



*Grainger's Chosen Gems for Winds*

**GABRIEL FAURÉ**  
**TUSCAN SERENADE**

**Scored for Wind-Band**  
**as a Euphonium feature**  
**by**  
**PERCY GRAINGER**

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## GRAINGER'S CHOSEN GEMS FOR WINDS

*To give way to human feelings, to overflow and swim in human feelings is human enough, but the farthest north of humanness is, for me, to be a lightning conductor of such feelings in such a way that they are particularly fitted to fill niches in coming men's minds . . .<sup>1</sup>*

Grainger's passion for musical expression extended beyond his own compositions. He was fascinated by all music: from avant-garde electronics to great historical works. His interest in early music began to flourish in the 1930's when he became associated with specialists Gustave Reese and Arnold Dolmetsch. Grainger's first arrangements of early music were created in 1932. Subsequently, from 1937-44, a period corresponding with his summer teaching at Interlochen, Grainger developed his *Chosen Gems for Winds*. Many of the arrangements were first performed at Interlochen.

The *Chosen Gems for Winds* are an extensive group of arrangements of music by other composers, music Grainger called "other people's music." The *Chosen Gems* include 23 settings, ranging from 12th century to Elizabethan music, to such relative "moderns" as Franck, Fauré and Eugene Goossens.

Grainger believed that there were neglected "great musics" of every period. He had specific ideas about the value and appropriateness of this music, and how it should be programmed and interpreted.

### The Value of Older Music:

*For some reason or other music, as it is practised in our concert halls, is the most backward of the arts. We would regard as an ignoramus a professor of literature who taught his students nothing about Homer, Confucius, The Arabian Nights, (etc). Our audiences are familiar with European music from 1700 to 1900 but before that period (which in the opinion of some studious musicians is one of the weakest periods in musical history) their knowledge does not normally extend. The 500 years of decipherable music that precedes Bach is at least as lovely and important as all post-Bach music, and in the opinion of many well-informed and "classically-trained" music-lovers, the 20th has already proved itself a century, so far, singularly rich in music of spiritual content and soulful beauty. Yet these old and new musical treasures are, and remain, unperformed in our midst.<sup>2</sup>*

### Appropriateness:

*It is true that most of the older examples of chamber music are for unspecified instruments; but there is no reason to imagine that strings were favored above winds. An examination of old drawings, paintings, sculptures, etc., depicting musical rehearsals and performances will foster a contrary opinion. The fact that church choirs in the Middle Ages were equipped with portable and positive organs (of the size of reed organs of today) shows that wind color, as much as string color, was considered a normal tonal background to vocal music.<sup>3</sup>*

### Programming

*. . . such uplifting music as this, suitable for performance with massed instruments, together with the delectable morsels for wind chamber music . . . and balanced with life-like compositions for band by living composers (such as Stravinsky, Hindemith, Toch and Cowell) justifies the giving of musical festivals for which the band forms the instrumental nucleus. Such undertakings would extend considerably the radius of band activity, would give the band an enhanced aesthetic standing in the community, and would open up to impressionable band players new vistas of the extent and sublimity of classical music from 1200 to our day.\**

### Interpretation

*It seems to me that true INDIVIDUALITY . . . is a condition of highly individual parts forming harmony thru keen awareness-of-the-individuality-of-the-other-parts . . . I do not expect our modern musicians to know what to do with the individualistically vital voice-leading of the middle ages. We have got to prove these masses with synthetic individualism, since the natural brand of it could not work in the mass.*

It is the "individualism" of Grainger's carefully notated interpretive artistry that sets the *Chosen Gems* apart from other band arrangements. His musical persona sings the lines, stresses harmonic changes, clears the way for important entrances, drops the volume for the next line to come through, phrases over bar lines, imparts a natural sense of motion, and balances harmonic and melodic textures. In short, he has written the sort of interpretation one hears in a masterful chamber music performance.

<sup>1</sup> *The Far North of Humanness, Letters of Percy Grainger 1901-14*, Ed Kay Dreyfus (MacMillan Co of Australia Vic, Magna Music - Baton Inc., USA)

<sup>2</sup> <sup>3</sup> Goldman, Richard, *The Band's Music* (Pitman Publishing 1937)

\* Letter from Percy Grainger to Don Anselm Hughes, 22 October 1948 (courtesy of the Grainger Museum).

## PROGRAMME NOTE TO TUSCAN SERENADE

Gabriel Fauré (1845-1924) reveals himself most fully in his songs, which number nearly 100. They include 'Après une Rêvé' (1865) and 'Clair de Lune' (1887).

Tuscan Serenade, like 'Après une Rêvé', is a setting of an Italian poem, translated into French by Romain Bussine, himself a singer. It was published in 1879 and Fauré set it at some point during the preceding ten years. (Scholars differ as to the exact date).

English Text (adaptation of anonymous Italian text)

*O you who are soothed by a delightful dream,  
Sleeping calmly in your lonely bed,  
Awake and look at your serenader,  
The slave of your eyes, in the moonlight night!  
Awake, my soul, my thought,  
Hear my voice carried on the breeze,  
Here my voice singing!  
Hear my voice weeping in the dew!  
Below your window my voice dies away in vain,  
And every night I repeat the tale of my suffering,  
With no other shelter than the starry vault.  
The wind cuts my voice and the night is frigid.  
My song ends on a final strain,  
My lips tremble as they murmur "I love you!"  
I can sing no more!  
Ah! condescend to show yourself! Condescend to appear!  
If I were sure that you refuse to appear  
I would go away and forget you,  
I would ask slumber  
To lull me until the redness of morning,  
To lull me until I no longer loved you!*

The poem is in 3 sections, but Fauré sets the first two parts in strophic form, echoing the melody in the piano accompaniment. The last 4 lines, however, contain new material: something of a departure from a structural point of view.

Grainger heightens the contrast between the verses: he scores the first as a Euphonium solo, but scores the second for Band; the Euphonium takes the accompaniment, returning to the fore for the last, crucial, four lines. His instrumental colour concept is as strong as ever in this score: who else but Grainger would have asked for 'Harps, Pianos, Marimbas' playing *massed if possible*, thus capturing the mood of Tuscany as well as the content?

**NOTE TO CONDUCTORS:-**

Grainger's very specific tempo indication - *Andante con moto quasi Allegretto* - is his way of asking for the music to be allowed to flow easily (with movement) forward, without feeling held back.

The broken chords in Harps, Pianos, Marimbas should suggest the strumming of guitars, as if the part was written thus:-



This effect should continue through to bar 47; then from bar 48 play as written, reverting to the guitar effect on the second beat of the last bar - as marked by Grainger.

Over this harmonic and rhythmic underpinning the languid nature of the song, whether for the solo instrument or the band, should be allowed to make its own unhindered way, holding back or going forward as it needs to, without feeling constrained by the forward movement of the accompaniment.

This seeming contradiction - an unfettered tune, singing over a steady back pulse - creates a Franco/Italian atmosphere, and closely matches the emotions of the Serenade's poetic text.

FULL SCORE

Grainger's Chosen Gems for Winds  
**TUSCAN SERENADE**

GABRIEL FAURÉ (1845-1924)  
Set for Wind-Band by PERCY GRAINGER  
Edited by Keith Brion and Luis Maldonado

Andante con moto quasi Allegretto

7

Piccino/Flutes (Bb clars.)

Oboes (Bb clars.)

Bassoon I/II (Euphonium) *p* *sempre stacc.*

Eb Clarinet

Bb Clarinet I (Euphonium) *p*

Bb Clarinet II/III (Euphonium) *p*

Eb Alto Clarinet

Bb Bass Clarinet *p* *sempre stacc.*

Bb Soprano Saxophone

Eb Alto Saxophone I/II

Bb Tenor Saxophone

Eb Baritone Saxophone

Bb Bass Saxophone

Andante con moto quasi Allegretto

7

Bb Cornet I (Bb clars.)

Bb Cornet II/III

F Horn I/II *p*

F Horn III/IV *p*

Trombone I/II (Euphonium)

Trombone III

Euphonium *Solo* *to the fore* *mp*

Tuba *p* *plza.* (Euphonium) *sempre stacc.*

String Bass *p*

Harp, Pianos, and Marimbas (omitted, if possible) *p* *broken chords always in piano & harp*

Picc. I/II  
 Ob.  
 Bsn. III *capr. a2*  
 Eb Clar.  
 Bb Clar. I  
 Bb Clar. II/III  
 Eb Alto Clar. *(1/2b clars.)*  
 Bb Bass Clar. *reedy*  
 Bb Sop. Sax *(Tenor sax)*  
 Eb Alto Sax III *(Tenor sax)*  
 Bb Tenor Sax *espr.*  
 Eb Bari Sax *espr.*  
 Bb Bass Sax *espr.*  
 Bb Cor. I *(Bb clars.)*  
 Bb Cor. II/III  
 F Hn. III  
 F Hn. III/IV  
 Tbn. III  
 Tbn. III  
 Euph.  
 Tuba *(String Bass)*  
 S. B. *p pizz.*  
 Harps, Pianos, and Marimbas

16

(Bb clars.)

21

Flutes only

Ob.

Bssn. I/II

Eb Clar.

Bb Clar. I

Bb Clar. II/III

Eb Alto Clar.

Bb Bass Clar.

Bb Sop. Sax

Eb Alto Sax I/II

Bb Tenor Sax

Eb Bari Sax

Bb Bass Sax

*f* *mf* *p*

(Euphonium)

(Euphonium)

(Euphonium)

(Eb Alto Clar.)

(Eb Alto Clar.)

*a2*

16

21

Bb Cor. I

Bb Cor. II/III

F Hn. III

F Hn. III/IV

Tbn. I/II

Tbn. III

Euph.

Tuba

S. B.

Harps, Pianos, and Marimbas

(Horns)

(Horns)

*f* *mf* *p* *dim.*

(Sop. Sax)

(Alto Sax II)

(Alto Sax I)

(Tenor Sax)

(Flutes)

(Flutes)

*pizz.* (String Bass)

*Picc./Fl.* (Oboes) + Picc. *mf*

*Ob.* *espress.* *mf*

*Bssn. III* *f*

*E♭ Clar.* (Oboes) *p* *mf*

*B♭ Clar. I* *f* *espr.*

*B♭ Clar. II/III* *f* *espr.*

*E♭ Alto Clar.* *mp*

*B♭ Bass Clar.* *mp*

*B♭ Sop. Sax* *mf*

*E♭ Alto Sax III* *mf*

*B♭ Tenor Sax* *mf*

*E♭ Bari Sax* *mf* *stacc.*

*B♭ Bass Sax*

*E♭ Cor. I* *mp*

*B♭ Cor. II/III* (Cornet I) *p* *mp*

*F Hn. III* *p* *mp*

*F Hn. III/IV* *p* *mp*

*Tbn. III* *mp*

*Tbn. III* *mp*

*Euph.*

*Tuba* *mp*

*S. B.* *mf*

*Horns, Planos, and Marimbas* *f* *active above also, if possible*



Picc./Fl. *mp* *cresc.*  
 Ob. *mf* *cresc.*  
 Bsn. III *mf* *cresc.*  
 Eb Clar. *mf* *cresc.*  
 Bb Clar. I *mf* *cresc.*  
 Bb Clar. IIIII *mf* *cresc.*  
 Eb Alto Clar. *mf* *cresc.*  
 Bb Bass Clar. *f* *mp* *cresc.*  
 Bb Sop. Sax *mp* *cresc.*  
 Eb Alto Sax III *mp* *cresc.*  
 Bb Tenor Sax *mf* *mp* *cresc.*  
 Eb Bari Sax *mf* *mp* *cresc.*  
 Bb Bass Sax *mp* *cresc.*  
 Bb Cor. I *p dolce* *poco cresc.*  
 Bb Cor. IIIII *p dolce* *poco cresc.*  
 F Hn. III *I. mp* *p dolce* *cresc.*  
 F Hn. IIIIV *II. mp* *p dolce* *cresc.*  
 Tbn. III *p dolce* *cresc.*  
 Tbn. III *p dolce* *cresc.*  
 Euph. *mf* *p* *cresc.*  
 Tuba *(String Bass) pizz. p* *cresc.*  
 S. B. *p* *cresc.*  
 Harps, Pianos, and Marimbas *mp dolce* *molto cresc.*

36

Picc./Fl. *ff*

Ob. *f* *mf* *mf*

Bssn. I/II *ff* *f* *mf* *p*

E♭ Clar. *f* *mf*

B♭ Clar. I *div.* *ff* *f* *p*

B♭ Clar. II/III *div.* *ff* *f* *p*

E♭ Alto Clar. *f* *mf*

B♭ Bass Clar. *ff* *f* *p*

B♭ Sop. Sax *f* *mf* *p*

E♭ Alto Sax III *f* *mf* *p*

B♭ Tenor Sax *f* *mf* *p*

E♭ Bari Sax *ff* *f* *p*

B♭ Bass Sax *ff* *f* *p*

36

B♭ Cor. I *f* lightly accented *mf* *mf* *p* (mute (one only) (open, one only))

B♭ Cor. II/III *f* lightly accented *mf* *p* (Horns)

F Hn. III *ff* *f* *p*

F Hn. III/IV *ff* *f* *p* (Horns)

Tbn. I/II *f* *mf* *p*

Tbn. III *f* *mf* *p*

Euph. *f* *mf* *p* (Cornet I, con sord.)

Tuba *ff* *f* *p* *mp*

S. B. *ff* *f* *p* *mp*

Harp, Pianos, and Marimbas *ff* *f* *p*

Picc./Fl.

Ob.

Bsn. III (Tuba) a2 mp

E♭ Clar. ready dim. pp

B♭ Clar. I mp dim. pp

B♭ Clar. II/III a2 mp dim. pp

E♭ Alto Clar. p pp

B♭ Bass Clar. p pp

B♭ Sop. Sax p pp

E♭ Alto Sax III p pp

B♭ Tenor Sax p pp

E♭ Bari Sax pp

B♭ Bass Sax pp

B♭ Cor. I All open p

B♭ Cor. II/III p

F Hn. III I p pp

F Hn. III/IV III p pp

Tbn. III p pp

Tbn. III p pp

Euph. Solo f mp mf

Tuba p mp pp (String Bass, pizz.)

S. B. p mp

Harps, Pianos, and Marimbas mp mf pp

octave above at will

Flutes *div.* *Picc.*

(Cornet I)

(Bb clar.)

(Bb clar.)

(Horn I)

Flutes *div.* *Picc.*

Ob.

Bssn. III

Eb Clar.

Bb Clar. I

Bb Clar. IIII

Eb Alto Clar.

Bb Bass Clar.

Bb Sop. Sax

Eb Alto Sax IIII

Bb Tenor Sax

Eb Bari Sax

Bb Bass Sax

(Alto sax)

53

Bb Cor. I

Bb Cor. IIII

F Hn. III

F Hn. IIIIV

Tbn. III

Tbn. III

Euph.

Tubo

S. B.

(Bassoons)

octave above at will

Harps, Pianos, and Marimbas