

RBC SYMPHONIC BAND SERIES

Grade 3

DOWN LONGFORD WAY

and

SHENANDOAH

Percy Aldridge Grainger

transcribed by
Leroy Osmon

RBC
PUBLICATIONS

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Extra Score \$7.00

DOWN LONGFORD WAY/SHENANDOAH

Instrumentation

- 1 - Full Score
- 6 - Flute
- 2 - Oboe
- 1 - English Horn*
(substitute for Soprano Saxophone)
- 3 - Bb Clarinet 1
- 3 - Bb Clarinet 2
- 3 - Bb Clarinet 3
- 2 - Bb Bass Clarinet
- 1 - Eb Contra Bass Clarinet
- 2 - Bassoon
- 1 - Eb Alto Saxophone*
(substitute for Soprano Saxophone)
- 1 - Bb Soprano Saxophone
- 2 - Eb Alto Saxophone 1
- 2 - Eb Alto Saxophone 2
- 2 - Bb Tenor Saxophone
- 1 - Eb Baritone Saxophone
- 3 - Bb Trumpet 1
- 3 - Bb Trumpet 2
- 3 - Bb Trumpet 3
- 2 - F Horn 1
- 2 - F Horn 2
- 2 - Trombone 1
- 2 - Trombone 2
- 2 - Trombone 3
- 2 - Baritone B.C.
- 1 - Baritone T.C.
- 4 - Tuba
- 1 - Timpani
- 4 - Percussion

Bells, Crash Cymbals,
Suspended Cymbal, Gong

DOWN LONGFORD WAY/SHENANDOAH

Percy Grainger (born July 8, 1882 Brighton, Melbourne, Australia, died February 20, 1961 White Plains, New York) left a wealth of music of which much remains to this day in manuscripts or out of print. World famous during his lifetime as a concert pianist, an arranger of folk-music and composer of lighter or "minor masterpieces," the majority of his work remains unheard.

Grainger has not been without his champions. In 1917 Charles Buchanan wrote in an article titled *A PLAY BOY GROWS UP* ". . . he is the composer of two of the most vital symphonic compositions of our time, yet is still looked upon as the composer of 'MOCK MORRIS' or 'MOLLY ON THE SHORE'." It is important to note that the band works he is best known for today had yet to be composed when this was written. In the *JULLIARD REVIEW* (FALL 1955) Richard Franko Goldman wrote:

Nearly everyone, musical or not, knows *COUNTRY GARDENS*, and it is probable that most people associate the name of Percy Grainger with that appealing piece. Grainger has a world-wide reputation, rather like that of Sousa or of Johann Strauss: each is a genial composer of pleasant music in a specialized view. To have such a reputation is undeniably, no sad fate, but in Grainger's case it is so partial a recognition of artistic accomplishment that one is forced to reflect on the obscurity created by the wrong kind of fame.

The two works transcribed here fall into the area of obscurity (*Down Longford Way*) and neglect (*Shenandoah*). *Down Longford Way* was collected by Katherine Parker. In 1912 Grainger met the Parknook, Tasmania-born pianist in London. She was a scholarship winner from the Melbourne Conservatorium and one of only a few of Grainger's students he held any hope for as a performer. She set a collection of native Tasmanian songs from her homeland and the *Down Longford Way* is presumably one of them. Percy orchestrated and reworked the harmonies in 1936. There is evidence that he conducted the setting on some of his concerts. The choral setting of *Shenandoah*, on the other hand, was at one time performed in both England and abroad, although never published in his lifetime. It is listed in Teresa Balough's *CATALOGUE OF THE WORKS OF PERCY GRAINGER* (Music Monograph 2, University of Western Australia) as an unnumbered sea chanty collected in 1906 from the singing of Charles Rosher and scored in 1907 for solo male voice, unison male chorus, and six accompanying male singers.

For additional information on Grainger I would highly recommend the definitive biography *PERCY GRAINGER* by John Bird (Faber and Faber 1982). To support continued performances, recordings, publications, scholarly research as well as maintenance and upkeep on the Grainger home in White Plains, New York, I would equally recommend membership in the International Percy Grainger Society. Membership forms may be obtained upon request from:

Stewart Manville, Archivist
International Percy Grainger Society
7 Cromwell Place
White Plains, New York 10601

Leroy Osmon
Houston, Texas
July 1990

RBC Publications
Preview Only

This is a Tasmanian folk song collected by Katharine Parker and scored for orchestra by Percy Grainger in 1936.

Down Longford Way

Percy Aldridge Grainger
transcribed by Leroy Osmon

Slowish but flowing ♩ = about 57
always smooth

The musical score is arranged in a standard orchestral format with the following parts and staves:

- Flute: 1 staff, rests throughout.
- Oboe: 1 staff, rests throughout.
- Bb Clarinet: 3 staves (1, 2, 3), playing a melodic line starting at measure 1 with a *mp* dynamic.
- Bb Bass Clarinet: 1 staff, playing a bass line with a *mp* dynamic.
- Eb Contra Bass Clarinet: 1 staff, playing a bass line with a *mp* dynamic.
- Bb Soprano Saxophone: 1 staff, playing a melodic line with a *mf* dynamic and an optional 8va line.
- Eb Alto Saxophone: 2 staves (1, 2), rests throughout.
- Bb Tenor Saxophone: 1 staff, rests throughout.
- Eb Baritone Saxophone: 1 staff, rests throughout.
- Bassoon: 1 staff, playing a bass line with a *mp* dynamic.
- Bb Trumpet: 3 staves (1, 2, 3), rests throughout.
- F Horn: 2 staves (1, 2), rests throughout until measure 5, then playing a melodic line with a *mp* dynamic and a *Very Smooth* marking.
- Trombone: 3 staves (1, 2, 3), rests throughout.
- Baritone: 1 staff, playing a bass line with a *mp* dynamic.
- Tuba: 1 staff, rests throughout.
- Percussion: 1 staff, rests throughout.

to the fore **9**

Fl. *mf*

Ob. *p* *louden*

Clar. 1 2 3

B. Cl. *mp*

C.B. Cl. *mp*

S. Sax. *p* *louden* Ob. cue *div.*

A. Sax. 1 2 *mp* *p* *louden*

T. Sax. *mp* *p* *louden*

B. Sax. *mp* *p* *louden*

Bsn. *p* *louden*

9

Trpt. 1 2 3

F Hn. 1 2

Trb. 1 *p* *louden*
2 *2^o*
3 *p* *louden* *a³*

Bar. *p* *louden*

Tuba *mp*

Perc.

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Fl. *louden* **13** *Slow off* *1st Speed*

Ob. *f* *mp*

Clar. 1 *f* *mp*

Clar. 2 *f* *mp*

Clar. 3 *f* *mp*

B. Cl. *f* *mp*

C.B. Cl. *f* *mp*

S. Sax. *f* *Play* *mp*

A. Sax. 1 *f* *mp* *Horn cues*

A. Sax. 2 *f* *mp*

T. Sax. *f*

B. Sax. *f* *mp*

Bsn. *f* *mp*

Trpt. 1 *to the fore* **13** *Slow off* *1st Speed*

Trpt. 2 *f* *mp*

Trpt. 3 *f* *mp*

F Hn. 1 *f* *to the fore* *mp*

F Hn. 2 *f* *mp*

Trb. 1 *f* *mp*

Trb. 2 *f* *mp*

Trb. 3 *f* *mp*

Bar. *f* *mp*

Tuba *f* *mp*

Perc. *Bells* *mp*

17

21

Fl.

Ob.

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C.B. Cl.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn.

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17

21

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1

F Hn. 2

Trb. 1

Trb. 2

Trb. 3

Bar.

Tuba

Perc.

Fl. *louden* **25** *louden lots*

Ob. *f*

Clar. 1 *f*

Clar. 2 *f*

Clar. 3 *f*

B. Cl. *f*

C.B. Cl. *f*

S. Sax.

A. Sax. 1 *f* *to the fore*

A. Sax. 2 *f*

T. Sax. *f*

B. Sax. *f*

Bsn. *f*

Trpt. 1 *louden* **25** *louden lots*

Trpt. 2

Trpt. 3

F Hn. 1 *Play* *f*

F Hn. 2 *f*

Trb. 1 *f*

Trb. 2 *f*

Trb. 3 *f*

Bar. *f*

Tuba *f*

Perc.

29 *Slow off lots*

louden
(+ opt. 8va)

Fl. *ff* *fff*

Ob. *ff* *fff*

Clar. 1 *ff* *fff*

Clar. 2 *ff* *fff*

Clar. 3 *ff* *fff*

B. Cl. *ff* *fff*

C.B. Cl. *ff* *fff*

S. Sax. *ff* *fff*

A. Sax. 1 *ff* *fff*

A. Sax. 2 *ff* *fff*

T. Sax. *ff* *fff*

B. Sax. *ff* *fff*

Bsn. *ff* *fff*

Trpt. 1 *ff* *fff*

Trpt. 2 *ff* *fff*

Trpt. 3 *ff* *fff*

F Hn. 1 *ff* *fff*

F Hn. 2 *ff* *fff*

Trb. 1 *ff* *fff*

Trb. 2 *ff* *fff*

Trb. 3 *ff* *fff*

Bar. *ff* *fff*

Tuba *ff* *fff*

Perc. *Sus. Cym.* *louden* *Crash Cym.* *ff*

A windlass chanty collected by Charles Rosher and noted down from his singing by Percy Grainger, July 24, 1906. Scored for solo male voice, unison male chorus, and six accompanying male singers in 1907.

Shenandoah

Percy Aldridge Grainger
transcribed by Leroy Osmon

Slowly-Feelingly & clingingly
[in eight]

5

Flute
Oboe (S. Sax.)
Bb Clarinet
Bb Bass Clarinet
Eb Contra Bass Clarinet
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
Bassoon
Bb Trumpet
F Horn
Trombone
Baritone
Tuba
Timpani
Percussion

[If only 1 B.Cl. play top note]
[If only 1 Bn. play bottom note]

Slowly-Feelingly & clingingly
[in eight]

5

Singingly-To the fore

Gong
[with soft Timp. mallets]

[F,Bb]

slightly

Fl. *mf* *f* *mf* *f* *p*

Ob. (S. Sax.) *mf* *f* *mf* *f* *p*

Clar. 1 *mf* *f* *mf* *f* *p*

Clar. 2 *mf* *f* *mf* *f* *p*

Clar. 3 *mf* *f* *mf* *f* *p*

B. Cl. *mf* *f* *mf* *f* *p*

C.B. Cl. *mf* *f* *mf* *f* *p*

A. Sax. 1 *mf* *f* *mf* *f* *p*

A. Sax. 2 *mf* *f* *mf* *f* *p*

T. Sax. *mf* *f* *mf* *f* *p*

B. Sax. *mf* *f* *mf* *f* *p*

Bsn. *mf* *f* *mf* *f* *p*

Trpt. 1 *mf* *f* *mf* *f* *p*

Trpt. 2 *mf* *f* *mf* *f* *p*

Trpt. 3 *mf* *f* *mf* *f* *p*

F Hn. 1 *mf* *f* *mf* *f* *p*

F Hn. 2 *mf* *f* *mf* *f* *p*

Trb. 1 *mf* *f* *mf* *f* *p*

Trb. 2 *mf* *f* *mf* *f* *p*

Trb. 3 *mf* *f* *mf* *f* *p*

Bar. *non solo* *f* *mf* *f* *p* (Solo)

Tuba *Play* *mf* *f* *mf* *f* *p* Bn. Cue

Timp. [A,F,C] *mf* *f* *mf* *f* *p*

Perc. *Sus. Cym.* *mf* *f* *mf* *f* *p* Gong

15

Fl. *pp* *mp*

Ob. (S. Sax.) *pp* *mp*

Clar. 1 *pp* *mp*

Clar. 2 *pp* *mp*

Clar. 3 *pp* *mp*

B. Cl. *pp* *mp*

C.B. Cl. *pp* *mp*

A. Sax. 1 *pp* *mp*

A. Sax. 2 *pp* *mp*

T. Sax. *pp* *mp*

B. Sax. *pp* *mp*

Bsn. *pp* *mp*

Trpt. 1 *pp* *mp*

Trpt. 2 *pp* *mp*

Trpt. 3 *pp* *mp*

F. Hn. 1 *pp* *mp* *1st Eb Alto Sax Cued in both*

F. Hn. 2 *pp* *mp* *2nd Eb Alto Sax Cue*

Trb. 1 *pp* *mp* *T. Sax Cue*

Trb. 2 *pp* *mp* *pp B. Cl. Cue*

Trb. 3 *pp* *mp*

Bar. *non solo pp* *Solo p cresc. mp*

Tuba *pp* *mp* *Bn. Cue*

Timp.

Perc. *Gong pp*

Fl. *pp* *f* *p*

Ob. (S. Sax.) *pp* *f* *p*

Clar. 1 *pp* *f* *p*

Clar. 2 *pp* *f* *p*

Clar. 3 *pp* *f* *p*

B. Cl. *pp* *f* *pp*

C.B. Cl. *pp* *f* *pp*

A. Sax. 1 *pp* *f* *p*

A. Sax. 2 *pp* *f* *p*

T. Sax. *pp* *f* *p*

B. Sax. *pp* *f* *pp*

Bsn. *pp* *f* *pp*

Trpt. 1 *pp* *f* *p*

Trpt. 2 *pp* *f* *p*

Trpt. 3 *pp* *f* *p*

F Hn. 1 *pp* *f* *p*

F Hn. 2 *pp* *f* *p*

Trb. 1 *pp* *f* *p*

Trb. 2 *pp* *f* *p*

Trb. 3 *pp* *f* *p*

Bar. *pp* *f* *p* *div.*

Tuba *pp* *f* *pp*

Timp. *pp* *f*

Perc. *pp* *f* *L.V.*

[A,G,C,D]

Sus. Cym.

pp *f*

very slight

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