Percy Grainger and Ralph Vaughan Williams: A Comparative Study of English Folk-Song Settings for Wind Band

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PERCY GRAINGER AND RALPH VAUGHAN WILLIAMS: A COMPARATIVE STUDY OF
ENGLISH FOLK-SONG SETTINGS FOR WIND BAND

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PERCY GRAINGER AND RALPH VAUGHAN WILLIAMS: A COMPARATIVE STUDY OF
ENGLISH FOLK-SONG SETTINGS FOR WIND BAND

by

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CHAPTER I

INTRODUCTION

“I am for devices, not for instincts; for formulas, not for feelings. Appeals to my intelligence always make me furious. A man has a right to be as stupid as he likes. And I loathe all good-sort-cult.” These words come from Percy Grainger in September of 1943 on his thoughts on intelligence versus education.¹ He believed that intelligence and ambition came from within and were not learned traits, or necessarily acquired through a formal education. Grainger was an eccentric person, with a relentless yearning to advance music through his international travels and “free-music” machines and blueprints. The composer was especially dedicated to collecting original vocal folk-songs and setting them, as carefully and accurately as possible, as instrumental music. Ralph Vaughan Williams was another composer of the same time who also sought to record and preserve folk music. Although both composers had a common goal of collecting and preserving the folk music of England, they came from distinctly diverse backgrounds and had differing chains of thought on the folk-song collecting process and how they set folk-songs to their band music. Perhaps Grainger’s most intricate and cherished collection of folk-song settings is contained within a collection for band, *Lincolnshire Posy*. Vaughan Williams’ great contribution to band repertoire involving folk music lies within his *English Folk Song Suite*. The background of the folk music of England, the composers, and brief analyses of the folk-songs included in *Lincolnshire Posy* and *English Folk Song Suite* demonstrate just how contrary a common goal can become.

Folk-song aficionado Cecil Sharp played a key role in initiating the folk-song movement of the late nineteenth-early twentieth century. Grainger and Ralph Vaughan Williams brought about a unique approach to folk-song settings in that they were sensitive to the modal and rhythmic elements of folk-songs. Bela Bartók is credited as coining the term “folk music.” Bartók considered folk music and national music one in the same. This notion suggests that folk (peasant) music was reflective of the entire nation, meaning that farm workers and laborers were the population responsible for traditional song. “Folk” music was the music of the uneducated, while “art” music was that of the educated. Frequently, members of the Folk Song Society (FSS) disagreed on what was or were not actually folk music and the elements that distinguished them as such. Cecil Sharp always sought the most original, uninfluenced folk music for his collection. Folk music of England was not exclusive to country workers, but to the lower class in general. The bias that valid folk music only came from farm workers and milkmaids was emphasized by some composers of the time, but became more of the standard viewpoint once newspapers came about in the eighteenth century. Just as newspapers and reports in present day favor one side of a story, as did newspapers of the early eighteenth century. As much as musicians and composers wanted to believe that their collecting of folk-songs from the countryside of England was going to be the survival of this music, it can be maintained that folk-songs were also preserved in the mining and mill areas of the city. To some composers, excluding Grainger, another harsh

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3 Lloyd, 17.
realization of collecting folk music was that it did not fit the mold of a tempered, tonal scale and compromised regular rhythms and rhythmic patterns. Folk-songs had to be identified by how many notes they encompassed (trichordal, tetrachordal, pentatonic, hexatonic, or heptatonic). In English folk music, the heptatonic (seven-note) scale appears the most, with the various music modes applied. The most common mode put to use in folk music was the major ionian mode.4

The first folk-songs of Europe were performed for particular occasions, ceremonial purposes, or for work. Some of the earliest folk-songs had unnamed melodies, leading to a same tune being used repetitively for various occasions and events.5 As society came to have specified classes, there was a split in the community, where agricultural workers went off to work on farms, being more isolated and independent than slave gangs working for the higher class. This split of society brought out much emotion from the people of the lower class, leading to arch-shaped solo songs with regular rhythms. A more lyrical folk style came about as turmoil hit the lower class, becoming increasingly threatened by the prevailing merchant class. According to Rutland Boughton, author of “The Reality of Music,” types of folk music come from three regions of England: a region south of the Mersey River and Humber, Northumbria including Easterly Lowland, and all Celtic lands. These types of folk music include: religious songs, lullabies, working songs, songs of love, fighting songs, and songs of death.6 The Lincolnshire region (located on the west coast of England) can best be defined as Celtic land, as The Mersey River and Humber are located in east/central England, Northumbria in the far north, and Easterly Lowlands in the east. Religious folk-songs of the Celtic usually encompassed casual references to

4 Lloyd, 38-41.
5 Lloyd, 53.
religion. The reasoning behind this is possibly due to the rise of agriculture, religious songs were somewhat replaced by working songs. In the category of lullaby folk-songs, the most heartfelt and tender occurred in the Celtic lands. Greater populations of working songs occurred in Celtic regions, as well as the most passionate love songs. Love-songs of Northumbria were frequently about loss of love. This may have been a result of wives losing their husbands who worked out at sea. The labor force of north England consisted of sailors and men who worked at sea more so than other regions. Fighting songs existed throughout England, but many of them were not represented as folk music from people of the countryside. Folk-songs about death were acknowledged more evenly among Boughton’s three folk-song regions of England. Some subsequent examples of death songs discussed here include “Dives and Lazarus,” “Horkstow Grange,” to some extent “John Barleycorn,” “The Trees They Do Grow High,” “Rufford Park Poachers,” and “Lord Melbourne.”

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7 Boughton, 36-75.
CHAPTER III
PERCY GRAINGER

George Percy Grainger was born to John and Rose Grainger in 1882 in Victoria, Australia. His first name was taken from his uncle, but later changed to Percy Aldridge Grainger, his middle name his mother’s maiden. Grainger began a home-schooled education with his mother at age four and began piano lessons with her at age six. Rose Grainger had an extremely close bond with her son, practically convincing him that she was the only figure in his life he needed, and relying on him as he grew older. Grainger “was subjected to the strictest maternal discipline, his punishment the whip.”8 From this punishment, Grainger adopted a lifelong sexual fetish, controversial to many.

Grainger’s first public performance was in 1894, a program of Bach, after studying piano with Louis Pabst, founder of the Melbourne academy of music in Australia. He studied at the Hoch Conservatorium in Frankfurt, Germany, but got in a dispute with his theory professor and ceased lessons. Grainger then met and began to take lessons from amateur musician Karl Klimsch. Klimsch is credited as being a key figure in introducing Grainger to folk-music. As Rose Grainger’s health began to decline, her son had no choice but to perform publicly to maintain income to care for his mother. He despised public performance, as he felt it was degrading and was uncomfortable performing for others.9

Grainger arrived in America in 1914, and joined the United States Army as a bandsman in the Coast Artillery Corps Band. The composer played the saxophone, the soprano sax being his

9 Foreman, 16.
favorite. Considering the time period, Grainger utilized unique instrumentation in his scoring, often writing leading saxophone lines. Rose Grainger’s mental health continued to dwindle, leading to her suicide in New York in 1922. Grainger’s devastation sent him into a working frenzy, touring Europe, collecting folk-sings in Denmark, holding two concerts in America, and touring Australia. On this tour he met his wife, Ella Ström. Grainger and his wife continued to tour, then made their way back to America for a scheduled concert season. From the 1930s to his death in 1961, Grainger labored on his concept of “free music” as well as a museum documenting his life, which opened in Melbourne, Australia in 1939.
Grainger first began collecting folk-songs in Scotland in 1900. In 1905, he attended a seminar by folk-song collector Lucy Broadwood and was immediately inspired to travel to a musician competition festival in Lincolnshire, England. The Brigg Music Festival was Grainger’s introduction to his affiliation with the Folk-Song Society and to the live performance of folk-songs. This is where he noted his first song and in 1906, used an Edison Bell phonograph and boxes of wax cylinder blanks to obtain audio recordings of folk-songs. During the same time Grainger began utilizing the phonograph in England, Bartók was experimenting using the phonograph to record Hungarian folk-songs. There is no evidence that the two composers ever met, but they had several exchanges via newspaper articles and in letters and conversations with other fellow composers. Grainger’s two-part article entitled “Melody Versus Rhythm,” published in *The Music News* of Chicago, led to tensions between he and Bartók; the topic of dispute: rhythm. Grainger identified melody and harmony as an entity separate to rhythm. He defined melody and harmony as an essence that appeals to the “angelic” side of human nature, whereas rhythm interests the “lower nature” of humans. Months later, Bartók interjected in an essay published in *The Music News*. Based on his experiences observing primitive states of music in eastern European and north African people, he asserted that there were two definitive types of music, both involving rhythm. Bartók described one type as “conversational” rhythm, where

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12 Porter, 221.
inspiration or diction induces a slackened rhythmic flow. The other type he described is the more organized, dance-like rhythmic patterns with more strict and regular beats. Bartók contended that neither type of rhythm should be favored over the other because they are used based on circumstance or, for instance, a ceremony that may call for dancing.

Grainger’s use of the gramophone and phonograph was controversial to the FSS and threatened to counteract the connection between folk-song collector and singer. His method of recording no longer brought the collectors to the forefront, but downgraded them, as this new method of preserving folk-songs allowed for the singer’s voice to be inevitably captured. Grainger saw this as a way for no other collectors or composers to interpret the recorded folk-songs differently, once he had composed an instrumental setting.13 Another point of conflict between Grainger and the FSS was Grainger’s insistency on recording every folk singer’s most minute rhythmic and melodic variations. Other collectors surmised inconsistencies simply as memory lapse or a wearing-down in the voice of the singer, as elderly individuals were the primary interest in collecting folk-songs. Another concern of the FSS in regards to Grainger’s use of the phonograph was that singers would become too intimidated by the machine and either not want to sing, or become anxious and not sing the folk-song(s) as accurately as they might be able to without the presence of a recording device. According to Grainger, “the novelty of the phonograph not only excited the curiosity of the singers but actually raised their performance abilities, because they no longer felt constrained by the limitations of having to repeat both melody and words to a collector and amanuensis.”14

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13 Freeman, 592-94.
14 Freeman, 611.
CHAPTER V
GRAINGER’S FREE MUSIC CONCEPT

Grainger’s first attempts at presenting his idea of free music arose from his experimental scores, containing irregular rhythms and constantly shifting meter patterns. Piano rolls were the composer’s next effort at communicating free music. Grainger experimented with cutting rolls by hand to accomplish his desired outcome. One such piece Grainger used in his piano roll trials was his Sea Song Sketch. In his later years, Grainger deemed free music most attainable by means of mechanics rather than humans. With the help of his technical consultant, Burnett Cross, Grainger embarked on experiment after experiment, seeking to construct a technically perfect machine to produce free music. Finally in the 1950s, Grainger and Cross achieved a machine that was capable of producing four voices, possibly more had Grainger’s health not inhibited him from completing his free music machine projects. The working free music machine used transistors to operate and inked graphs on a roll of plastic to control pitch and dynamics. Thomas Slattery, researcher of Grainger’s work and friend of Ella Grainger explains the machine’s operation:

The graph would pass beneath photocells which would control the frequency produced by a transistor oscillator. Each note had a pitch control and dynamics control graph and were regulated independently. One could hear the note being formed as the graph was painted on the plastic sheet, and it could be easily erased or modified. The composer could go from one pitch to another by means of an effortless, frictionless leap or by way of a controlled guide. But, best of all, the machine did not require a staff of engineers to function.


16 Slattery, 209.
Below, Figure 1 shows an illustration of the Free Music Machine, Figure 2, a close-up of the filter and tuning sticks, Figure 3 a flow chart of the operating process, and Figure 4, a close-up of the pitch and volume controls.\(^\text{17}\)

\(^{17}\) Slattery, 295-97.
Grainger truly looked toward the future of music-making. Had he lived his youth in a later time period, his achievements in the field may have been limitless.

The early twentieth century saw the influence of Romantic music giving way to atonality and significant experimentation. During the same time, the lesser recognized movement of collecting and notating traditional folk-songs in England arose. A unique personality, Grainger was drawn to the newly developing genre. He likely saw his involvement in folk-song collecting as an opportunity to draw on his “free music” ideas. Grainger’s first perception of “free music” came about as he was eleven or twelve years of age. An experience in Albert Lake Park in Melbourne, Australia is said to have led to the beginnings of Grainger’s ideas. The ideas came to him as he observed the waves on the lake and anytime he witnessed the nebulous movements of the sea.18 Grainger’s concept was to free-up the rhythmical movements in music and pitch, producing a “free” style. Explained in a letter to music critic of the New York Times, Olin Downes, Grainger expresses that “melody is as free to roam [through] tonal space as a painter is free to draw and paint free lines, free curves, create free shapes.” On rhythm, Grainger states that melodic lines “may each have their own rhythmic pulse (or not), if they like; but one [melodic line] is not enslaved to the other by rhythmic same-beatedness.” Further, Grainger construed that “in free music, harmony will consist of free combinations of all free intervals...”19 In addition to having his own sense of melody, rhythm, and harmony, Grainger also had a unique vocabulary of musical terms. Such terms as “slow-off,” “slacken slightly,” “quicken slightly,” and “louden” appear in Lincolnshire Posy, as opposed to the traditional “ritardando, stringendo, or crescendo.”


The composer may have used terms such as these due to his discriminatory nature. Grainger classified himself under the Nordic race, having a tall stature, long-shaped head, and light skin, hair, and eyes. In numerous journal entries he made clear his thoughts on non-Nordic races, or people who appeared non-Nordic. He believed others to be inferior and purposely misspelled words in various letters and writings, perhaps in hopes that the reader would better understand the language or to “clean” the English language of any outer-European influence. Grainger “tried to ban Italianate words not only from his music, but also from his letters, writings, and even conversation.”

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CHAPTER VI
RALPH VAUGHAN WILLIAMS

Composer and pianist Dr. Ralph Vaughan Williams (1872-1958) of Down Ampney in west England, lived in the same time period as Grainger. He upheld a common goal of collecting folk-songs from the English countryside. The way in which Vaughan Williams set his folk-songs was much different than Grainger’s, as were his background and lifestyle. Vaughan William’s father was a reverend who earned his bachelor’s and master’s degrees from the Church Christ, Oxford. Vaughan Williams was also the youngest of three children. At the age of eight, he enrolled in a course at Edinburgh University, while taking violin and piano lessons, and attended a preparatory school. At age fifteen, Vaughan Williams entered the Charterhouse School at Godalming, followed by the Royal College of Music in London in 1890, the Trinity College of Cambridge University two years later, back to the Royal College in 1895, and earned his doctorate in 1901 at Cambridge, writing his own Mass.21 Grainger’s childhood and musical instruction contrasted tremendously with Vaughan Williams’. George Grainger left the family when his son was only eight years old. Percy Grainger had no other children to share his childhood with. It was always he and his mother. It can be argued that a rich background in the church can also provide a social and educational outlet, which Grainger never had. Furthermore, Grainger spent most of his life as a drifter, learning to play piano from his overbearing mother and taking lessons intermittently from tutors selected by his mother. There was no structured, formal education for Grainger, a fact of which he was proud. Vaughan Williams’ language in essays and writings appears much more educated and scholarly than Grainger’s. Vaughan

Williams’ obviously wanted to share his thoughts on music and utilize the English language in a way best understood by any English-speaking individual. Grainger, however, was unrelenting in using his “Nordic language.”
Vaughan Williams’ first encounter with folk music was in 1903, as he heard a farm worker sing “Bushes and Briars.” This occurrence impelled Vaughan Williams to undertake a ten-year project of collecting and notating over 800 folk-songs. Along the same lines of important career development, Vaughan Williams was offered an opportunity as a musical editor for a new hymn-book. He spent the next thirty-two years of his life creating hymnals and songs for the church. The composer managed to mesh the two duties he was most dedicated to in to his own style. Julian Onderdonk, contributor to “Hymn Tunes from Folk-Songs” in Vaughan Williams Essays assesses, “The reasons for the pairing [of folk-songs and hymnals] go well beyond the coincidence of their occurrence, however, and derive from long-standing perceptions about the role of English folk-song and hymnody in the development of the composer’s ‘national’ style.” Rather than striving to preserve folk-songs as they are sung, Vaughan Williams adapted them into his hymnal work. For example, the composer collected a folk-song, “The Bailiff’s Daughter,” (Figure 5) with no text, only as a single-lined melody. He then added blocked chords to the melody for a harmonic basis, and added text of “When Christ was Born in Bethlehem (Figure 6).”

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23 Adams, 103.

Another treatment of folk-songs by Vaughan Williams was based on preconceived notions. In an 1898 contribution to the FSS’s pamphlet *Hints to Collectors of Folk Music*, Vaughan Williams pin-pointed specific elements to anticipate and discount if come across while collecting. He believed that if a folk-singer used the word “song” or gave any indication that he or she had attended school or heard concerts, they had been tainted by modern day, thus tainting their folk music and exhibiting urban musical influence. If a singer claimed to have learned the folk-song within thirty years of the time of collecting, Vaughan Williams deemed the song not worthy of collecting, because it surely had succumbed to urban influence. This justifies why Vaughan Williams used more songs collected by Sharp than himself. Just as Grainger, Vaughan Williams perceived folk music as having free rhythms, but contrarily sought out regular patterns in folk-

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songs, a more traditional approach to music. Grainger avoided regularity in his music, particularly in his folk-song settings. It can be understood that Grainger and Vaughan Williams had conflicting notions of melody in folk-song. Vaughan Williams asserts, “Folk-music, at all events European folk-music, and I believe it is true of all genuine folk-music, is purely melodic.” Melody is associated with repetition and regularity, a concept of which Grainger did not agree. Concurring with Vaughan Williams, Grainger, in a way, did believe that folk-music was only melodic, in the sense that harmonic presence was not a component of folk-music. To Grainger, harmony in folk-music would mean impeding upon the original intentions of folk singers and their tradition, or would go against the schematics of free music. One can only speculate his intentions.

Correspondences and meetings between Grainger and Vaughan Williams were always friendly, but correspondences with other musicians about Vaughan Williams were often not, as is indicated in this 1949 journal entry, while on a bus ride with musician and friend Balfour Gardiner: “… I slipped a quick [question] at Balfour: ‘What do you think of Vaughan Williams’ music?’ And like a shot out of a gun- before he had time to hide behind caution- came Balfour’s answer: ‘Vaughan Williams is a miserable composer.’ These words were my reward for the whole trip.” It is apparent that Grainger could be civil with other composers, but did not hesitate to express his opinions on their works when given the opportunity.

Gustav Holst (1874-1934) was another English composer of the early twentieth century. Holst is best known for his First Suite in Eb, Second Suite in F for military band, and his orchestral suite The Planets. His treatment of folk music was different from that of Grainger and Vaughan Williams. He did not actively seek out folk-songs or collect them. Rather, he set folk-

27 Gillies, Pear, Carroll, 250.
song texts that had already been collected by others for instrumental works.\textsuperscript{28} Holst and Vaughan Williams were close friends and, unlike Grainger, were influenced by the German-Romantic school of the early twentieth century.\textsuperscript{29} According to Holst’s daughter, Imogen Holst, English folk-song collector Cecil Sharp turned Holst on to folk music.\textsuperscript{30} Cecil Sharp is considered folk music’s “major figure, both in terms of volume of material collected and published, and in terms of organization and publicity.”\textsuperscript{31} He began collecting folk-songs in 1903 in the county of Somerset England. Holst’s friendship with Sharp, firstly, transformed the way he approached his song writing. He became increasingly aware of how his music fit with text. Secondly, it impacted his writing of instrumental works. Holst’s \textit{Orchestral Rhapsody}, dedicated to Sharp and written in 1906 through 1907, is based on the folk tunes “The Sheep-Shearing Song,” “High Germany,” and “The Lover’s Farewell.” Holst’s 1906 \textit{Songs Without Words} was dedicated to Vaughan Williams. It is based on a folk-song, “I’ll Love My Love,” and appears as the second movement in his \textit{Second Suite in F}.\textsuperscript{32}


\textsuperscript{30} Holst, 400.

\textsuperscript{31} Baermann, C.J. “Who Were the Folk? The Demography of Cecil Sharp’s Somerset Folk Singers.” \textit{The Historical Journal}, Vol. 43, No. 3 (Sept., 2000), 751.

\textsuperscript{32} Holst, 401.
Vaughan Williams’ *English Folk Song Suite* was the composer’s first military band work. He had never had a desire to compose for band, as he grew up learning violin, viola and keyboard. Vaughan Williams’ friendship with Holst, trombone player and experienced band composer, is thought to have prompted an attempt at composing band music. Following Holst’s *Second Suite in Eb*, premiered in 1922, Vaughan Williams conceptualized his own suite of folk-songs, similar to Holst’s. The *English Folk Song Suite* is comprised of three movements. Most of the folk-songs used in the suite came from Cecil Sharp’s collection. Figure 7 is a copy of the program listing the first performance of the *English Folk Song Suite*.\textsuperscript{33}

\textsuperscript{33} Mitchell, 42.
Movement one, “March- Seventeen Come Sunday,” is made up of three folk songs, “I’m Seventeen Come Sunday,” “Pretty Caroline,” and “Dives and Lazarus.” Lyrics to “I’m Seventeen Come Sunday” are as follows:
As I walked out on a May morning,
One May morning so early,
I overheard a handsome maid,
Just as the sun was rising.
With my rue dum day, fol the diddle dol.

Fol the dol, the diddle dum the day.
Her shoes were bright and her stockings white,
Her buckles shone like silver;
She had a black and rolling eye
And her hair hung down her shoulder.
With my rue dum day…

"How old are you, my pretty fair maid?
How old are you, my honey?"
She answered me right cheerfully:
"I'm seventeen come Sunday."
With my rue dum day…

"Can you love me, my pretty fair maid?
Will you take a man, my honey?"
She answered me right cheerfully:
"I dare not for my mammy."
With my rue dum day…

"I went down to her mammy's house,
The moon was shining clearly,
I sang beneath her window pane”
Your soldier loves you dearly.
With my rue dum day...

O soldier, will you marry me?
For now it’s you time or never:
For if you do not marry me,
My heart is broke forever.
With a rue dum day…

And now she is the soldier’s wife,
And sails across the brine O!
The drum and fife is my delight,
And a merry man is mine, O!
With a rue rum day…”34

Figure 8 shows the melody to “Seventeen Come Sunday.”

34 Mitchell, 29-30.
In F Dorian, the melody appears in the sixteenth note pick-ups to measure 5 and continues through beat 2 of measure 17. This melody is in unison in all the upper woodwind parts. The low reeds and brass do not contribute much in this section but to fragment the melody and provide a light bass line. In general, this passage is symmetrical and is to be played very light to achieve its intended effect. The best word to describe this folk-song is jovial. It is about a military man who comes across an attractive young woman, ending happily in marriage- a common theme in early twentieth century English folk-song. “Pretty Caroline” has a similar theme:

One morning in the month of May
How lovely shone the sun,
All on the banks of the daisies gay
There sat a lovely one.
She did appear a goddess fair
And her dark brown hair did shine,
It shaded the neck and bosom fair
Of my pretty Caroline.

Her lips were of the rosy red;
Her cheeks like the rose did bloom;
Her eyes like diamonds in her head;
And her breath of sweet perfume.
The song she sang my love’s away,
It pierced this heart of mine,
To listen to the melody
Of my pretty Caroline.

Then lovely maid, to her I said,
“Don’t you remember me?”
I am your jolly sailor bold
That has ploughed the raging sea.
For the courting of a pretty maid,
Her parents did combine,
And sent me aboard of a man-of-war
From my pretty Caroline.

For seven long years I was bound,
All for to serve the Queen,
Where rattling cannons loud did roar,
And made the deep sea ring.
My gold in store I’ve brought on shore,
And freely does incline,
To share it all, and a ring that’s more,
With pretty Caroline.

This maiden fair. ‘tween joy and depair,
Away from me she drew-
Then stand away without delay,
Unless you tell me true.
Produce the ring of virgin gold,
And the lock of hair that’s mine,
For no mortal man shall e’er trep on,
Young faithful Caroline.

The ring of gold and lock of hair,
Young William he did show,
When young Caroline she did behold,
Said unto some church we’ll go.
And in some lofty mansion,
With rapture we will shine,
The young sailor blessed the month of May;
He met his Caroline.

Figure 9 shows the second theme, “Pretty Caroline,” of the first movement.

Instead of being light and crisp like the previous theme, this section changes character. It is cantabile, very smooth and flowing, in the key of A-flat major. Pick-ups to measure 33 state the
theme and the accompaniment lines start on the upbeat of count one, which should be very precise. Meters and rhythms remain steady and symmetrical.

The third folk-song included in movement one of the *English Folk Song Suite* is “Dives and Lazarus.” “Dives and Lazarus” comes from a Bible verse, Luke 16: 19-31 (King James Version), about two men, Dives, or Diverus, and Lazarus. Lazarus repeatedly begs Diverus, a rich man, for food but is denied. Upon the death of the men, angels take Lazarus to heaven and serpents take Diverus, to hell. This was one of the folk-songs that Vaughan Williams collected from a waggoner in Ashpurton in 1913. Vaughan Williams, however, was partial to an earlier version collected in 1892 by Lucy Broadwood:

As it fell out one day,
Rich Diverus he made a feast;
And he invited all his friends,
And gentry of the best,
And it fell upon one day
Poor Lazarus he was so poor,

He came and laid him down and down,
Ev’n down at Diverus’ door.
And it fell out upon one day,
Poor Lazarus he was so poor,
He came and laid him down and down,
Ev’n down at Diverus’ door.35

Figure 10 shows the theme of “Dives and Lazarus:”

![Figure 10. Mvt. 1, English Folk Song Suite mm. 64-79.](image)

The eighth-note pick-ups into measure 65 appear in the low woodwinds and low brass. This particular line is taken from the baritone saxophone. The upper woodwind parts go into a 6/8 dance/ countermelody pattern. The score indicates a change of meter to 6/8 in the upper voices,

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35 Mitchell 32-33.
while remaining in 2/4 in the lower lines. The character of the movement changes again, as this theme is especially bold and accented. The key changes back to F Dorian, with full instrumentation and thick scoring throughout. It is important that the woodwind countermelody not overshadow the melody in the low voices.

The theme of the second movement, “Intermezzo- My Bonny Boy,” is betrayal of love. As the case was with “Dives and Lazarus,” Vaughan Williams collected a version at King’s Lynn in 1905 from a Mr. Harper, but settled on Broadwood’s collection instead:

Now I once was courted by a bonny, bonny boy,
I loved him I vow and protest.
I loved him so well, so very, very well
That I built him a bower in my breast.
That I built him a bower in my breast.

Now up the green valley and down the long valley
Like one that is troubled in mind,
I called and did not hoot and played on my lute
But no bonny, bonny boy could I find.
But no bonny, bonny boy could I find.

Now I looked East and I looked West
Where the sum it shone wonderful warm,
But who should I spy but my own bonny boy,
He was locked in another girl’s arms.
He was locked in another girl’s arms.

Now the girl that does enjoy my bonny, bonny boy
I’m sure she is never to blame,
For many a long night he has robbed me of my rest
But he shall never do it again,
No, he shall never do it again.36

36 Mitchell 36-7.
Figure 11 is the main theme to “My Bonny Boy:”

![Figure 11. Mvt. 2 *English Folk Song Suite*, mm. 1-21.](image)

The beginning of the second movement of the *English Folk Song Suite* remains in F Dorian, begins with a somber, sustained f minor chord as a two-bar introduction, then goes into the main theme at pick-ups to measure 3, as seen in the oboe part in Figure 11. This melody is also played in a solo cornet line. Intonation and entrances are the main issues when conducting this movement. There are thin, unpredictable layers that weave in and out of the texture underneath the melody; special attention must be given to the accuracy of these. The low reeds and euphonium pick up the melody at measure 23, with other low voices shaping the melody. A second theme, a scherzo, is presented at measure 43, with a faster tempo in three, conducted in one:

![Figure 12. Mvt. 2 *English Folk Song Suite*, mm. 43-58.](image)

The main theme appears again at measure 78, in its original tempo, and concludes the movement on a Picardy third. A goal to consider for the ending of the movement is appropriate dynamics; achieving a true pianissimo is most effective.

The third movement, “Folk Songs From Somerset,” uses four different folk-songs, all taken from Sharp’s collection. “Blow Away the Morning Dew,” collected by Sharp in 1906 from a Mr. Attwater of Kingsfold is the first of the four folk-songs to appear in this movement. Its
lyrics describe a country boy attempting to seduce a girl, but the boy is outwitted by her. The first
three verses are included below, however, the song has a total of eight verses:

There was a farmer’s son
Kept sheep all on the hill,
And he walked out one May morning
To see what he could kill.
And sing blow away the morning Dew
The Dew and the Dew.
Blow away the morning Dew,
How sweet the Winds do blow.

He look-ed high, he look-ed low,
He cast an under look;
And there he saw a fair pretty maid
Beside the watery brook.
And sing blow away the morning Dew
The Dew and the Dew.
Blow away the morning Dew,
How sweet the winds do blow.

Cast over me my mantel fair
An’ pin it o’er my gown;
And, if you will, take hold my hand,
And I will be your own.
And sing blow away the morning Dew
The Dew and the Dew.
Blow away the morning Dew,
How sweet the winds do blow.\(^\text{37}\)

The theme to “Blow Away The Morning Dew” appears in a cornet solo in measures 21-28:

The beginning of this movement is in B-flat major and is light and detached. The scoring is thin,
with much rhythmic unison. The second folk-song in the third movement is “High Germany.”
The lyrics describe a young English woman’s lover and three brothers being called off to war in
Germany. The war mentioned could be one of many fought in the early-middle eighteenth

\(^{37}\) Mitchell, 39.
century, as England and the Netherlands fought France and Spain in 1702, then Spain again in 1718 with France, Rome and the Netherlands. The war could also refer to the Seven Years’ War from 1756-1763, in which the English fought on German soil. Once again, Vaughan Williams collected two variants of his own, but settled on a version from Sharp:

O Polly, Love, O Polly, the rout has now begun
And we must march away at the beating of the drum.
Go dress yourself in all your best and come along with me,
I’ll take you to the cruel wars in High Germany.

O Harry, O Harry, you mind what I do say,
My feet are so tender I cannot march away
And besides, my dearest Harry, thought I’m in love with thee,
How am I fit for cruel wars in High Germany?

I’ll [buy] you a horse, my Love, and on it you shall ride,
And all my heart’s delight shall be riding by your side;
We’ll call at every ale-house, and drink when we are dry,
So quickly on the road, my Love, we’ll marry by and by.

I cur-sed were the cruel wars that ever they should rise
And out of merry England press man a lad likewise!
They pressed young Harry from me, likewise my brother’s three,
And sent them to the cruel wars in High Germany.

Figure 14 shows the theme to “High Germany” in the movement’s relative minor, g minor.

The line shown above is the euphonium line. Alto clarinet, alto saxophone, and first and second trombone share the melody with the euphonium. The scoring is heavier here than it was for “Blow the Morning Dew,” and requires a stronger sound. Theme one reappears in measure 45 in the cornet, with more woodwind involvement this time, as these voices answer to the solo, then join

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38 Mitchell, 40.
in, contributing to thicker scoring. A transition in measures 69-72 presents 6/8 meter and sets up the third theme in the key of C minor. Vaughan Williams modified a version of “The Trees They Do Grow High” from Sharp’s collection to fit the flow of his instrumental setting. This folk-song originates from the Middle Ages, when a young woman has been wed by her father to a much younger boy. The boy is sixteen when the couple marries, they have a child when he is seventeen, and his untimely death occurs at age eighteen:

The trees they do grow high and the leaves they do grow green,
But the time is gone and past my Love that you and I have seen.
It's a cold winter's night my Love, when you and I must bide alone.
The bonny lad was young but a-growing.

O father, dear father, I fear you've done me harm
You've married me to a bonny boy, but I fear he is too young
O daughter, dearest daughter, but if you stay at home with me
A Lady you shall be while he's growing.

We'll send him to the college for one year or two
And then perhaps in time, my Love, a man he may grow
I will buy you white ribbons to tie about his bonny waist
To let the ladies know that he's married.

At the age of sixteen, O, he was a married man
At the age of seventeen he was the father of a son
At the age of eighteen, my Love, his grave was a-growing green
And so she saw the end of his growing.

I made my love a shroud of holland, O, so fine
And every stitch I put in it the tears came trickling down
And I will sit and mourn his fate until the day that I shall die
And watch all o'er his child while it's growing.

O now my Love is dead and in his grave doth lie
The green grass that's over him it groweth up so high
O once I had a sweetheart now I've got never a one
So fare you well, my own true Love, for ever.39

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Figure 15 shows the theme to “The Trees They Do Grow High” in the b-flat clarinet line.

![Image of sheet music]

Figure 15. Mvt. 3 English Folk Song Suite, mm. 73-88.

The upper woodwinds have the melody throughout this light and separated trio. To achieve the intended style, it is important to have the second note of the slurred pitches clipped short. In general, this is another thinly scored section, with the low voices only providing a simple bass line to the melody. The fourth folk-song applied to the final movement of the suite is “John Barleycorn.” The subject, “John Barleycorn,” in this song is not a person, but rather a representation of the crop barely. The plowing and death of Barleycorn in the lyrics correspond to various stages of cultivating barley. A variant collected by Sharp:

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There came three men from out the West
Their victory to try,
And they have taken a solemn oath
John Barleycorn should die.
Sing ri fol lol, the diddle all the dee,
Right fal leero dee.

They took a plough and ploughed him it,
Laid clods upon his head:
And they have taken a solemn oath
John Barleycorn is dead.
Sing ri fol lol, the diddle all the dee,
Right fal leero dee.
```
So he lay for a full fortnight
Till the dew from heaven did fall.
John Barleycorn sprung up again
And that surprised them all.
Sing ri fol lol, the diddle all the dee,
Right fal leero dee.\(^{40}\)

Figure 16 shows the melody to “John Barleycorn,” the final theme to appear in the third movement.

The fourth theme is in 2/4 and takes the relative major of c minor, E-flat major, as the key to finish out the work. The full band enters with the melody in measure 89 with a noble, heavy mood.

\(^{40}\) Mitchell, 41.
CHAPTER IV

LINCOLNSHIRE POSY

Of the numerous folk-songs Grainger collected in England, he chose six to use in *Lincolnshire Posy*. It is scored for a standard British military band of the early twentieth century. It was completed in 1937 and immediately premiered in Milwaukee as part of a commission for the American Bandmasters Association. In order by movement, the suite includes: “Dublin Bay,” “Horkstow Grange,” “Rufford Park Poachers,” “The Brisk Young Sailor,” “Lord Melbourne,” and “The Lost Lady Found.” Grainger toured the English countryside in the years 1905 through 1906 to collect the folk-songs. Rather than researching, Grainger went directly to the source to notate the songs- the people of Lincolnshire, England who had been singing and passing on the folk-songs for centuries.

“Dublin Bay,” also known as “Lisbon,” was collected in 1905 in Hibaldstowe, a small village in North Lincolnshire.\(^4\) The singer of this folk-song was a man by the name of Mr. Deane, a very elderly and ill man. The man was so ill, in fact, that upon Grainger’s first meeting with him, Mr. Deane was only able to begin singing before he became too emotional and could not continue. Grainger reluctantly left, but returned a year later with a phonograph, determined to record the folk-song. This time, Deane was in a hospital bed with a head injury, unwilling to sing. After hearing some of Grainger’s phonograph recordings, however, he was convinced to sing and

expressed his pleasure in doing so.\textsuperscript{42} “Dublin Bay” is a sailor’s song about a young sailor having to leave his love and refuses to marry her, due to his departure:

’Twas on a Monday morning, all in the month of May,  
Our ship she weighed her anchor, all for to sail away;  
The wind did from the southwest blow, for Lisbon we were bound,  
The hills and dales were covered with pretty young girls around.

I wrote a letter to Nancy, for her to understand  
That I should have to leave her, unto some foreign land,  
She said, ”My dearest William, these words will break my heart,  
Oh, let us married be tonight, sweet Willie, before you start.”

"For ten long weeks and better I've been with child by thee,  
So stay at home, dear William, be kind and marry me."  
"Our captain has commanded us, and I shall have to go,  
The Queen's in want of men, my love, I'd never dare answer, 'No.'"

"I'll cut my long yellow hair off, your clothing I'll put on,  
And I will go with you, love, and be your waiting-man,  
And when it is your watch on deck, your duty I will do,  
I'd face the field of battle, love, in order to be with you."

"Your pretty little fingers, they are both long and small,  
Your waist it is too slender to face the cannonball,  
For loud the cannons rattle, love, and blazing bullets fly,  
And silver trumpets sound, my love, to cover the dismal cry."

"Pray do not talk of danger, for love is my desire,  
To see you in the battle, and with you spend my time,  
And I will go through France and Spain, all for to be your bride,  
And I will lay me down upon the battlefield at your side."

’Twas on a Monday morning, all in the month of May,  
Our ship she weighed her anchor, all for to sail away;  
The wind did from the southwest blow, for Lisbon we were bound,  
The hills and dales were covered with pretty young girls around.\textsuperscript{43}

\textsuperscript{42} Lewis, 205.

Figure 17 shows the main theme to “Dublin Bay” in movement one of *Lincolnshire Posy*.

![Musical notation](image1)

Figure 17. Mvt. 1 *Lincolnshire Posy*, mm. 34-50.

The upper clarinet voice carries the melody in this selection. The movement is in 6/8, with a key signature of D-flat given, although polytonality prevails. It seems to be in the keys of Ab-flat major, C major, and E-flat major simultaneously. At measure 36, “Lord Melbourne,” movement 5 of *Lincolnshire Posy* is hinted upon in the saxophone and brass sections. The movement ends in A-flat major, with a brief moment of harmonic tension where Grainger adds the supertonic to the tonic chord, then resolves it to the median. Grainger layers smooth, legato melodic lines under harsh brass statements.

Movement two of *Lincolnshire Posy* is the folk-song “Horkstow Grange.” Sixty-six year old George Gouldthorpe was the singer of this song, “whose voice could [waver] between the harsh and the ‘caressingly tender’.”

Grainger was drawn to Mr. Gouldthorpe, as he had a great presence about him and did not allow his age and poverty to overcome him. An extended title to this movement is “Horkstow Grange (The Miser and his Man- A Local Tragedy).” The “miser” in this folk-song is a wagon driver, Steeleye Span, and the “man” is farm foreman John Bowling.

In Horkstow Grange there lives an old miser,  
You all do know him as I've heard tell,  
It was him and his man that was called John Bowlin',

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44 Mellers, 109.
They fell out one market day.
Pity them what see him suffer, Pity poor old Steeleye Span,
John Bowlin's deeds they will be remembered,
Bowlin's deeds at Horkstow Grange.

With a blackthorn stick old Steeleye struck him,
Oftens had threatened him before,
John Bowlin' he turned round all in a passion,
Knocked old Steeleye on to the floor.

Steeleye Span, he was felled by John Bowlin',
It happened to be on a market day;
Steeleye swore with all his vengeance,
He would swear his life away.45

The song tells a story of an altercation between a servant and his “miser”. The driver strikes his servant with a Blackthorn stick, a fighting or walking stick made of a resilient wood, and the servant retaliates and kills him. “Horkstow Grange” is a house and group of farm buildings near the town Saxby-All-Saints. Research has been done to verify the historical existence of the folk-song’s characters, Steeleye and Bowling, but no records exist.46 This movement, with its constant flow and almost ever-changing meters and dynamics, captures the folk-song most eloquently. Figure 18 shows the introduction and main theme to “Horkstow Grange.” The melody is seen in the horn part.


The second movement also indicates D-flat major. The flowing harmonic accompaniment under the melody almost gives a homophonic sound to the opening, without completely being so. The second statement of the theme occurs in measures 10-18 in the upper voices with brass accompaniment. The trumpets take the lead on the third statement of the theme with a solo over a low woodwind drone. The melody has now shifted a fifth higher, to A-flat major. The drone in the woodwinds rests between two sets of open fifths, F-flat- C-flat and A-flat-E-flat, producing a hollow sound. A more full harmonic accompaniment arrives at measure 25, driving to the final statement of the theme by the full band, back in D-flat major. Harmonic motion is augmented toward the end and the final chord consists of the same drone chord previously utilized.

“Rufford Park Poachers,” movement three of *Lincolnshire Posy*, is one of the more abstract, free-flowing movements of the work. This was done, undoubtedly, as an attempt by the
composer to create the most accurate portrayal of the folk singer, in this case Joseph Taylor. Grainger visited Mr. Taylor on two occasions, once in 1906, and again in 1908 to record his singing.\textsuperscript{47} According to Mellers, Taylor was Grainger’s favorite singer and: “...was unique among them in being literate, as well as having an omnivorous memory for tunes, if not for words. He had sung in his village church choir for more than forty years, which was unusual for an agrarian folk-singer. Although 75 when he sang to Percy, he betrayed no dimming of vocal powers, being ‘a past master of graceful, bird-like ornament.’”\textsuperscript{48}

Depending on the source, there are two different versions of the folk-song. One is simple and rather vague, depicting events occurring on a poacher’s day of hunting in the park. Taylor recorded this version, only recalling three verses of the song. Another version, however, is more complete and describes a more detailed and eventful incident. Patrick O'Shaughnessy, a folk-song researcher, discovered a newspaper recounting the dramatic occurrence in 1851. This version tells a story of a group of forty poachers attacked by ten gamekeepers. Amidst the brawl, head-keeper, Roberts, was killed and four of the poachers were taken to trial for his murder. The sentence was fourteen years of slavery, and the song concludes in admiration of the poachers’ bravery for challenging the keepers for poor men’s rights. The latter version arose after Grainger had recorded and set the folk-song to music. There are no indications as to whether or not Grainger knew of the full story. It is likely that he was informed of the event by Taylor, even though the man only remembered the first three verses of the song. Below are the lyrics, as completed by O’Shaughnessy:

\begin{verbatim}
48 Mellers, 109.
\end{verbatim}
A buck or doe, believe it so, a pheasant or a hare
Were sent on earth for every man quite equally to share.
So poacher bold, as I unfold, keep up your gallant heart,
And think about those poachers bold, that night in Rufford Park.

They say that forty gallant poachers, they were in distress,
They'd often been attacked when their number it was less.

Among the gorse, to settle scores, these forty gathered stones,
To make a fight for poor men's rights, and break the keepers' bones.

The keepers went with flails against the poachers and their cause,
To see that none again would dare defy the rich man's laws.

The keepers, they began the fray with stones and with their flails,
But when the poachers started, oh, they quickly turned their tails.

Upon the ground, with mortal wound, head-keeper Roberts lay,
He never will rise up until the final Judgment Day.

Of all that band that made their stand to set a net or snare
The four men brought before the court were tried for murder there.
The judge he said, "For Roberts' death transported you must be,
To serve a term of fourteen years in convict slavery."
So poacher bold, my tale is told, keep up your gallant heart,
And think about those poachers bold, that night in Rufford Park.49

Figure 19 is the main theme for “Rufford Park Poachers.”

Figure 19. Mvt.3 *Lincolnshire Posy*, mm. 68-84.

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This movement is in the key of c minor with constantly shifting meters. Figure 19 shows the melody in a legato style. At the beginning of this movement, two woodwind duos (each consisting of a high voice and a low voice) present the first theme, and the second duo echoes the theme in full, precisely two beats behind the first duo, as if initiating a canon. At measure 19, a soprano sax solo presents the theme with accompaniment, a low woodwind and string bass drone on F. Harmonic motion is provided by the clarinet section, with a continuous syncopated rhythmic drive. Instrumentation and volume increase dramatically in measures 46-50 as tension is created through dissonances in staggered, chromatic descending lines. The theme occurs three more times before the conclusion of the movement. Complex meters and rhythms prevail, as well as an incessant shift from major to minor keys in accompaniment lines.

Lincolnshire Posy continues with “The Brisk Young Sailor.” Many historical versions of this folk-song exist. The one notated by Grainger was sung in 1906 by a Mrs. Thompson from Liverpool, residing in Lincolnshire at the time.50 Grainger did not provide an extensive history of this folksinger. “The Brisk Young Sailor (Who Returned to Wed His True Love)” is a blissful story of a maiden who becomes reunited with her true love, a sailor, as he returns from a deployment. The song is arranged in a dialogue, with each verse going back and forth between the maiden and sailor. The lyrics are as follows:

A fair maid walkin’ all in her garden,
A brisk young sailor she chanced to spy;
He stepped up to her thinking to woo her,
cried this “fair maiden can you fancy I?”

50 Mellers, 113.
“You seem to be some man of honor,
Some man of honor you seem to be;
I am a poor and lowly maiden,
Not fittin’ Sir, your servant to be”

“Not fittin’ for to be my servant;
No, I’ve a greater regard for you;
I’d marry you and make you a lady
And I’d have servants to wait on you.”

“I have a true love all of my own, Sir,
And seven long years he’s been gone from me,
But seven more will I wait of him;
For if he’s alive he’ll return to me.”

“If 7 long years thy love’s gone from thee,
He’s surely either dead or drowned;
But if 7 more you will wait for him,
For if he’s alive he’ll return to me.”

He put his hand all in his bosom;
His fingers being both long and small.
Then he showed to her the true love token
And when she saw it down she did fall.

Then he took her up all in his arms,
And gave her kisses one, two, and three.
“Here stands thy true and faithful sailor
Who has returned to marry thee.”

The element of dialogue and concrete language in this song makes it come to life. Another version of this folk-song, which was collected around the same time as Mrs. Thompson’s version, was documented in 1909 in Lancashire, England. Lancashire is located northwest of Lincolnshire. Miss Anne Geddes Gilchrist, a student of folk-song and affiliate of the Journal of the Folk-Song Society, noted the 1909 version, “A Brisk Young Sailor Courted Me;” or, “Died for Love,” from a Mrs. Bowker with the following lyrics:

51 Thompson, 4. “A Brisk Young Sailor”
52 Gardner, Emelyn-Elizabeth, Geraldine Jencks Chickerinig. Ballads and Songs of Southern
A brisk young sailor courted me,
He stole away my liberty,
My liberty and my free goodwill,
I must confess that I love him still.

There is an alehouse in the town
Where my love goes and sits him down,
And pulls a strange girl all on his knee-
And isn’t that a grief to me?

A grief to me, I’ll tell you why,
Because she has more gowld than I;
But the gowld it’ll waste and the beauty blast,
And she’ll become a poor girl like me at last.

I wish my baby it was born
And smiling on its father’s knee,
And I was laid in yonder churchyard
With green willows growing over me.

I wish, I wish- but it’s all in vain-
I wish I was a maid again;
But a maid again I must never be
While [till] an apple grows on an orange-tree.53

These two versions of a folk-song with the same title, shows just how much the content and story varied from one region of England to another in the same time period. Figure 20 displays the opening of the movement and the main theme.

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“The Brisk Young Sailor” is one of the least complicated of the six movements, as far as tonality, rhythms, and meters are concerned. This movement is in 3/4 and in the key of B-flat major. As Figure 19 shows, a clarinet choir presents the main theme. The lower voices provide a lilting, gigue-like accompaniment. The melody becomes a background ballad in a euphonium solo as the high woodwinds play quick scale and arpeggio based flourishes. A third variation of the theme arrives at measure 25 in a three-part round. A full-band variation and a final statement of several echoes of its phrases bring the movement to a close.

Movement five of *Lincolnshire Posy* is based on the folk-song “Lord Melbourne” (a war song). Grainger collected this folk-song from George Wray, eighty years of age, in 1906. Wray held strong sentiment toward folk singing, and perceived its corruption due to the notation and ensemble organization of music in the church. He also attributed the equal-tempered piano to the dwindling era of folk-song, due to its structured pitch limitations. According to Bob Thompson, who wrote program notes on the folk-song, the song is actually about the Duke of Marlborough—another folk-song of similar subject matter. Wray’s lyrics:

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54 Mellers, 113.
I am an Englishman born by birth, Lord Melbourne is my name;  
In Devonshire I first drew breath, that place of noble fame.  
I was beloved by all my men, by kings and princes likewise,  
I never failed in anything but one great victory.

Then good Queen Anne sent us on board, to Flanders we did go.  
We left the banks of Newfoundland to face our daring foe.  
We climbed those lofty hills away, with broken guns, shields likewise;  
And all those famous towns we took, to all the world's surprise.  
King Charles II we did preserve, to face our foemen French.

And to the battle of elements we boldly did advance.  
The sun was down, the earth did shake and I so loud did cry,  
“Fight on me lads for old Eng-e-lands sake, we'll join the field or die.”

And now the glorious victory's won, so boldly keep the field.  
When prisoners in great numbers took, which forced our foe to yield.  
That very day my horse was shot, all by a cannon ball;  
As soon as I got up again, my head in camp did fall.

Now on a bed of sick-e-ness lie, I am resigned to die.  
You generals all and champions bold, stand true as well as I;  
Stand to your men, take them on board and fight with courage bold.  
I've led my men through smoke and fire but now to death must yield.

Earlier lyrics collected by Miss Lucy Broadwood include the following, sung by a Mr. H.

Burstow in 1893:

You generals all and champions bold who take delight in the field,  
Who knock down palaces and castle walls and fight until they yield:  
Oh I must go and face the foe without my sword and shield.  
I always fought with my merry men, but now to death I must yield.

I am an Englishman by my birth, and Malborough is my name;  
In Devonshire I drew my breath, that place of noted fame.  
I was beloved by all my men, by Kings and Princes likewise,  
Though many towns I often took, I did the world surprise.

Well, good Queen Anne sent us abroad, to Flanders we did go;  
And we left the Banks of Newfoundland, for to face the daring foe.  
We climbed those lofty hills so high where guns stones broke, likewise,  
And all those famous towns we took and we won great victory.

55 Thompson, 3-4.
King Charles II I did serve to face the foes in France,
And at the battle of Ramilles we boldly did advance.
The sun was down and the moon did shine; so loudly did I cry:
“Fight on, me lads, for Fair England! We'll conquer or we'll die!”

Now we have gained the victory and bravely held the field,
We took a number of prisoners and forced them to yield,
That very day my horse got shot, all by a musket ball,
And 'ere I mounted up again, my second man did fall.

Now on a bed of sickness prone, I am resigned for to die;
You generals all and champions bold, stand true as well as I.
Unto your colours stand you true and fight with courage bold;
I've led my men through fire and smoke but n'er was bribed by gold.56

Both versions are about Duke John Churchill (ancestor of Winston Churchill) in wartime, but have different lyrics because of the different time and people from which the folk-songs were recorded. It is thought that George Wray simply mispronounced or remembered the name “Marlborough” incorrectly as “Melbourne,” or perhaps Grainger intentionally kept this title because of its tie with his homeland of Australia.57


Grainger offers no key or time indication at the beginning of this movement. It is the most abstract and “free” of the work. As seen in Figure 21, “Free time” is indicated at the introduction, suggesting that the conductor conduct each and every note separately. The melody is in the first trumpet part and is followed by a brass choir texture. Meter (1/8) is not indicated until measure 2. Measures 2-8 go back and forth between unusual and irregular meters such as 2 and one half/4, 1 and one half/4, and 3/8. Measures 14- 23 vary the main theme by means of short, disjunct rhythms. Measures 35- 43 restate the theme in the piccolo and oboe parts, now in a more lyrical style over long chords in the middle voices. Another short variation occurs in the clarinet section
in measures 44-49. The movement ends as it begins, only more grandiose and heavy.

The sixth and final movement of *Lincolnshire Posy* is the only folk-song not originally recorded by Grainger himself. It was recorded by Miss Broadwood under the title “The Lost Lady Found.” Broadwood recorded this dance song from an old Lincolnshire nurse of hers, Mrs. Hill.

‘Twas down in a valley a fair maid did dwell,
She lived with her uncle as all knew full well;
’Twas down in the valley where violets grew gay,
Three gipsies did betray her, and stole her away.

Long time she'd been missing and could not be found,
Her uncle he searched the country around,
Till he came to her trustee between hope and fear,
The trustee made answer, she had not been here.

The trustee spoke over with courage so bold,
“I fear she has been lost for the sake of her gold,
So we'll have life for life, sir,” the trustee did say,
“We’ll send you to prison, and there you shall stay.”

There was a young squire that loved her so,
Oftimes to the school house together they did go;
“I'm afraid she is murdered, so great is my fear;
If I'd wings like a dove, I would fly to my dear.”

He travell'd through England, through France and through Spain
Till he ventured his life on the watery main;
And he came to a house where he lodged for a night,
And in that same house, was his own heart's delight.

When she saw him she knew him, and flew to his arms,
She told him her grief while he gazed on her charms;
“How came you to Dublin, my dearest, I pray?”
“Three gipsies did betray me, and stole me away.”

“Your uncle's in England, in prison does lie,
And for your sweet sake is condemned for to die.”
“Carry me to Old England, my dearest,” she cried;
One thousand I’ll give thee, and will be your bride.”
When she came to Old England her uncle to see,
The cart it was under the 'igh gallows tree.
“Oh, pardon, oh, pardon, oh, pardon, I crave!
I’m alive! I’m alive! Your dear life to save!”

Then straight from the gallows they led him away;
their bells they did ring and their music did play.
Ev’ry house in that valley with mirth did resound,
As soon as they heard, the lost lady was found.\(^{58}\)

Precise dance movements are even noted in the *Lincolnshire* score, and it is suggested that the bandmaster demonstrate them to the band. This folk-song is similar in melody to another folk-song of the time, “Green Bushes,” which appears in Vaughan Williams’ *Sea Songs*, and as a separate work of Grainger’s scored for orchestra.

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\(^{58}\) Thompson, 5.
Measures 1 through the first note of measure 25 in Figure 22 illustrate the main theme in the upper voices. “The Lost Lady Found” is a waltz in D dorian and does not vary in tempo or key. The melody is varied throughout, just as it is in some of the other movements. The melody is found in the high woodwinds in measures 33-49, while the horn section adds syncopated inflections immediately following short downbeats in the tuba section. The marcato style gives way to a legato variation of the melody in measures 50-65, then back to marcato in measures 82-97, while the brass continue the legato style. Measures 114-121 bring expanded instrumentation and thick scoring with the melody in the woodwinds. Measures 122-129 give way to a two-over-three hemiola accompaniment, most evident in the mallet percussion parts. The movement comes to a close with a drastic ritardando at a full fortissississimo.
CHAPTER VI

CONCLUSIONS

Upon studying the treatments and brief analyses of Grainger and Vaughan Williams’ folk-songs, it is immediately evident that these two composers approached this art in entirely different ways. A comparison of a folk-song from each extreme may prove to make the differences most apparent. Compare, for instance, the first movement of the English Folk Song Suite to the fifth movement of Lincolnshire Posy. Vaughan Williams uses a simple 2/4 meter, remains in the key of A-flat major, and follows a typical march form. In Lord Melbourne, Grainger starts out with no time or key signature and follows no type of recognizable form, other than perhaps variations on a melody. Even when Grainger does indicate time, it is irregular and unlike anything in the English Folk Song Suite score. Putting all analyzing aside, it is a justifiable statement to say that upon only listening to the folk settings of both Grainger and Vaughan Williams, Grainger’s work is far more “free” and abstract than the works of Vaughan Williams. Structure is clearly heard in the English Folk Song Suite. The same cannot be said for many of Grainger’s settings. Further differences between Grainger and Vaughan Williams were the way they went about obtaining folk-songs. Grainger set out in the countryside and personally collected and recorded folk-songs. He gave the impression he was whole-heartedly dedicated to obtaining a folk-song at any cost and he strived to keep the folk-song as original as possible in his settings. Vaughan Williams, on the other hand, did not personally collect many folk-songs, but used songs from fellow collectors and set them as he saw fit. Vaughan Williams’ strict guidelines on what did or did not constitute an authentic folk-song also differed from Grainger’s train of
thought. While Grainger was specific on which folk-songs he used in compositions, he was not as particular as to the origins of the folk-songs he collected, or whether or not the people he met had been educated or not. Joseph Taylor is a good example of a folk-singer whom Grainger came across and took seriously. Taylor was obviously literate and could recite songs again and again with the same tune and not vary from the time before, as other folk singers were known to do. Both composers did have common unique art forms and reasons to set folk music. While their methods may have been drastically different in some instances, they both wanted to preserve the folk music of England. Grainger’s goal was to keep music as “free” and away from conventional composing as possible, while Vaughan Williams sought a nationalistic approach and used tonal, harmonized settings. Which composer was more true to the preservation of folk music? The answer to this question is purely based on opinion, as many arguments can be made as to how and why each composer used folk-songs in their band settings.

*Lincolnshire Posy* is a landmark British band work because of the folk-song movement of the early twentieth century. Before the hobby of folk-song collecting, musicians were accustomed to fixed bar lines and conventional rhythms. Grainger defied convention and employed his passion of “free music” in the folk-songs he collected. The composer’s yearning to free-up melodies and rhythms worked favorably in the interest of the folk singers, as their stories and songs forever live in Grainger’s compositions. Vaughan Williams’ folk settings were equally significant, as he contributed to hundreds of hymnals and brought his own style to the forefront. Although these composers went about setting folk-songs in different ways, their works are appreciated in the realm of band repertoire today. Both Grainger and Vaughan Williams contributed to the Folk Song Society with their viewpoints on suitable folk music and shaped the
Folk Song Society’s standards and operation. Whether or not the elderly folk singers of England ever heard or cared to hear what was made of their words is extraneous; the fact remains that their folklore remains modified, yet preserved, performed, and enjoyed over one hundred years later.
BIBLIOGRAPHY


CURRICULUM VITAE

Shawna Holtz was born in Cookeville, Tennessee, first child to Jack and Christy Holtz. She graduated from Montwood High School in El Paso, Texas in the spring of 2002 and began her studies in music education at New Mexico State University in Las Cruces, New Mexico in the fall of 2002. During her time at New Mexico State, Holtz studied clarinet with Dr. Laroy Borchert and was a member of the New Mexico State University Symphonic Winds Ensemble under the direction of Dr. Ken Van Winkle. She was a recipient of the 2006 Theodore Presser Award and member of New Mexico State’s MENC Collegiate Chapter. In 2007, she made the list of outstanding campus leaders for the *Who's Who Among Students in American Universities and Colleges*. The list included fourteen students from New Mexico State University. Holtz fulfilled her semester of student teaching at Americas High School in El Paso, Texas and earned her Bachelor’s of Music Education degree in the spring of 2007. She began her graduate studies at New Mexico State as a teaching assistant, studied conducting with Dr. William Clark and directed the “Roadrunner Revue” Pep Band. She transferred to the University of Texas at El Paso in the spring of 2008 and continued studies in conducting with Dr. Ronald Hufstader, studied clarinet with Dr. David Ross, and was a member of the UTEP Wind Symphony. She has performed with the Las Cruces Symphony Orchestra, the El Paso Wind Symphony, and is currently a member of the “Edge of Texas” El Paso Community Band. Holtz began her music education career in the fall of 2008 as Assistant Band Director of Montwood High School in El Paso, Texas, where she continues to work.

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