

Children's March:

"Over the hills and far away"

composed for
PIANO AND MILITARY BAND

or for Piano and the Wind and Percussion Instruments
and the Double-Basses of the Symphony Orchestra

by

Percy Aldridge Grainger

Edited by R. Mark Rogers

INSTRUMENTATION

1-FULL SCORE
1-COMPRESSED SCORE
1-PIANO
1-SMALL FLUTE (Piccolo)
4-1st FLUTE
4-2nd FLUTE
4-3rd FLUTE
(Substitute for Clarinet in E-flat)
1-1st OBOE
1-2nd OBOE
1-ENGLISH HORN (substitute for Bass Oboe)
1-BASS OBOE
1-CLARINET in E-flat
3-1st CLARINET in B-flat
3-2nd CLARINET in B-flat
3-3rd CLARINET in B-flat
3-4th CLARINET in B-flat
2-ALTO CLARINET
2-BASS CLARINET
1-CONTRA ALTO CLARINET
(Substitute for Bass Saxophone)
1-CONTRA BASS CLARINET
(Substitute for Double Bassoon)
1-1st BASSOON
1-2nd BASSOON
1-DOUBLE BASSOON
1-CONTRA BASS SARRUSOPHONE)
(Substitute for Double Bassoon

1-SOPRANO SAXOPHONE
1-SPECIAL ALTO SAXOPHONE
(Substitute for Soprano Saxophone)
2-ALTO SAXOPHONE
2-TENOR SAXOPHONE
1-BARITONE SAXOPHONE
1-BASS SAXOPHONE
2-1st CORNET
2-2nd CORNET
2-3rd CORNET
2-4th CORNET
1-1st HORN in F
1-2nd HORN in F
1-3rd HORN in F
1-4th HORN in F
2-1st TROMBONE
2-2nd TROMBONE
2-3rd TROMBONE
3-EUPHONIUM T.C.
3-EUPHONIUM B.C.
6-TUBAS
1-DOUBLE BASS
2-KETTLE DRUMS & CHIMES
3-1st PERCUSSION (Side Drum, Wood Block,
Tambourine, Castanets, and Bells)
3-2nd PERCUSSION (Big [Bass] Drum, Cymbals [Crash &
Suspended], Gong, Hammerwood [Xylophone])
1-VOCAL SCORE

SUPPLEMENTAL EUROPEAN PARTS

1-1st HORN in E-flat
1-2nd HORN in E-flat
1-3rd HORN in E-flat
1-4rd HORN in E-flat

1-1st TROMBONE in B-flat (Treble Clef)
1-2nd TROMBONE in B-flat (Treble Clef)
1-3rd TROMBONE in B-flat (Treble Clef)
2-TUBAS in E-flat (Treble Clef)
2-TUBAS in B-flat (Treble Clef)

Duration:
Approx. 7 Minutes



S673

COMPLETE \$100.00
FULL SCORE 25.00
COMPRESSED SCORE 10.00
EUROPEAN PARTS (SET) 10.00
PARTS, ea. 2.00

SOUTHERN MUSIC COMPANY

SAN ANTONIO, TEXAS 78292

Children's March:

"Over the hills and far away"

For my playmate beyond the hills

composed for

PIANO (at will) AND MILITARY BAND

or for Piano and the Wind and Percussion Instruments
and the Double-Basses of the Symphony Orchestra

by

Percy Aldridge Grainger

Composed: fall, 1916- February 1918

Scored: summer and fall, 1918- Feb. 1919

Edited by R. Mark Rogers

If there are not enough players to play all the percussion parts, then play the 1st Percussion (Side Drum, ...) and the 2nd Percussion (Big Drum, ...) and leave out the Kettle Drum and Chimes part.

The Piano part can be left out at will. But in that case the conductor should tell all his players to play, thru-out, all cues marked "Piano" in their band part. If you have more than one Piano available, use them all.

In Symphony Orchestra performances, if there is no Euphonium, no Alto Clarinet and no Saxophones, all players should be careful to play, thru-out, all cues marked "Alto Clar.", "Sop. Sax", "Alto Sax", "Ten. Sax", "Bari Sax", "Bass Sax", "Euphonium" (or "Euph.") in their band parts.

When performing this composition for piano and the wind and percussion instruments and the double-basses of the symphony orchestra, use the following band parts:

Full Score	3rd Clarinet	2nd Cornet	Kettle-Drum &
Small Flute (Piccolo)	Bass Clarinet	3rd Cornet	Chimes
1st Flute	1st Bassoon	4th Cornet	1st Percussion
2nd Flute	2nd Bassoon	1st Trombone	(Side Drum...)
1st Oboe	Double Bassoon	2nd Trombone	2nd Percussion
2nd Oboe	1st Horn	3rd Trombone	(Big Drum...)
Bass Oboe (or English Horn instead)	2nd Horn	Tubas	
1st Clarinet	3rd Horn	Double Bass (as many parts as you have desks in your orchestra)	
2nd Clarinet	4th Horn		
	1st Cornet		

to which can be added, at will, any or all of the following additional parts:

Clarinet in E-flat, Alto Clarinet, Soprano Saxophone, Alto Saxophone,
Tenor Saxophone, Euphonium

This composition can also be performed as a room-music (chamber-music) work for TWO PIANOS, WIND INSTRUMENTS, ETC. See "Suggestions for selections of instruments for use by Chamber Societies and Small Orchestras" in the Full Score.

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Compressed Score

Edited by R. Mark Rogers

Important entries and voices that should be played so as to stand out prominently are indicated by the names of the instruments being engraved in larger type, such as **ALTO & TENOR SAXES.**, and so forth.

Fairly fast. M. M. ♩ = about 126

ALTO & TENOR SAXES, BASS OBOE (or E. Hn.), BASSOON 1

S673

mf feelingly

mp

B \flat Clars., Alto & Bass Clars.

6

9

mf

mp

B \flat Clars., Alto & Bass Clars.

Bassoon 2 added

12

f

mf

Horns 1 & 2 added

Oboe 1 added

Bassoon 2 added

(D. Bssn. added)

(D.BSSN., D.BASS (plucked) PIANO)

Compressed Score

21

18

BASSOON 2,
BARI. SAX

mf detached

pp

Piano
(or Clars. &
Alto Clar.)

pp

D. Bass
(plucked)

24

30

BASS CLAR.
added

Tubas,
D. Bass,
B. Dr.,
K. Dr.

p

37

44 BASSOON 1, BASS OBOE (or Clar. 3 & 4 or Ten. Sx.)

43 *mf*

louden slightly

p

Piano (or Horns, Trombs., Tubas)

D. Bass bowed

53 CLARS. 1 & 4, BS. OBOE, ALTO SAX

49 *detached*

Clars. 2 & 3, Alto & Bass Clars. Saxes *mf*

Low Reeds, Tubas, D. Bass (plucked)

55

Alto & Bari. Saxes *p*

61 *p*

4 HORNS, BSSNS., T. SX.

mf

feelingly

mf *feelingly*

D. BSSN., D. BASS

Compressed Score

69

Clars., Horns

mf

EUPH. (or Tromb. 1) *f*

mf

K. Drums added

Low Reeds,
Tubas, D. Bass,
B. Dr., K. Dr.

Oboes, Saxes added

add Bs. Oboe

72

f

f

Oboes & Bs. Ob., Clars. in E \flat and B \flat , (1 & 4),
Sop., Tenor & Bari Saxes, Euphonium

77

Oboes & Bs. Ob., Clars. in E \flat and B \flat , (1 & 4), Sop., Tenor & Bari Saxes, Euphonium

mf *louden*

PIANO,
Clars. 2, 3,
Alto Sax

Side Dr. added

Alto & Bass Clar.,
Bsns., Bs. Sx.,
Tubas, D. Bass.,
K. & B. Dr.

85

84 *mf* CORNETS

f somewhat clingingly,
but marked

Euph. (or Horns),
Trombs.

HORNS,
TROMBS. 1 & 2

f

TROMB. 3,
TUBAS,
D. BASS (plucked)

FULL BAND

93

90

mf feelingly

mp

f feelingly

mp

f

Euph.

mp

Susp. Cym. roll

CORNETS,
TROMBONES

96

f

ff

CORNETS,
S. DR.

ff

ff marked

f heavy

Compressed Score

101

Woodwinds, Horns
(Also octave above)

ff

Low WW's, Brass, Drums
Piano

Side Dr. *p* *ff* *p*

Wood Block

S. Dr. as before

107

Woodwinds, Cors. 3, 4,
Euph.

ff *fff* *ff* *fff* *louden hugely*

HORNS

Wood Block

mp *ff* *mp* *ff*

S. Dr., Tamb. B. Dr., Cymb.

S. Dr.

112

SOLO OBOE 1,
CLAR. 1, SOP. SX.

ff *fff* *ff* *fff* *fff* *p*

ff *mp* *ff* *mp* *ff* *fff*

S. Dr., Tamb. B. Dr., Cymb.

These vocal parts can be sung (4 Solo voices, or small Chorus, at will) by the members of the Band not playing their Instruments at this particular moment. The same applies to the vocal passage beginning at **165**

Vocal Quartet

pp sf pp

pp sf pp

pp sf pp

117

Clar. 3 (or Hn. 3) mp HORN 1

Cl. 2 & 4 pp

Alto Clar. (or Bssn. 1) feelingly p

Bass Clar. (or Bssn. 2) p

Alto Sax. added sf

pp sf pp

pp sf pp

pp sf pp

125

124

Piano, Bs. Ob., Clars., A. Sax., S. Dr. f

Oboe 1, Clar. 1, Sop. Sax. p

Clars. & Alto Cl. pp

Bass Cl. p

S673

LOW CLARS., BSSNS., LOW SAXES., PIANO

131

OBOES, CLARS., UPPER SAXES, CORNET 1

CLARS., OBOES

f short & marked

3

PIANO (or Saxes or Cornets)

mp

HORNS, PIANO

Piano (or Saxes or Cornets)

mp

LOW WOODWINDS, D. BASS

sf

Kettle Drum added

Bs. Ob., Bassoons (or Euph.)

136

louden

141

SMALL FL. (8^{va}), FLUTES, E_b & 1st CLAR.

f

mf marked

sf

Clar. 3 & 4., Alto Clar

HORNS *fp*

145

149

mf

p soften
Cornet 1 added (vibrato)

Oboes, Cor. 1 *p*
Bs. Ob., Bssn. 2

HORNS

mf
add **PIANO** (or Cls. 3 & 4, upper Saxes) **WOOD BLOCK**

D. Bssn., Bari Sx., Piano, D. Bass (plucked)

150

153

mf *soften*

mf feelingly

p

BS. OB., SAXES, EUPH. (or Horns)

B, Al., Bs. Clars., Bssns. & D. Bssn., Sop. & Bs. Saxes

155

mf *p* *(mf)* *pp*

PIANO, BSSNS. & D. BSSN., BS. SX., TROMBS., TUBA, D. BASS (plucked)

160

p

HORN 1

Vocal Quartet

Musical score for the Vocal Quartet, consisting of four staves. The music is in a key with two flats and a 4/4 time signature. Dynamics include *pp* (pianissimo) and *sf* (sforzando).

165 B \flat CLARINETS

gently, but detached

add Soprano Sax

Musical score for B \flat Clarinets and Horns & Piano. The B \flat Clarinets part is in the upper staff, and the Horns & Piano part is in the lower staff. Dynamics include *p* (piano) and *mp* (mezzo-piano). The instruction *gently, but detached* is written below the B \flat Clarinets part.

Alto & Bass
Clars, D. Bass

gently, but detached

Musical score for the Vocal Quartet, continuing from the previous system. Dynamics include *sf* (sforzando) and *pp* (pianissimo).

173 Piano, Flutes, E \flat Clar.

Musical score for Piano, Flutes, E \flat Clarinet, and Bassoon. The Piano part is in the upper staff, and the Flutes, E \flat Clarinet, and Bassoon parts are in the lower staff. Dynamics include *mp* (mezzo-piano), *p* (piano), and *f* (forte). The instruction *add Oboes* is written above the lower staff, and *add Bssn. 2* is written below it. A circled *f* dynamic is labeled **SAXES** with the instruction *(Saxes out)*.

pp *f feelingly*

pp *f feelingly*
f feelingly

pp *f feelingly*

177

p *louden* *p* *feelingly*

ALL B \flat CLARS. **181** *gently*

Cornets added

Oboes, Sop. Sx.

HORN 1

Bassoons, Alto & Ten. Sxs.

p *feelingly*

Piano *mf*

Piano continues

p *f* *f*

183

f *f*

ALL UPPER WOODWINDS

Alto Sax.

louden (Horn)

Alto & Bass Clars. added *louden*

add D. BSS

Compressed Score

(in three octaves)

189

Cornets *p*

Trombs., Piano *p*

Horns Trombs. I Horns

Euph., half of Tubas *f*

Bssns., Bari Sx.

mf *f* *4 Horns* *soften* *soften*

197

Tromb. 3, Tubas, Low WW's, D. Bass (bowed)

195

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

SOP. SX., CORNETS, PIANO

Trb. 1 added

ALTO & TEN. SXS. (or Trombs.), TUBAS, D. BASS (bowed), PIANO

205

201

soften gradually *soften gradually* *mf* *f*

EUPH. SOLO (or E, Clar. & Clars. 3 & 4)

Alto Sx., Horn 1

Sop. Sx., Horn 2

Clars. 1 & 2

Bssn. 2, D. Bssn., Bass Sax

Alto Cl. & Bari Sax (or Bssn. 1 & Bs. Cl.)

207

mf *soften* *mp* *p* *sf* *fff* *mp* *p*

add Hn. 3

Ten. Sx.

4 HORNS

K. Drum

Piano, Trombs., Tubas, D. Bass., B. Dr.

soften (Horns stop)

If the 4 Horns cannot play this passage loud enough, then let the Cornets 3 & 4, the Saxophones and the Euphonium play the cues in their parts (from the up-beat before [213] to [221]).

213 as violently and roughly as possible

CORNETS 1 & 2

TROMBONES, PIANO *f*

SIDE DR. K. Drum

UPPER & MIDDLE WOODWINDS, HORNS **221**

219 *mf* *f*

(in three octaves)

CORNETS *p* *ff* *p* *ff* *f*

Tubas, D. Bass *mp*

TROMBS. SIDE DR. KETTLE DR. BIG [BASS] DR., CYMBS. CASTANETS

224 *p* *ff*

Compressed Score

229 FULL BAND

ff Side Dr. & Susp. Cym. roll

fff very heavy

237

Top voice **PIANO** (or Bells, Small Fl., Oboes & Eb Clar.) **HAMMERWOOD** (Xylo.)

sf *mp* *ppp* *ff*

upper octave continues *louden* *gradually louden lots*

Small Flute, Flutes, Clars. in Eb & Bb, Alto Clar. (or Bass Clar. or Bssn. 1)

K. Drum

245

BELLS, H-WOOD, SM. FL., FLUTES, CLAR. in Eb, OBOES, BS. OB., SOP. SX., CORNETS 3 & 4

f *mp* Piano added

2 upper octaves also

(8va)

246

louden hugely bit by bit

Horns added Saxes added

(8va)

252

ALL CORNETS, SIDE DR.

251 (8^{va})

ff

ff

ff

ff

ff

BELLS,
H-WOOD (Xylo.),
CHIMES, PIANO
(or Brass)

8^{va}

ALL WOODWINDS

256

(8^{va})

LOW WOODWIND,
FULL BRASS

ff

Big Drum,
Big Drum, Cymbals

Compressed Score

Clarinets 3 & 4, Alto Clar., Bass Oboe, Saxophones, and Double Bassoon play different runs.

Flutes, Oboes (8va), E♭ Clar., Clar. 2

SOP. SAX added

261 *ff*

Clar. 1 *ff*

Bassoons *ff*

Bass Clar. *ff*

Alto Cl. added

4 4 4 4

pp

SIDE DR., SUSP. CYM. (soft roll)

Bs. Ob., D. Bssn., Ten. & Bs. Sax added

Small Flute added

264

8va

FULL BAND (Also octave above)

Bari Sx. added Alto Sx. added Piano *glissando*

BRASS *ff*

4 4 4 4

(also octave below)

fff

268 *sf* *sf*

Musical score for measures 268-273. The system consists of two staves. The upper staff features a melodic line with accents and slurs, and dynamic markings of *sf*. The lower staff provides a harmonic accompaniment with chords and rhythmic patterns.

274 **275** *sf* *sf*

Musical score for measures 274-279. Measure 275 is highlighted with a box. A bracket labeled '4' spans measures 274-277. Dynamic markings include *sf*. The notation includes slurs and accents.

280 **283** *marked* *mf* *mf* *mp*

Musical score for measures 280-284. Measure 283 is highlighted with a box. The score includes performance instructions: *marked*, *WOOD-BLOCK*, *Cornets*, *Horns*, *UPPER WOODWINDS, SAXES, PIANO*, *DRUMS, CYMBS.*, *(All Cornets & Wood Block)*, and *Horns 1 & 2, Bassoons*. Dynamic markings include *mf* and *mp*. A bracket labeled '3' is present in measure 281.

285

Musical score for measures 285-289. The system consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment with chords and eighth notes.

Compressed Score

291 BELLS added

louden

TROMB. 1 added

Horns added

sf

H.-WOOD (Xylo.) added

295

ff

BELLS, H.-WOOD, PIANO (or Brass)

296

PIANO, CORNETS

mp

E \flat , B \flat , ALTO & BASS CLARS.

mf

mp

TROMBS., PIANO

WOODWINDS, Side Dr.

301

Flutes, Clars. 1 & 3, Bs. Oboe, Alto Sx.

E \flat , Clar., Alto Clar, Sop. Sx. added

Small Fl., 1st Cor., H.-Wood added

mf

PIANO *mf*

Woodwinds, Cornets, Horns

mf *(sf)*

(sf)

Low Woodwinds & Brass, Side Dr.

307

Piano, Bells, Euphonium,
Wood Block added

Horns 3 & 4 added

(Also octave above)

306

f

mf

f

FULL BAND
Woodwinds,
Saxes,
Brass,
D. Bass

315

311

mf

sf

sf

mf

sf

sf

sf

sf

**SAXES.,
TROMBS.**

316

ff

ff

Compressed Score

323

321

FLUTES, OBOES, CLARS., PIANO (Also octave above)

CORNETS & EUPH. *ff*

Horns *mf*

Bassoons, Bs. Sx., Tromb. 3 Tuba, *mf*

D. Bass (plucked)

326

Flutes, E \flat Clar. *f*

Clars. *f*

Low Clars., Bassoons, Horns *f*

All Saxes., Double Bsns. *f*

HORNS, TROMBS. *ff*

Bsns., Low Saxes, Tubas, D. Bass *ff*

pp

CYMB. (soft roll)

331

Flutes, B \flat , Clars, Alto Clar.

330

lower octave also

Oboes

Small Flute
2 octaves higher

gradually soften
mf < *f*

Saxes & Horns
Piano

OBOES, SOP. SX.,
1st CORNETS

Bass Sx. (or Bs. Cl. or Bssn.)
Tromb. 3 (or Tuba)

sf

f

334

mf

add Cor. 2

Trombs. & Euph.

Bass Clar., Bssns.,
Lower Saxes

add upper Tuba

add D. Bssn., D. Bass

p

339

SOP. SX., HORNS, TROMBS.

p

mf

soften bit by bit

S673

LOW WOODWINDS, TUBAS, D. BASS. (bowed), PIANO

soften bit by bit

Compressed Score

ALTO & TEN. SXS.

347

345 *mp*

Saxes (or B \flat , Clars.)

E \flat Clar., Sop. Sx. (or Clar. 1)

Horn 1 *mp*

Bass Clar. (or Bassoon) *mp*

DOUBLE BASSOON *mp*

Bari Sx.

350

EUPH. (or 4 Horns) *p*

soften

Bssn. 1

soften

Bssn. 2

CORNETS 1 & 2 *gently p*

PIANO, DRUMS, D. BASS *mp*

355

Clars., Piano

p

p

Low Clars.,
Bssn. 2 & D. Bssn.,
D. Bass (plucked)
Piano

363

361

HORNS 1 & 2, BASSOON 1 *mp*

Flutes, Bssn. 1 (or Alto Sax) *mp*

p gently

p

Side Dr.

367

soften *Piano*

Side Dr.

371

FLUTES, OBOES, BS. OBOE, E \flat , CLAR., BSSN. 1, SOP. SX. (or muted Cor. 1)

mp

Clars. 1 & 2

pp

BSSN. 2 & D. BSSN., BS. SX., TROMB. 3, TUBAS, D. BASS, DRUMS

Clar. 3 & 4, Alto Clar. (or Bssn. 2)

372

mf *pp* *pp* *mf* *pp*

Alto Sax added

Bass Clar. & Bssns. added

377

379

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

Clars. & Alto Cl.

387

2 BASSOONS & BARI SAX. (or B \flat Clars., Bs Cl., or Ten. Sx.)

382

mf *pp* *pp*

Ten. Sx. added

Alto Sax added

Bass Clar. & Bssns. added

f

pass somewhat to the fore

Compressed Score

388

394

mp 4 HORNS (or Tromb. 1)

mp TUBAS

403

400

soften

f

Bassoons, BASS SX.

TROMBS.

mp

(or Euph.) *mf*

the bass well to the fore

BARI SAX.,
D. BSSN., TUBAS,
D. BASS (plucked),
KETTLE-DRUMS

407

mf Ten. Sax. added

soften

f *p* *mf* *mp*

PIANO (with Marimba mallet)

Tubas, and so forth

(Piano)

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

GONG SIDE DR. Gong TAMBOURINE Side Dr. CASTANETS Kettle & Big Drums

Notes on the Edition

The period beginning with the end of the First World War and extending into the early 1920's saw the publication of five miniature masterworks for wind band by Percy Grainger. These five works, *Irish Tune from County Derry*, *Shepherd's Hey*, *Children's March*, *Colonial Song*, and *Molly on the Shore* have established his position as the most important composer of serious music for wind band of his time. Of these five scores, three are settings of British folk music, displaying Grainger's genius as an arranger. Only *Children's March* and *Colonial Song* consist entirely of original content. However, four of these pieces existed in a number of prior versions. They were usually orchestral in orientation, so that it is not unreasonable to consider them to be transcriptions (although of unusually high caliber) of repertory borrowed from the orchestral world. Of these five masterworks for wind band, only *Children's March* is an original composition conceived from the outset as a work for band. The death of Grainger's beloved mother in 1922 seems to have had a distinctly chilling effect on his working habits, and it was not until the 1930's that more original band works appeared.

In the preparation of *Children's March*, three sources were considered for use as the basis for the present edition. The first of these consists of the holographs for the band version of this composition, preserved in the Grainger Museum at the University of Melbourne. This material consists of a photostat copy of the manuscript compressed score (the original of the compressed score was once in the possession of the museum but was given to Richard Franko Goldman by Ella Grainger in 1963) and a complete set of band parts in Grainger's hand (D-flat flute and piccolo and treble clef versions of the trombone and euphonium parts were produced by one of Grainger's copyists). Like most of Grainger's compositions and arrangements for band, no full score ever existed; the composer extracted the parts himself from the compressed score. The second source considered in the preparation of this edition was the published band material, consisting of a compressed score and a set of parts from Grainger's personal music library. These parts show evidence of having been used in numerous performances and bear markings and revisions in the composer's hand. A third and final source of value was a copy of the first edition of Grainger's setting of *Children's March* for two pianos/four hands. As *Children's March* was one of the most frequently performed of Grainger's works during his lifetime, and as the performance parts that were used by him so often were available to the editor, the decision was made to base this edition on Grainger's set of the published parts and the two piano edition, rather than on the manuscript score and parts.

Percy Grainger's *Children's March*: "Over the hills and far away" is perhaps one of the earliest band scores to call for the piano, not in the role of the featured soloist, but rather as an ordinary member of the accompanying forces. Although Grainger was well aware of the special performance techniques available to the master performer on the piano, the piano part, while very challenging, is for the most part straightforward. The one instance of an "avant-garde" performance technique in this piece is found in the concluding bars where Grainger instructs the performer to reach inside the instrument and strike the string of the lowest B-flat with marimba mallets (which suggests that the part must be played on a grand piano rather than on an upright). There does not seem to be any evidence that Grainger designed the part with the idea that more than one piano might be used in performances of the work, but he later insisted that the possibility had always existed. In a letter dated August 30, 1944 to Joseph E. Maddy, director of the National Music Camp at Interlochen, Grainger wrote, "In such compositions as my CHILDRENS MARCH for piano & band the piano part was, of course, ALWAYS INTENDED to be played massed." There are at least two recordings in which Grainger himself performed the piano part: the first is an acetate of a performance by the high school band at the Interlochen camp directed by Clarence Sawhill from a concert which took place on July 12, 1942; the second is a recording made by the Goldman Band in August of 1957 with R. F. Goldman

conducting. In both instances, Grainger's enthusiasm is clearly in evidence along with his reputed lack of concern for accuracy.

One of the most unusual aspects of the scoring of *Children's March* is the section beginning at measure 117 where Grainger reduces the band to eight solo players and asks the members of the band who are not playing their instruments to form a wordless choral ensemble to sing a chordal background. In the original publication of *Children's March* the choral score was included in the compressed score and scattered through selected band parts. As the U.S. Army band for which Grainger composed the piece was an all-male ensemble, the composer specified that the chorus was to be a male quartet. Since bands today are almost certain to consist of both men and women, the editor suggests that the ladies of the band take what had been the original 1st and 2nd tenor parts (now soprano and alto), leaving what had been the 1st and 2nd bass parts to be sung by the gentlemen of the band (now tenors and basses). The vocal quartet score has been notated at sounding pitch to facilitate this arrangement, and the vocal parts have been included in all band parts in hopes of securing a more satisfactory balance between the vocal accompaniment and the winds playing at the time. Of course, if desired, all four parts can be sung by male voices. As a further aid in incorporating the use of voices in the performance of this piece, a vocal score for the use of an outside body of singers has been prepared. Purchase of this edition of *Children's March* entitles the owner to photocopy additional copies of this vocal score as needed.

It might be thought that the light-hearted and carefree nature of *Children's March* would lead to the conclusion that a thorough and in-depth study of the score would reveal little of interest to the student of the art of instrumentation. This would be a great mistake: the fact that Richard Strauss' tone poem *Till Eulenspiegels lustige Streiche* deals with humorous events would not lead one to consider it unworthy of in-depth analysis. In fact, if one approaches *Children's March* with the same level of respect that one would give to a tone poem by the German master, one will see the hand of genius on nearly every page. It will be found that Grainger used each and every section of the band in new and unusual ways, particularly when one considers the commonplace type of scoring found at the time in most band music. In the following paragraphs, some special aspects of the scoring will be discussed.

A highlight of the flute writing in *Children's March* is to be found on the final pages of the score. The unison of the flute section with the 1st bassoon beginning at measure 363 (a combination which can also be heard in Tchaikovsky's Sixth Symphony, final movement, beginning around the 14th bar) is quite lovely, as is the unison of the low flutes with the oboes, E-flat clarinet, and soprano saxophone beginning at bar 371. While the original publication did not allow for the absence of the E-flat clarinet (see the solo passage in unison with the soprano saxophone in bar 347), in later years, Grainger adopted the practice of creating an optional 3rd flute part to substitute for the E-flat clarinet, and that practice has been followed in this edition as well.

Grainger's special affinity for the double-reed instruments is displayed throughout *Children's March*. It is very often found that oboe players have little enthusiasm for marches in general, but this piece is surely an exception to that rule. In some of his other scores Grainger gives instructions to the oboists that they should play quite aggressively, so performers of this piece should be encouraged to snarl appropriately in passages such as bars 13-14, and from 371 to the end. If a conductor has access to an English horn, but has only two players available, the English horn part should be played and the 2nd oboe part should be omitted. The part for English horn/bass oboe (like many others) is thoroughly cued so that it may be left out if no instrument is available. The full score shows the part as written for bass oboe, since Grainger preferred the bass oboe with its richer, fuller sound over the more commonly found English horn. However, the parts are nearly identical and little will be lost if the English horn is used instead of the bass oboe. There is no need for both instruments to be

Notes on the Edition, cont.

played, though if both were available, Grainger would doubtless have reveled in such a wealth of double-reed sonority.

The writing for the clarinets in this score is quite wonderful, giving ample opportunity to highlight these performers. Of special interest is Grainger's scoring for the alto and bass clarinets. In 1919 exposed scoring for the low clarinets was quite daring since many bands had no low clarinets at all. Bass clarinetists will especially enjoy the solo passages such as at measures 45 and 347. The alto clarinet should be included if at all possible. Although the alto clarinet part is well cued, the sort of solo passage that occurs at bar 206 is so infrequently found in band music that it is a shame to miss one. Grainger took advantage of nearly every resource available to him in the composition of this work, however he did not call for the use of contra-alto or contra-bass clarinets. In fact, he did not use them at all until very late in life and then in only a handful of scores. Parts for these instruments are included in this edition, where they are used to substitute for the bass saxophone and double bassoon, which some conductors may have difficulty procuring.

Children's March is a wonderful score for the bassoons and double-bassoon. It is truly an unforgettable experience for the 2nd bassoonist to be in the spotlight at bar 21 as half of the duo which presents the opening statement of the main tune. Grainger's inspired return to the key of B-flat for the conclusion of this piece can have had little other reason than to allow the bassoonists the chance to display their lowest tone for 10 uninterrupted measures at the end of the work. The contrabass sarrusophone in E-flat which was called for in the original publication demonstrates a little-known episode in the history of U.S. Army bands. [The sarrusophone is a metal instrument played with a double-reed, fingered similarly to the saxophone, and like the saxophone, built in a variety of sizes from the soprano in E-flat to the contrabass in C.] For a brief period during the latter part of the First World War and extending into the early twenties, Army regulations mandated that all Army bands were to include the contrabass sarrusophone in their instrumentation, despite the fact that neither players, instruments, nor music calling for the instrument were in ready supply. Grainger, however, enthusiastically welcomed the addition of this bass reed instrument with its monstrously huge sound. He included it in the scoring of *Children's March*, *Molly on the Shore*, and *Colonial Song*. However, the composer wisely allowed the substitution of the double-bassoon for the sarrusophone, and that is how the part has been shown on the full score (a part for the sarrusophone has been included with this edition in case the instrument ever makes a comeback). As mentioned above, the contra-bass clarinet in B-flat can be substituted for the double bassoon if it is not available, and in extremity, the part is sufficiently well-cued that it can be left out entirely.

The conductor who programs *Children's March* will find that he has made friends for life of his saxophone players. They will find in its pages some of the most exciting and colorful writing for saxes in the entire band repertoire. The soprano saxophone was a favorite with Grainger throughout his lifetime and fortunately is enjoying a remarkable renaissance today. However, if the instrument is not available, a special part for alto saxophone to substitute for the soprano saxophone is included. The soprano saxophone part should never be left out (Grainger also allowed the part to be played on a muted cornet if sufficient numbers of saxophonists were not available, and in the 1957 recording made by the Goldman Band, that is how the part is covered). The soprano and bass saxophones should not be afraid to play out at 153: Grainger would not have written the soprano saxophone in a range below the alto, tenor, and baritone saxes had he wished for the soprano sax to hide in the clarinet sonority. The saxophone "commentary" in measure 175 is another delightful touch, and there are numerous short solo passages featuring the saxes scattered throughout the score (see measures 345 and following). The extended baritone saxophone solo that opens the work (beginning at measure 21) has already been remarked upon, and the use of the

baritone and bass saxes to conclude the work (beginning in measure 387) is nothing short of inspired. Though the bass saxophone is a rare find today, those who have had the pleasure of hearing the instrument played by a master performer can vouch for the fact that its absence is a distinct loss to the wind band. As mentioned above, a part for contra-alto clarinet has been provided in the absence of the bass saxophone.

Grainger's scoring for the brasses of the band is not as precedent setting as his writing for the woodwinds. We must remember that in the United States, brass playing had reached such a standard of excellence in the period during and following the Civil War that practically everything that could be done had been done. Throughout *Children's March*, the cornets and trombones are used in a thoroughly idiomatic fashion. They are displayed to best effect during the passages scored for full band, and at measure 213 where they get to demonstrate their double-tonguing ability. Horn players will greatly enjoy passages such as at measure 61, the ostinato beginning in measure 161, and at measure 213 and following where they can demonstrate their most heroic qualities. The interchange between the horns and trombones at measure 189 is a detail often lost in live performances. The euphonium players are assigned several important solo passages in this score. The tuba part seems to have been conceived bearing in mind the limitations of the E-flat tubas which were in common use in Grainger's day. As a general rule, in today's bands, in which only tubas in low C or B-flat are present, it is suggested that the players be instructed to omit the upper octave in the tuba part entirely (which is almost invariably covered by members of the woodwind section). The tubas and euphonium players will enjoy having the chance to display their pedal B-flats in the concluding pages of the score.

The presence of a double bass (string bass) in the performing ensemble is much to be desired. The instrument is an important contributor to the sonority of the wind band and is particularly welcome beginning in measure 22, where the double bass and piano provide the sole accompaniment to the 2nd bassoon/baritone sax duo. If possible, an instrument with 5 strings or extended range is preferred.

Grainger's writing for percussion is not so well-developed as his later scores, but his use of "tuneful" percussion (mallets) was certainly unusual for its day. Few ensembles at that time would have had three such instruments (chimes, bells, and hammerwood [xylophone]) at their disposal, and few had enough percussionists to assign two players each to the bells and hammerwood as Grainger desired. The commonplace use of the percussion instruments seen in most standard marches, in which they do little more than simply keep time, is not found in this score.

Percy Grainger was a composer who had no equal in exploiting to the fullest extent the resources of the wind band. However, he was rightfully convinced that his music was sufficiently attractive that it could be esthetically satisfying when devoid of color entirely (as when performed by two pianos) or with any or all of the unavailable instruments left out entirely. Thus, ironic as it may seem, he was entirely willing to authorize performances of *Children's March* with the piano part omitted; or performances by the wind section of the symphony orchestra (with or without saxes and euphonium) accompanied by the double basses, percussion section, and piano; or for performances utilizing the version for two pianos/four hands, with as few as five wind players or as many as several dozen drawn from the full band. While it seems unlikely that many composers have taken advantage of these possibilities, conductors who find themselves working with a small but skillful grouping of wind players should be encouraged to program this work without regard for parts that they may not have the players or instruments to cover. To deny performers and audiences exposure to this most wonderful of band scores due to the lack of resources is fundamentally at variance with Grainger's attempts to make his music available to the widest possible public.

R. Mark Rogers