

The Donald Hunsberger Wind Library

THE DUKE OF MARLBOROUGH FANFARE

PERCY GRAINGER

EDITED BY DONALD HUNSBERGER



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INSTRUMENTATION

2 - 1st Horn	1 - 2nd Trombone
1 - 2nd Horn	1 - 3rd Trombone
1 - 3rd Horn	1 - Euphonium (ad lib.)
1 - 4th Horn	2 - Tubas (2nd ad lib.)
1 - 1st B \flat Trumpet	1 - String Bass (ad lib.)
1 - 2nd B \flat Trumpet	1 - 1st Bassoon (ad lib.)
1 - 3rd B \flat Trumpet	1 - 2nd Bassoon (ad lib.)
1 - 4th B \flat Trumpet (ad lib.)	1 - Alto Saxophone (ad lib.)
1 - 1st Trombone	1 - B \flat Tenor Saxophone (ad lib.)
	1 - Suspended Cymbal

PERCY ALDRICH GRAINGER

1882–1961

Percy Grainger is one of the wind band world's most recognized and performed composers with a prolific output of more than 1,200 works—a repertoire encompassing folk settings, original works, music for electronic instruments, voices, orchestra and band, as well as innumerable chamber ensembles.

Born in Brighton, Victoria, Australia, July 8, 1882, he was recognized as possessing precocious musical abilities; he appeared in public at the age of ten and was soon taken by his mother Rose to Germany for piano and composition study. The two then lived in London from 1904 to 1914. In 1906, he met Edvard Grieg, who befriended Grainger and mentored the young pianist in the study and performance of his *Concerto for Piano in A minor*. Grainger presented many of the first performances of the Grieg concerto throughout England and Europe.

In 1914, Grainger moved to the United States and shortly afterward joined the U.S. Army during World War I. It was during these years that he began writing works for wind band. Following the war, he performed on concert tours playing piano concerti, his own settings of folk music and works of earlier periods that fascinated him. He taught at the Interlochen Music Camp and visited many colleges and public schools. In 1928, he married the Swedish artist Ella Strom during a spectacular concert in the Hollywood Bowl in which he conducted the work he had written for Ella: *To a Nordic Princess*.

He continued writing works in traditional forms while beginning to compose music for early versions of the electronic synthesizer, machines he called “free music machines.” He also experimented extensively with polyrhythms and very free uses of harmony. He died February 20, 1961, and is now buried in the family cemetery plot in Adelaide, Australia.



DONALD HUNSBERGER

Donald Hunsberger is the Conductor and Music Director of the Eastman Wind Ensemble and the Eastman Wind Orchestra. He has conducted the EWE in sixteen recordings released on Sony Classical, CBS Masterworks, DGG, Phillips, Mercury and Decca among others and has led the Ensemble on numerous highly acclaimed concert tours, including six to Japan and one, with Wynton Marsalis as soloist, to the major concert halls of New York, Boston, Philadelphia, Washington, Montreal and Toronto. June 2000 marked the Ensemble's most recent concert tour to Japan, Okinawa and Taiwan, once again under sponsorship of the Sony Music Foundation and Eastman Kodak Japan.

He has been deeply involved in wind band development and repertoire stimulation throughout his career. As a Past-President of CBDNA and as a Board member of CBDNA, WASBE and the Conductor's Guild, he has created opportunities for composers and performers alike to perform and hear new compositions written with contemporary instrumental techniques currently available to conductors today.

Hunsberger is also the Music Director of the Eastman Dryden Orchestra, an ensemble specializing in live orchestral accompaniment to silent films. He works with the Film Department of the George Eastman House, International Museum of Photography, and has scored more than a dozen silent films. He has conducted silent film-with-orchestra concerts featuring such classic silent masterpieces as *The Phantom of the Opera*, *The Mark of Zorro*, *City Lights*, *Potemkin*, *The Hunchback of Notre Dame* and *The General* with the National Symphony Orchestra, Houston Symphony Orchestra, San Francisco Symphony Orchestra, Utah Symphony Orchestra, San Diego Symphony Orchestra, Rochester Philharmonic Orchestra, the Virginia Symphony and the North Carolina Orchestra, among others.



PERFORMANCE NOTES

BY DONALD HUNSBERGER

This delightful Grainger fanfare, entitled *The Duke of Marlborough*, was originally written in March of 1939. The English folk tune is based on a melody sung by Mr. Henry Burstow. The tune is also used countermelodically in the first movement of *Lincolnshire Posy*. This Hunsberger edition is faithful to Grainger's intent and clarifies the intricacies. This warm addition to the Donald Hunsberger Wind Library offers a variety of performance opportunities serving as either an augmented brass ensemble fanfare or as one portion in a collage of shorter Grainger selections.

Grainger wrote *The Duke of Marlborough Fanfare* in its present setting March 5–6, 1939, dedicating the manuscript to Lucy Broadwood, who had collected it from the singing of Mr. Henry Burstow of Horsham, Sussex, England, and to the memory of Edvard Grieg, who taught and fostered the young Grainger early in his piano soloist career. John Byrd (*Percy Grainger*; 1976; John Elek, London) relates that "Early in 1939 [Grainger] received a letter from [his wife] Ella's niece, to whom the ownership of the Pevensky Bay [England] cottage had been transferred some time earlier. She had received a letter from the British authorities asking what disposition they could make of the cottage in the event of war. Percy saw immediately that with preparations for war in hand he needed to collect all his belongings from England and bid farewell to his European friends. This mood directly prompted one of his most remarkable compositions, the *Duke of Marlborough Fanfare*. This vivid and disturbing work carries the subtitle "British War Mood Grows."

Grainger also used *The Duke of Marlborough* as a countermelody in the first movement of *Lincolnshire Posy* (1937), combining it with the folk tune *Lisbon*. This latter song is described by Patrick O'Shaughnessy in *Twenty-One Lincolnshire Folk-Songs From the Manuscript Collection of Percy Grainger* (1968; Oxford University Press, London) as most probably originating from the time of the Napoleonic Wars, specifically the Peninsular War of 1808–14, while an earlier version of the ballad, "The Banks of the Nile," deals with an earlier expedition in 1801 in Egypt. The *Lisbon* text describes a young girl's desire to be with her lover as he goes off to battle.

The text of *The Duke of Marlborough* is concerned with personal dedication and pride in battle. In the fascinating collection, *Folk Songs of the Upper Thames* (1923; Duckworth and Co., London), collector and editor Alfred Williams states that the real Duke of Marlborough died in 1722 and that the song was obtained from David Sawyer of Ogbourne, a sheepshearer, and John Pillinger of Lechlade. Williams' verses for *The Duke of Marlborough* are as follows:

You generals all and champions bold
That take delight in fields,
That knock down palaces and castle walls,
And soon to death must yield;

I am an Englishman by birth,
Marlborough is my name,
In Devonshire I first drew my breath,
That place of noble fame.

I was well beloved of all my men,
By kings and princes likewise,
And in every town that we rode through
We did the world surprise;

King Charles the Second then did I serve,
For to face our foes in France,
All in the battle of Ramillies
Most bravely did I advance.

'Twas that very day my horse was shot,
And by a musket ball,
And as I was rising up again
My aide-de-camp did fall.

The sun went down, the earth did shake,
So loudly I did cry,
"Fight on, fight on, for old England's sake,
We'll conquer or we'll die."

Now on this bed, infirm and old,
I am resigned to die,
You generals all and champions bold,
Stand true, as well as I.

Let every man be true to his guns,
and fight with courage so bold,
For I led my men through fire and smoke
and never was bribed with gold.

TO THE CONDUCTOR

Fortunately for wind band conductors, Percy Grainger provided copious notes on many of his scores describing how he wished each individual work to be performed. In addition, he frequently took his contemporary bandsmen to task for operating in too small or tight spheres of musical thought, thus providing insight into performance practices of the day as seen through his eyes.

His original score for *The Duke of Marlborough Fanfare* contains specific background information in addition to the date and place (Coral Gables, Florida) of composition and the dedications mentioned above. He states: "In my setting the tune is heard twice. The first time (behind the platform) it typifies memories of long-past wars, far-off, poetic. The second time (on the platform) it typifies war in the present—fast-moving, close at hand, debonair, drastic."

His minimum orchestration requirements are those of a symphony orchestra brass section: four horns, three trumpets, three trombones, tuba and suspended cymbal. He also indicates that it may be played by a brass band or the brass choir of a military band, thus inferring doubling of parts. In his own unique manner, he also provides ad libitum parts to add color and harmonic interest to the opening statement and to reinforce voices in the ensemble portion.

The first half of the fanfare—16 measures in duration—is to be played off-stage by a solo horn; a bass trumpet may be also used as a substitute color. It is to be performed in a rubato manner (waywardly), with the highest dynamic level reaching mezzo forte. He describes the statement as "dreamily and slowish." The two ad libitum chords presented in measures 14 and 16 offer an interesting close to the presentation since the second of these measures is an enharmonic c-flat triad with a lowered fifth! Hardly a conclusive or leading entity to set up the second statement, measures 17–37. I find that each of the several off-stage pairs of instrumental choice work well with the distant horn sound. The primary presentation factor lies in the color selection and dynamic balance of the three voices.

Grainger's use of English interpretative instructions are easy to follow when placed in the context of the musical line. His fermatas are better thought of as tenutos with varying length. "Begin in time" becomes "a tempo," and his term "clingingly" is again a form of tenuto or sostenuto. He did provide additional insight into the fermata/tenuto writing in measures 34–36 with a written instruction that "These very short holds should be so short as to be hardly noticeable, with no gap after them," thus creating the feeling of differing length tenutos rather than that of a common fermata.

When preparing the second portion, it will serve the performers well to rehearse the trumpets alone and the horns and trombones alone before placing all them together as a complete ensemble. To my thinking, the fourth trumpet is indispensable as are the euphonium (which actually has notes within the trombone chords that are not covered by anyone else) and the tuba; if only one tuba is used, it should play the lower octave in the last few measures.

Careful attention must be paid to the short crescendi and decrescendi, especially in measures 25–31 where the melodic subject is presented in canon in three- and four-voice chords. Overall, there may be a tendency to wish to play the first portion of the ensemble version, measures 17–25, too loudly. Save the upper dynamics for measures 31–33 and the final statement in measures 36–37.

Much will be gained through formal design analysis of the various canons employed by Grainger throughout and especially of the harmonic resources he uses in measures 25–30, 31–33 and the last three statements in 34–37, where he displays his genius in variation of harmony.

Many conductors and performers have labored over the two asymmetrical measures—29–30—when, in fact, they offer a typical Graingeresque touch to the close of that four-voice statement that is somewhat neutered by the use of the 4/4 substitute that he marked "Easier to count." The two versions are shown below; only the 5/8–3/8 version is printed in the score and parts.

The image shows a comparison of two musical notations for measures 29 and 30. The top staff, labeled "Score", shows the original notation with a 5/8-3/8 time signature and a fermata over measures 29 and 30. The bottom staff, labeled "Easier to Count", shows the same measures in a 4/4 time signature, with a fermata over measures 29 and 30. Both staves include dynamic markings like "ff" and performance instructions like "(D - II, III)".

I have found that it is easy and fun to create little *Lincolnshire Posy* types of groupings to offer Grainger programming alternatives. A favorite opening work is the present fanfare, which then can be followed by a work like *The Immovable Do* or *Colonial Song*; move on to *Molly on the Shore*, *Irish Tune From County Derry* or *My Robin Is to the Greenwood Gone*; and close with the *Lads of Wamphray* march. Any number of groupings are possible and can also include some of his orchestrations of earlier works by Cabezon, among others.

THE DUKE OF MARLBOROUGH FANFARE

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Slowish, dreamily, waywardly (♩ = 63-72)

1st Horn in F

p (mp) sounding as if from afar

(off-stage) [short] [short]

1 2 3 4 5

1st Horn in F

[short] [less short] [very short]

6 7 8 9 10

9 more impulsively

1st Horn in F

[fairly short] *soften* *p (mp) (more quietly again)* [slightly longish] *slow off* *slow-off-lots* [long]

11 12 13 14 15 16

2nd Horn in F

Cue: A. Sax

3rd Horn in F

Cue: T. Sax

Euphonium (ad lib.)

Cue: Bsn. 1

Tubas (2) (ad lib.)

Cue: Bsn. 2

String Bass (ad lib.)

Cue: Bsn. 2

1st Bassoon (ad lib.)

Cue: A. Sax

2nd Bassoon (ad lib.)

Cue: T. Sax

E♭ Alto Saxophone (ad lib.)

Cue: Bsn. 1

B♭ Tenor Saxophone (ad lib.)

Cue: Bsn. 2

17] Lively speed (♩ = 104)
lightly, blithely, detached (non legato)

1st B♭ Trumpet

2nd B♭ Trumpet

1st Trombone

Cue: Tbn. 1

2nd Trombone

Conductor - 2

slightly heavier *heavily*

1st Bb Trumpet

2nd Bb Trumpet

1st Trombone

2nd Trombone

3rd Trombone

Euphonium (ad lib.)

Tubas (2) (ad lib.)

21 22 23 24

One player

[detached]

25

Cue: Tpt. 4

1st Horn in F

2nd Horn in F

3rd Horn in F

4th Horn in F (ad lib.)

1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

1st Trombone

2nd Trombone

3rd Trombone

Euphonium (ad lib.)

Tubas (2) (ad lib.)

25 26 27 28

Conductor - 3

* See note in "To The Conductor" on page 3.

31

1st Horn in F

2nd Horn in F

3rd Horn in F

4th Horn in F (ad lib.)

1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

1st Trombone

2nd Trombone

3rd Trombone

Euphonium (ad lib.)

29 30 31 32

Begin in time (slightly slower than $\text{♩} = 92$) but slacken hugely and louden steadily to the very end (in 8)

($\text{♩} = 80$) *slow-off-lots*

34 *somewhat clingingly*

more clingingly

quite clingingly

[less short] [short] [very long]

1st Horn in F

2nd Horn in F

3rd Horn in F

4th Horn in F (ad lib.)

1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

1st Trombone

2nd Trombone

3rd Trombone

Euphonium (ad lib.)

Tubas (2) (ad lib.)

Suspended Cymbal

String Bass (ad lib.)

33 34 35 36 37

with soft mallets

arco