sup>-</sup>, before landing on a half cadence in F# at 87.

**Phrase 3A.b** (88-91): The melody in the second subphrase displays a similar “hill” contour to Phrase 3A.a (and is also within WT1), but instead of sequencing upwards simply extends itself from three notes to four, before breaking the pattern and cadencing on Ab at 92.1. The counterline underneath is also drawn from WT1 from 88-90. Meanwhile, the bass line sequences up within WT1 as well (Eb-F-G-A).

**Transition 2** (92-94): These three bars are transitional in that they serve as a relaxation from the previous phrase, both in terms of tempo and harmony (WT harmonies have been given up for more traditional modal harmonies). The descending WT0 melody in 93-94 is harmonized by a circle-of-fifths progression beginning at 93.4: F#<sup>9</sup>, B<sup>7</sup>, E<sup>-7</sup>, A<sup>-7</sup>, D<sup>-7</sup>.

**Phrase 3B** (95-104): This phrase's melodic "hills" focus more on the ascending half thereof.

**Phrase 3B.a** (95-101.1): The first subphrase is self-similar in that the entire subphrase mirrors its constituent parts (large ascent, small descent). The melody in 95-97 is drawn from WT0 (continuing from Transition 2).

**Phrase 3B.b** (101.1-104): The rapidly shifting harmonies come to rest on a D<sup>7</sup> in 101 before introducing another (largely) ascending "hill" that begins in WT0 (101-102). A sustained G<sup>7</sup> sonority in 104 cadences to...

**Transition 3** (105-115): ... a C/G open fifth in the bass at the downbeat of 105. This is a transition by virtue of its location between two WT "hilly" sections.

**Transition 3.a** (105-107): The melodic material references back to the variant descending motive first presented in 48. The melody and harmonies are nearly entirely modal (first in the C major diatonic collection, 105, then in the G major diatonic collection, 106-107).

**Transition 3.b** (108-112.1): This subphrase is one of the only points in the piece featuring a stable, unadorned triadic progression. However, the progression is entirely third-related major chords (Bb-F#-A-C), such that one chord tone holds constant and becomes the third of the next chord while the other two move by step. An octatonic ascending line is harmonized and only breaks at 112.1 when the expected Bb (harmonized by an Eb major triad, to follow the preceding pattern) is instead a B-natural harmonized by a G major triad in second inversion.

**Transition 3.tag** (112.2-115): Rather than resolving back to C, this cadential 6/4 instead wanders off to rest on a sustained E<sup>7</sup> chord under a B aeolian melody. Breath marks separate this tag from surrounding material.

**Phrase 3C** (116-134.1): “Hilly” WT ideas continue in Phrase 3C.

**Phrase 3C.a** (116-122): Grainger returns to WT1 in the opening melody, 116-120. Also very similar to Phrase 3A.a, the melody is harmonized by an ascending sequence beginning in 117: A<sup>7</sup>-D, B<sup>7</sup>-E, C#<sup>7</sup>-F#<sup>(6)</sup>, and it ultimately lands on a half cadence (E-B) in 122.

**Phrase 3C.b** (122-127.1): Rather than continuing the close parallel, the now-WT0 melody now ascends in three-note fragments. 126 introduces an interrupted variant of the ascending “hill”, where lower chord tones are interspersed into the ascending line. The descending bass line, meanwhile, is drawn from OCT(0,2)<sup>27</sup> throughout the entirety of this subphrase.

**Phrase 3C.c** (127.2-131.1): The interrupted ascension motive continues from the previous subphrase, adding some rhythmic vitality to the otherwise floating “hilly” motive. The bass line continues to descend in OCT(0,2) until the last pitch of 128, at which point it switches to OCT(0,1) through 129.

Although not notated as such in the original manuscript, later sources indicate that 130-131 is the only metric modulation in the piece: one “quickens” so much in 130 that the quarter note becomes an eighth note at 2nd speed in 131.

**Phrase 3C.tag** (131.2-134.1): Following this abrupt metric modulation, the final tag focuses on the descending half of the “hill”. The melody begins in WT0 (through 133.1) and the harmonies feature several tritone progressions (133 Bb<sup>7</sup>-E<sup>7</sup>; 134 G<sup>7</sup>-Db<sup>9</sup>).

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<sup>27</sup> OCT(0,1) is the octatonic scale containing C and C#; OCT (0,2), C and D; OCT (1,2), C# and D.

**Phrase 3D** (134.2-144): The final phrase of the “Phrase 3” group, Phrase 3D closely recalls Phrase 3A.

**Phrase 3D.a** (134.2-137): Although the melodic contour is very similar to Phrase 3A.a, the “hill” contour is notably no longer based on a WT collection (rather modal). Additionally, the harmony simply oscillates between Db dominant and Ab minor sonorities rather than the ascending sequence presented earlier.

**Phrase 3D.b** (138-142): The second subphrase deals with skips in contrapuntal ascending lines, recalling Phrase 1A. The harmony initially centers around C minor (138-139), then C major (140) before dropping to center around B minor (142).

**Phrase 3D.tag** (143-144): The harmonic centering around B minor continues (with G<sup>7</sup> serving as a non-traditional dominant), with the modal “hill” motive from Phrase 3D.a presented up a tritone. This line transitions smoothly to the following phrase.

**Phrase 4** (145-155.2): As stated before, the grouping of phrases is somewhat arbitrary. Although Phrase 4 continues to deal with “hilly” motives (as most of the B section does), the initial character is sufficiently different that it deserves a new phrase number.

**Phrase 4.a** (145-148): 145-146 and 147-148 present the same melodic material while the underlying F#- and C#-rooted harmonies switch places. Both phrases end on a non-functional B<sup>7</sup> chord. Combined with the (extended) F# minor chords preceding, it feels like a ii-V without a resolution to E. The melodic material is derived from the simplest (three-note) version of the “hill” motive, with the first two notes repeated several times.

**Phrase 4.b** (149-152): The second subphrase features an actual resolution (D#<sup>7</sup>-G#, 149) followed by another “V-ii” motion introduced in Phrase 4.a (C#<sup>7</sup>-G#, 150-151). The melodic

material consists of expanded “hill” motives, including an interruption in 152 (introduced in Phrase 3C.b).

**Phrase 4.c** (153-155.2): The final subphrase contains similar melodic material to Phrase 4.b (expanded and interrupted “hill” motives) while returning to the static “ii-V” harmonies of Phrase 4.a (now on E minor and A<sup>7</sup>).

**Transition 4** (155.3-162): This transition brings us from the loud climax of Phrase 4 to the soft beginning of Phrase 5A. The harmony is largely based on a descending pedal sequence within WT1 (A at 156.2, G at 158, F at 159.2, Eb at 161.2, all supporting dominant harmonies). The melody sequences down by step as well, with a characteristic “2-3-4” motion appearing slightly offset over the pedals at 156.1, 157.1, 159.1, and 161.1.

**Phrase 5A** (163-173): The phrase 5 groups feature the “Slower than 2nd speed” 2/8 bars. Phrase 5A introduces this concept.

**Phrase 5A.a** (163-168): The “to the fore” melodic line in the first subphrase is entirely drawn from OCT(0,2), with the exception of the G at 166.2. Meanwhile, a descending WT counterline is present in 163-165 (from the B4 at 163.1 down to the F# at 165.2). 168 presents an A<sup>9</sup> chord in second inversion, which resolves convincingly to...

**Phrase 5A.b** (169-172.2): A D<sup>9</sup> chord. While the main melodic impetus in Phrase 5A.a was ascending, Phrase 5A.b brings us back down. The melody 169-171 belongs entirely to the D pentatonic collection, with the exception of the F natural at 171.2.

**Phrase 5A.tag** (172.3-173): This tag focuses on remarkably triadic harmonies given the variety of preceding scales. 172.3-173.1 fall cleanly within C# major (second inversion) and 173.2 is

a strong E major (first inversion). These two chords have the same third-relation introduced in Transition 3.b.

**Transition 5** (174-182): Rather than resolving, 174 arrives at another third-related major chord (E major to B major). This transition presents contrapuntal solo lines between two clearly related phrases (5A and 5B).

**Transition 5.a** (174-177.2): The first solo voice introduced is extremely chromatic, generally winding its way downwards. The bass line is likewise chromatic, also moving downwards. The second solo voice that enters (176.1) is more arpeggiatic in nature, although it too shifts chromatically, discounting the octave separation (D# to D natural; F# to F natural). Nevertheless, the overall motion is ascending, and the bass shifts to ascending chromatically to support this motion.

**Transition 5.b** (177.3-180): The entrance of the third solo voice marks this subphrase. The initial octave leap parallels the first solo voice in Transition 5.a (now up a half-step), and it once again wends chromatically downwards. The bass line, while supporting a wide variety of chords, is surprisingly just an F# major scale from 177.3-180.1. In 179, it even supports I-IV-V7 in F# major, although that last resolves to A major, or III, in a thoroughly non-standard fashion.

**Transition 5.tag** (181-182): The tag repeats the same motion up a fifth in 181 (I-IV-V7 in C# major, with a parallel resolution to III=E). Octave leaps followed by chromatic descending motion occur twice more (181.2, with an implied leap from the texture below, and 182.1-2).

**Phrase 5B** (183-191): Phrase 5B is similar in contour to Phrase 5A, but in many aspects is much more intense.

**Phrase 5B.a** (183-186): The first subphrase introduces ascending scalar motion, to counteract the descending chromatic motion that characterized Transition 5. The predominant scale in 183 is OCT(0,1); 184, WT1; 185, OCT(0,2), although these appearances are not as unambiguous as other appearances. After a series of complex, contrapuntally-generated harmonies, we arrive at a clear triadic E minor chord at 186, albeit in second inversion.

**Phrase 5B.b** (187-191): Phrase 5B.b parallels Phrase 5A.b in its descent, now with fuller scoring, louder dynamics, and longer “Faster” bars. The harmony strictly planes downwards by whole tone in the upper parts (E – D – C – Bb), supported by two pedals (B in 186-187 and G in 188-189). 190-191 extend the melodic sequence down another major third (whereas it only had two iterations in Phrase 5A.b).

**Transition 6** (192-199): Like Transition 5, Transition 6 features several solo voices between two clearly related phrases (5B and 5C). Beginning at 194.2, it features third-related major triads like Transition 3.b: F# major, A major, C major, Eb major (spelling out a diminished seventh with chord roots), and Bb major at 200.

**Phrase 5C** (200-207.2): Phrase 5C is the most subdued of the three iterations of the “Phrase 5 group”, in both texture and dynamics.

**Phrase 5C.a** (200-203): A solo voice presents melodic material over a homophonic accompaniment. It begins with an octave leap (hearkening back to Transition 5) but otherwise is mostly an arpeggiated embellishment of the underlying harmonies. 203 presents a clear C<sup>7</sup> harmony (with a suspended 9<sup>th</sup> in the melody), which resolves cleanly to...

**Phrase 5C.b** (204-207.2): An F<sup>7</sup> in 204. Like Phrase 5A.b (and unlike Phrase 5B.b), this subphrase only has two descending segments rather than three. The inner voices in the 2/8 bars are

also much more reminiscent of Phrase 5A.b in terms of direction and type of motion (versus the whole tone-triadic planing found in Phrase 5B.b).

**Transition 7** (207.2-213): Transition 7 is a brief passage featuring counterpoint among low voices emerging from the depths. Harmonically, it is another passage consisting of third-related major triads, like Transition 3.b: E major moves to C major, then G major, Bb major, Db major, and finally resolving to Ab major at 214. Melodically, most of the material simply arpeggiates the underlying harmonies, as in Phrase 5C.a.

**Phrase 6** (214-228): Phrase 6 returns to the idea of octave leaps with quasi-chromatic descent introduced in Transition 5.

**Phrase 6.a** (214-221): The melodic material is largely downwards leaning (upward leaps followed by chromatic descent) in this subphrase, although the upwards motion becomes more elaborate, from a simple octave leap in 214 to upwards arpeggios in 215 to upwards scalar motion in 218-219 before a (scalar, not chromatic) descent in 220-221. Harmonically, the bass line rises chromatically from 214.4-219.1, spanning a fourth from a D to a G. These bass notes tend to support second-inversion major triads: G major, 214.4; (C minor, 215.2), A major, 216.1; Bb major, 217.1; B major, 218.1; C major 219.1. Interspersed are common-tone half-diminished seventh chords (on the last beat of 215-218).

**Phrase 6.b** (222-228): The ratio of upward leaps to downward chromaticism is reversed in favor of the former, leading the tessitura upwards in this subphrase. The phrase reaches a climax at 226.4 before rapidly dropping away. Harmonically, the climax is reached on a  $C^7$  chord and fades to  $G^-$  in second inversion at 228.

**Phrase 7** (229-238): These two chords –  $C^7$  and G minor – form the harmonic background for all of Phrase 7, the phrase simply oscillating between the two harmonies. Grainger’s introduction of “tiny pauses” indicating “the very slightest lingering” necessitates a good deal of subtlety in shaping this phrase.

**Phrase 7.a** (229-231): The first subphrase serves as a brief introduction to the materials of this phrase, both melodic and harmonic.

**Phrase 7.b** (232-235): The second subphrase begins with the same melodic material as the first subphrase (with the substitution of an  $F\#$  for an  $F$  natural in the harmony line on the third eighth of 232). The underlying harmonic and rhythmic content is likewise the same, although there is more contrapuntal activity in the accompanying lines. The phrase also gets extended by a repetition of the motive in 233 again in 234.

**Phrase 7.c** (236-238): The third subphrase once again begins melodically on a  $D$  in 236, although the material from 229 and 232 does not recur exactly. However, a variant of the  $7/8$  motive from 230 and 233/234 does recur in an inner voice 238 (also a  $7/8$  bar), transposed roughly up a third.

**Transition 8** (239-248): This transition accelerates from the wandering, halting Phrase 7 to the climactic Phrase 8. The harmony still just oscillates between G minor and  $C^7$ , a ii-V motion implying an  $F$  resolution at the climax.

**Transition 8.a** (239-244): The first subphrase is somewhat stuck in its melodic material, just moving between  $D$  and  $Bb$  and back again from 239-243.1 before breaking out slightly in 243 and 244.1, only to return to the  $Bb$ - $D$  interval at the end of 244. Accompanied by the oscillating harmonies, the only forward motion comes from the gradual acceleration and loudening.

**Transition 8.b** (245-248): In the second subphrase, the melodic material matches the heightening tension more closely, leading upwards in two lines (245-247.1 and 247-249.1). It is worth noting that the final notes leading into the climax are once again Bb-C-D, but now up an octave from their presentation in Transition 8.a.

**Phrase 8** (249-261): Phrase 8 is certainly the climax of Section B, and arguably of the entire work. It is the loudest, fastest, and thickest (one of the only tutti moments) phrase of the entire piece.

**Phrase 8.a** (249-254): Rather than resolving to the long-anticipated F, the G minor and C<sup>7</sup> harmonies continue to oscillate at the climax – now predominantly over a G pedal (249-252), robbing the C<sup>7</sup> of some of its force. The melody in 249-252 meanwhile once again appears stuck, moving between D and F. Both bass line and melody temporarily break free in 253-254, although the harmony remains oscillating between G minor and C<sup>7</sup>.

**Phrase 8.b** (255-261): Although scored differently, 255-258 are essentially a repeat of 249-252. 259 is noteworthy analytically because the C<sup>7</sup> (now a C<sup>9</sup>) resolves to an F major triad. Theoretically, this should be the culmination of the 32 preceding bars of ii-V motion. However, its presence on a weak beat and in the middle of a downwards sequence (to Eb!) rob it of any true sense of any resolution. As if to drive this point home, the same progression is repeated in 261-262, with a G<sup>-</sup> triad substituting for C<sup>9</sup> – as if the exact first chord is inconsequential, as long as the bass line is the same.

**Transition 9** (262-268): Transition 9 continues directly on from Phrase 8 in intensity but deals with unrelated material.

**Transition 9.a** (262-265.1): Transition 9.a develops the idea of leaping ascent and linear descent from Transition 5, but features a diatonic instead of chromatic scalar descent and much more rhythmic vitality.

**Transition 9.b** (265.1-268): The second subphrase returns to oscillating between two harmonies: now E<sup>-</sup> and B<sup>-7</sup>. Not only is there no true resolution in F major, but instead there is a modal cadence a half step lower in E minor. It is also worth noting that 267 is the only asymmetric measure at the sixteenth note level in the entire piece.

**Phrase 9** (269-279): The final phrase of Section B introduces the 3rd Speed (“Slower, but slightly faster than 2<sup>nd</sup> speed, ♩ = about 84”) – the only phrase in the entire piece in which it is invoked. This phrase also features the most doubling of line seen in the entire piece. It serves as the beginning of a bridge from the climax to Section A’.

**Phrase 9.a** (269-273): In the first subphrase, the melody is scored very heavily (six English horns plus bassoon in unison, then thirds). This melody contains one of the only turn motives in the entire B section (271.2), although it does not contain the characteristic minor third prior.

**Phrase 9.b** (274-279): Lines are doubled by three or four voices at the beginning of the second subphrase before gradually peeling off into different chord tones or disappearing entirely before the line is complete. A sustained Bb<sup>7</sup> underlies 276-278.1 which resolves weakly to Eb major (first inversion) at 278.2 before finally resting on Bb at 279.4.

**Coda** (280-285): The upper line is once again doubled by four voices, emphasizing the interval of an octave. True to form (from Transition 5), this octave eventually descends chromatically in 285 towards 286.1. Harmonically, the accompaniment voices perform a voice-exchange on an F<sup>-7</sup> chord

from 280-284 before presenting a syncopated cadence on Eb in 285 ( $ii^7 - V^7 - I$ ). This is momentarily satisfactory until the upper line descends to D en route to Section A'.

### 4.3 mm. 286-397 (A')

This final section of the piece reprises the opening tempo and the turn motive that has largely disappeared since the initial A section.

**Introduction** (286-288): This brief introduction introduces the first eighth note triplets since 111, an important rhythmic idea for the A' section. Coming from the brief cadence on Eb in 285, Grainger also wrenches us to the other end of the harmonic spectrum, moving directly from Eb<sup>7</sup> to A<sup>7</sup> (286.1-286.2). This is followed by planing harmonic motion characterized by largely parallel fifths in the bass line.

**Phrase 1A** (289-295.2): This first phrase elaborates the surprising harmonic shift from the opening of the A' section (Eb<sup>7</sup>-A) over the course of the entire phrase – beginning with an Eb7 (289.1) and ending with a modal cadence on A (295.2).

**Phrase 1A.a** (289-292): The first subphrase opens with a WT melodic idea (289-290.1) supported by WT planing bass motion (289). Between these two layers, a complete WT1 scale is formed, although neither layer contains it by itself. The melody in 291 references the turn motive, absent the final upward resolution – it gradually begins to creep back into the texture.

**Phrase 1A.b** (293-295.2): The second subphrase parallels the first in shape (a loudening, ascending figure leading to the quasi-turn motive followed by a descent). This ascending motive (**Figure 4.4**) links Phrase 1A with Phrase 1B. The phrase resolves from G major to A major – straight triads rather than the extended sonorities and added-note chords in most of the phrase.

Figure 4.4: Hill-Song Nr. 1, ascending motive



**Transition 1** (295.3-298): A sharp interjection over an A pedal held over from Phrase 1A marks this transition, followed by a series of descending minor triads separated by major thirds (C#, A, F) – forming a hexatonic collection.

**Phrase 1B** (299-314): Phrase 1B is a quasi-fugal/imitative development on the ascending motive from Phrase 1A (see **Figure 4.3**).

**Phrase 1B.a** (299-304): Two voices overlap their entries in 299 over an oscillating C#/G# bass. Additional entries occur at 302.2-303.2 and 304.2-305.2. A related ascending octatonic motive is introduced in 301.2-4 and echoed in 302 and 303.1-2 (as well as a WT variant in 304).

**Phrase 1B.b** (305-310): The second subphrase marks a calming of character, over a (momentarily) stable Bb/F drone in the bass, while developing the same ascending motive. Modified entries occur in 306.1-3 and 307.1-2. Meanwhile, the uppermost voice begins to reference the turn motive again, most noticeably in 309-310.

**Phrase 1B.tag** (311-314): In an abrupt change from the largely polyphonic material immediately preceding, this tag is purely homophonic. 311-312.2 center around Bb minor (given it is both the first and last chord of this line) while 312.3-314 harmonize a descending WT0 scale.

**Transition 2** (315-319): This loud interjection separates two more polyphonic phrases.

**Transition 2.a** (315-316): 315 is the most technical passage of the entire work, although it is simply an elaboration of the progression Bb<sup>-</sup> to Ab<sup>-</sup> repeated. 316 establishes F as a temporary tonal

center, beginning and ending on clear F triads (although beginning with F minor and ending with F major).

**Transition 2.b** (317-319): This greatly doubled melody is unusual in that it contains an augmented second, not found prominently elsewhere in the work, given its uncommon presence in the folk music of the British isles. It is accompanied by a gradually descending progression of seventh chords.

**Phrase 2** (320-326.1): This phrase occurs entirely over an offbeat pedal F. The material in 322-324 belongs nearly entirely to WT1, with the exception of the Gb and Bb in the harmony in 322.1-3.

**Phrase 2.a** (320-324.1): Two brief melodic pick-ups (320.1-321.1, descending; 321.1-322.1, ascending) build up a supporting harmony underneath a WT melody referencing a retrograde inversion of the turn motive (322-324.1).

**Phrase 2.b** (324.2-326.1): The second subphrase also opens with the retrograde inversion of the turn motive, but begins to break out of the strict WT1 harmonic area in 325.

**Transition 3** (326-329): This transition opens with a brief (although unmistakable) reference to the ascending motive from Phrase 1A. 328 consists of a series of descending triads harmonizing a nearly octatonic scale that may be read as a series of chromatic upper neighbors to an Eb<sup>maj7</sup> chord. 329 continues the downward motion while introducing chordal sevenths in the bass.

**Phrase 3** (330-342.2): The third phrase begins to develop the eighth triplet idea re-introduced in the introduction to A'.

**Phrase 3.a** (330-333): Harmonically, the phrase begins on a G# minor triad (330.1-2) followed by a C#<sup>7</sup> chord (330.3), and continues with dominant sevenths around the circle of fifths

from there, all the way to Eb<sup>7</sup> by 333.2. Counting the initial G# minor, this is an entire cycle. Melodically, the inverted turn motive develops into longer and longer triplet ascent/descent patterns.

**Phrase 3.b** (334-339.1): While the ascents and descents in the previous subphrase were not aligned, the ascent in this phrase is homophonic (334-336), while the descent (337-339.1, mostly WT) returns to the more polyphonic texture. It is worth noting that the harmonies in 335 and 338 are aligned, although this may be simply coincidental.

**Phrase 3.tag** (339.2-342.2): The complete turn motive (absent the introductory minor third) makes its first appearance in the A' section (340.3-341.1). The tag moves from Eb<sup>7</sup> (339.2) to Ab major (342.2), a sensible progression that perhaps is intended to resolve the Eb<sup>7</sup>-A<sup>7</sup> progression posed in the introduction and Phrase 1A.

**Transition 4** (342.3-346): This transition moves from high tessitura slowly downwards while diminishing in volume and texture.

**Phrase 4** (347-355): Phrase 4 introduces more traditionally tonal harmonic progressions than have been seen thusfar.

**Phrase 4.a** (347-350): Three separate melodic lines vie for focus, all featuring the turn motive. Meanwhile, the harmony underneath for once gives a sensible tonal progression: ii-V-I in D major.

**Phrase 4.b** (351-355): The second subphrase consists of a mini-fantasia on the theme of ascending and descending triplet motives (with hints of the turn motive thrown in both prime and inverted forms). This is one of the most rhythmically active moments in the entire piece. Both 351 and 352 have the same harmonies (ii-V-I in B major).

**Phrase 5** (356-367): This phrase continues the idea of ascent and descent, contrasting polyphonic and homophonic textures.

**Phrase 5.a** (356-362): This first subphrase combines previous motives into a polyphonic texture over a series of pedals (Bb, 356-358 followed by G, 359-361.1). The ascending motive from Phrase 1A appears in 356.3-357.1 and the turn motive (colored by Phrase 4.b) appears in 359. The subphrase builds to 361.1, after which it descends again over a series of extended sonorities.

**Phrase 5.b** (363-367): This parallels the previous subphrase, wherein a polyphonic texture ascends (363-364) ascends, followed by a descending melody over homophonic harmonies (365-367).

**Transition 5** (368-370): The final transition makes use of the retrograde inversion of the turn motive while slowing considerably, reminiscent of 34-37.1.

**Phrase 6** (371-383.3): The final phrase returns us to the 1st speed for the last time.

**Phrase 6.a** (371-375): The first subphrase is canonic, with a melody introduced by an ascending perfect fifth and containing the descending minor third and the turn motive, although not yet quite consecutive. The underlying harmony fixates on the motion between  $G\#^{(9)}$  and  $E^7$ , repeating said motion three times.

**Phrase 6.b** (376-378.2): The second subphrase opens with the same motive, although the canon now separated by only a beat instead of two bars. The turn motive is emphasized even more through repetition.  $G\#$  continues to be a harmonic focal point, resolving first to  $E^7$  once more (376), then  $B^7$  (377), then...

**Phrase 6.tag** (378.3-383.3): ...to A<sup>7</sup> (379). G#<sup>-</sup> continues to appear on strong beats (1 and 3) all the way to 383.1, at which point it ultimately resolves to an E<sup>-6</sup> at 383.3. A solo melodic line finally brings the descending minor third back with the turn motive proper, bring resolution what appears to be the overarching goal (i.e., the reconstitution of the full turn motive) of the A' section.

**Coda** (383.4-397): The coda is offset by two fermatas and a significantly slower tempo. It features four solo statements of the turn motive.

**Coda.a** (383.3-385.2): This statement begins with a convincing cadence (D<sup>7</sup> to G<sup>-</sup>) before planing downwards along a WT scale (F<sup>-</sup>, Eb<sup>-</sup>, Db<sup>-</sup>).

**Coda.b** (385.3-388.2): The second statement sits in Gb major, beginning with another convincing cadence (a half-step lower than the previous phrase, Db<sup>7</sup> to Gb<sup>maj7</sup>) and emphasizing Gb with the neighbor chord F<sup>halfdim7</sup>.

**Coda.c** (388.3-392): The third statement consists of two smaller sub-subphrases (388.3-398, 390-392) which are here grouped because they are scored for the same solo instrument. The first sub-subphrase centers in a similar way around Db<sup>7</sup>; the next around Gb before outlining and resolving to an Eb<sup>-7</sup> chord.

**Coda.d** (393-397): This Eb pedal underlies the final phrase, as the solo English horn states the complete turn motive, with a particular emphasis on the sighing descending minor third (played twice before and once after the turn motive proper). The piece ends on a sustained Eb<sup>-7</sup>. Since the piece began in A minor, this ultimate progression is a large-scale reversal of the surprising mini-progressions found in the Introduction and Phrase 1A of the A' section (specifically, Eb7-A7).

## CHAPTER 5: CONCLUDING REMARKS

Grainger's "Hill-Song Nr. 1" has long languished in obscurity due to the perceived infeasibility of its scoring, the difficulty of accessing parts, and the complexity of the work in general. This thesis aims to address all three of these concerns (via, respectively, the wind band transcription, critical edition, and phrasal analysis) and make the work much more accessible for a variety of ensembles. It is my hope that greater knowledge of Grainger's first work for wind ensemble allows it to take its rightful place in his oeuvre alongside such recognized masterworks as *Colonial Song* and *Lincolnsbire Posy*. Performances of both the double-reed and wind band scorings were well-received by both players and audience at the University of Illinois, and it is hoped that many more performances may take place in the years to come.

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**APPENDIX A:  
CRITICAL EDITION**

**APPENDIX B:  
WIND BAND TRANSCRIPTION**