

BRITISH FOLK-MUSIC SETTINGS

(Lovingly and reverently dedicated to the memory of Edvard Grieg)

N^o 36 - "THE DUKE OF MARLBOROUGH" FANFARE

This setting is dedicated to the memory of Miss Lucy E. Broadwood, who first revealed to me the charm of living English folksong.
P.A.G.

based on the English folksong "The Duke of Marlborough" as collected by Miss Lucy E. Broadwood from the singing of Mr. Henry Burstow (of Horsham, Sussex, England) and set for

BRASS BAND,*
or THE BRASS CHOIR OF THE WIND BAND (MILITARY BAND),*
or THE BRASS CHOIR OF THE SYMPHONY ORCHESTRA*

by
PERCY ALDRIDGE GRAINGER

* In each case the minimum orchestration is: 3 trumpets, 4 horns, 3 trombones, bass tuba, cymbal.

set, March 5-6, 1939

PROGRAM - NOTE

My fanfare (written March 5-6, 1939, at Coral Gables, Florida) is based on the English folksong "The Duke of Marlborough" as collected by Miss Lucy E. Broadwood from the singing of Mr. Henry Burstow (of Horsham, Sussex, England) -- one of the very finest of all English folksingers. In my setting the tune is heard twice. The first time (behind the platform) it typifies memories of long-past wars -- vague, far-off, poetic. The second time (on the platform) it typifies war in the present -- fast-moving, close at hand, debonair, drastic.

Percy Aldridge Grainger

COMPRESSED FULL SCORE
(actual pitch, non-transposing)

4 TRUMPETS (or CORNETS)
(N^o 4 at will)

4 HORNS

Alto Saxophone, Tenor Saxophone, 2 Bassoons
all at will.

(Euphonium or Baritone at will)

3 TROMBONES, BASS TUBA
(String Bass, at will)

CYMBAL

Slowish, dreamily,
waywardly ♩ = between 63 & 72

BEHIND PLATFORM

** HORN I *p*(*mp*) behind platform - sounding as if from afar
** or this melody may be played on a bass-trumpet (behind platform) if suitably transposed.

short, less short, very short, more impulsively, softer

fairly short, longish, slow -- off -- lots, long, more quietly again, behind platform, long

TENOR SAX., or Bassoon II, or Horn III muted

ALTO SAX., or Bassoon I, or Horn II muted

BASSOON I, or Tenor Sax., or Horn II (not muted) or Euphonium (or Baritone)

BASSOON II, or Bass Tuba, or String Bass

ON THE PLATFORM, FROM NOW ON

("The Duke of Marlborough" Fanfare, Score)

[17] In time, lively speed ♩ = about 104

TRUMPET I *mp* lightly, blithely, detached (non legato)

TRUMPET II *mp*

TROMBONE I *mp* lightly, blithely, detached

[21] slightly heavier

TROMBONES I, II 2-fold *mf*

heavily *mf*

[25]

ALL TRUMPETS *f*

heavily *f*

Trombone III, Euph., Bass Tuba *mf* roughly LOW BRASS

(Trumpet III is cued into Horn I)

[28]

Horn I, Trombone I

Horn II, Euph.

Horn III (not muted), Trmbn II

Horn IV, Trmbn III

HORNS, TROMBONES, EUPH. *f*

“The Duke of Marlborough” Fanfare, Score)

ff 31 III, IV 3 4 ff

Easier to count

(The horns, trombones and euphonium should be at least as loud as the trumpets)

34 Begin in time (slightly slower, ♩=92) but slacken hugely up to the very end. (in 8)

lots f somewhat clingingly louden steadily up to the very end

Tpt. I Tpt. II Trbn I Trbn II

*** These very short holds (◡) should be so short as to be hardly noticeable, with no gap after them

♩=about 80, slow-- off-- lots

Trpts III, IV added less

very short *** short short very long

Horns added more clingingly quite clingingly fffff

very short *** Trombone III and Euphonium added

very short *** Tuba, string bass added short less short

CYMBAL with soft drum stick p fffff