

GRAINGER

IN LOVING ADORATION OF
WALT WHITMAN

MARCHING
SONG *of*
DEMOCRACY

VOCAL & PIANO
SCORE

Price, 60 cents net

NEW YORK: G. SCHIRMER
BOSTON: THE BOSTON MUSIC CO.

In loving adoration of Walt Whitman

MARCHING SONG OF DEMOCRACY

For

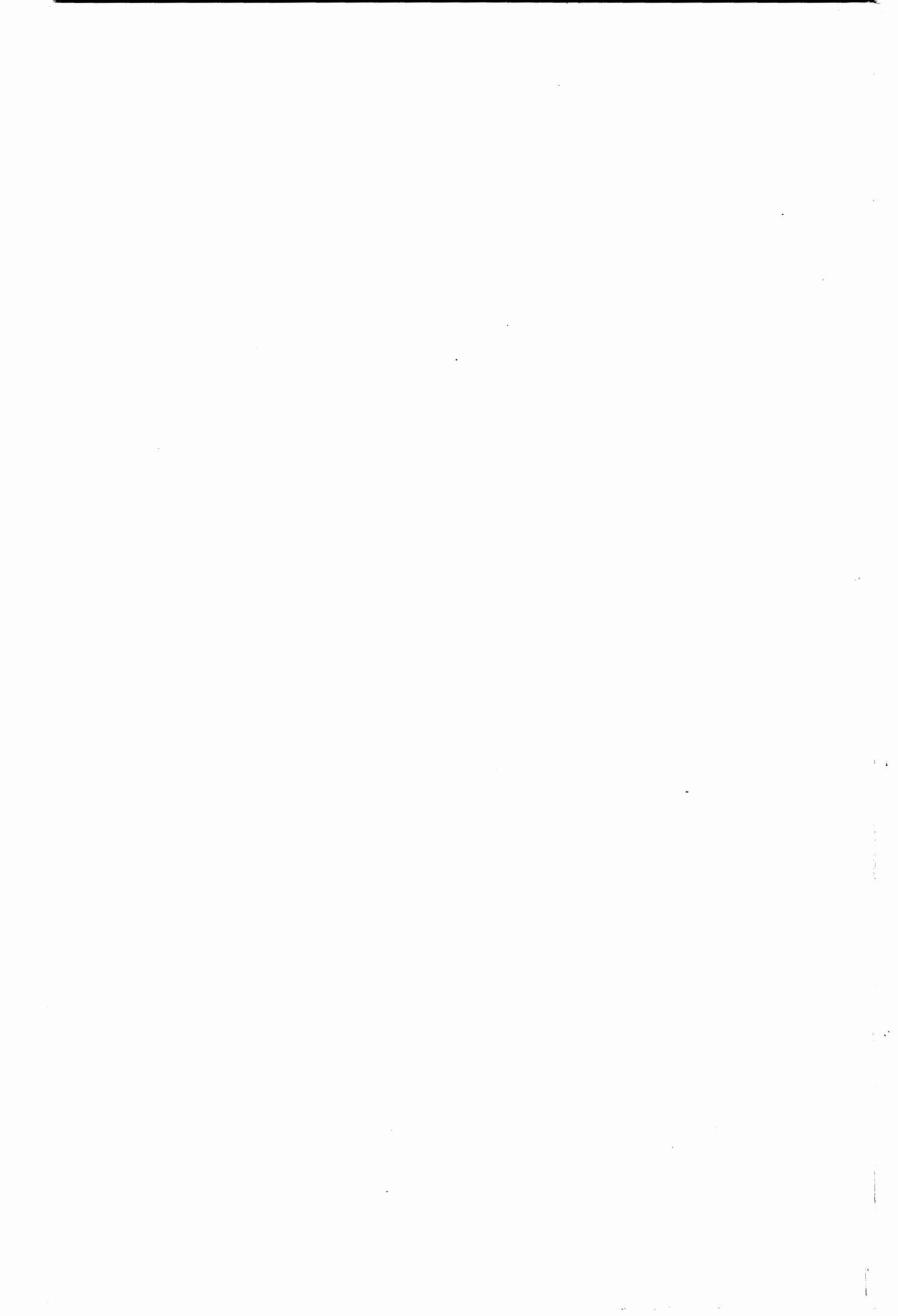
Mixed Chorus, Orchestra and Organ

By

PERCY ALDRIDGE GRAINGER

Vocal and Piano Score

NEW YORK : G. SCHIRMER, 3 EAST 43d ST.
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MARCHING SONG OF DEMOCRACY

In "A Backward Glance o'er Travel'd Roads" (Leaves of Grass)
Walt Whitman wrote:

The New World receives with joy the poems of the antique, with European feudalism's rich fund of epics, plays, ballads— . . . and though, if I were ask'd to name the most precious bequest to current American civilization from all the hitherto ages, I am not sure but I would name those old and less old songs ferried from east to west—some serious words and debits remain; some acrid considerations demand a hearing. Of the great poems receiv'd from abroad and from the ages, and to-day enveloping and penetrating America; is there one that is consistent with these United States, or essentially applicable to them as they are and are to be? Is there one whose underlying basis is not a denial and insult to democracy?

* * *

When a boy of 16 or 17 I was greatly struck by the truth of this assertion, not merely as regards America and literature, but as applying no less to Australia and the other younger Democracies, and to all the arts; and I felt a keen longing to play my part in the creation of music that should reflect the easy-going, happy-go-lucky, yet robust hopefulness and the undisciplined individualistic energy of the athletic out-of-door Anglo-Saxon newer nations.

When in Paris during the Exhibition of 1900 I happened unexpectedly upon the public statue of George Washington when strolling about the streets one day, and somehow or other this random occurrence galvanized in me a definite desire to typify the buoyant on-march of optimistic humanitarian democracy in a musical composition in which a forward-striding host of comradely affectionate athletic humanity might be heard "chanting the great pride of man in himself," the underlying urges to be heroic but not martial, exultant but not provocative, passionate but not dramatic, energetic but not fierce, athletic but not competitive.

My original plan was to write my "Marching Song of Democracy" for voices and whistlers only (no instruments), and have it performed by a chorus of men, women and children singing and whistling to the rhythmic accompaniment of their tramping feet as they marched along in the open air; but a later realization of the need for instrumental color inherent in the character of the music from the first ultimately led me to score it for the concert-hall. An athletic out-of-door spirit must, however, be understood to be behind the piece from start to finish.

The vocal parts are sung to "nonsense syllables" such as children use in their thoughtless singing; firstly, because I thought that a more varied and instinctive vocalism could be obtained without the

use of words in music of a polyphonic nature (a freely-moving many-voicedness is the natural musical counterpart of individualistic democratic tendencies), and secondly, because I did not want to pin the music down, at each moment, to the precise expression of such definite and concrete thoughts as words inevitably convey, but aimed at devoting it, rather, to a less "mental" immersion in a general central emotional mood.

The musical material dates from the summer of 1901 (Frankfurt-am-Main, Germany), December, 1908 (Stawell, Vic., Wangaratta, Vic., Albury, N. S. W., Australia), and the summer of 1915 (New York City, U. S. A.); the final scoring was made in the summer of 1915 and the spring and summer of 1916 (New York City).

The following quotations from Walt Whitman's "Leaves of Grass" may further serve as a sort of rough index to the emotional background of the work.

PERCY GRAINGER.

The following excerpts are reprinted from the authorized edition of "Complete Leaves of Grass," published by Mitchell Kennerley, by kind permission of the publisher.

Democracy! near at hand to you a throat is now inflating itself and joyfully singing.	} <i>From</i> "Starting from Paumanok"
* * *	
One's-self I sing, a simple separate person, Yet utter the word Democratic, the word En-Masse.	} "Inscriptions"
* * *	
Fresh come, to a new world indeed, yet long prepared, I see the genius of the modern, child of the real and ideal. Clearing the ground for broad humanity, * * * To build a grander future.	} "Song of the Redwood- Tree"
* * *	
* * * Marches humanitarian! Foremost! century marches! Libertad! masses! For you a programme of chants.	} "Starting from Paumanok"
* * *	
Vivas to those who have fail'd!	} "Song of Myself"
* * *	
I beat and pound for the dead, I blow through my embouchures my loudest and gayest for them.	
* * *	
Another impetus-word is Comradeship as for all lands, and in a more commanding and acknowledg'd sense than hitherto. Other word signs would be Good Cheer, Content, and Hope.	} "A Backward Glance o'er Travel'd Roads"
* * *	
I will also want my utterances to be in spirit the poems of the morning.	
* * *	
O Liberty! O mate for me!	} "Birds of Passage"
* * *	
I am for those that have never been master'd,	
* * *	
For those whom laws, theories, conventions, can never master.	} "By Blue Ontario's Shore"

The beauty of all adventurous and daring persons,	}	<i>"Song of the Broad-Axe"</i>
* * *		
The beauty of independence, departure, actions that rely on them- selves.	}	
* * *		
To be servile to none, to defer to none, not to any tyrant known or unknown.	}	<i>"A Song of Joys"</i>
* * *		
And there is no trade or employment but the young man following it may become a hero.	}	
* * *		
Lads ahoid of fire-engines and hook-and-ladder ropes no less to me than the gods of the antique wars.	}	<i>"Song of Myself"</i>
* * *		
I tramp a perpetual journey, (come, listen all!) My signs are a rain-proof coat, good shoes, and a staff cut from the woods.	}	
* * *		
Afoot and lighthearted I take to the open road,	}	
* * *		
Henceforth I ask not good-fortune, I myself am good-fortune,	}	
* * *		
Done with indoor complaints, libraries, querulous criticisms, Strong and content I travel the open road.	}	<i>"Song of the Open Road"</i>
* * *		
The cheerful voice of the public road, the gay fresh sentiment of the road.	}	
* * *		
Now if a thousand perfect men were to appear it would not amaze me, Now if a thousand beautiful forms of women appear'd it would not astonish me.	}	
Now I see the secret of the making of the best persons, It is to grow in the open air and to eat and sleep with the earth.		
* * *	}	<i>"Birds of Passage"</i>
Myself and mine gymnastic ever, To stand the cold or heat, to take good aim with a gun, to sail a boat, to manage horses, to beget superb children.		
* * *	}	<i>"From Noon to Starry Night"</i>
Weave in, weave in, my hardy life, Weave yet a soldier strong and full for great campaigns to come.		
* * *	}	
* * * The death-envelop'd march of peace as well as war goes on.		
* * *	}	<i>"A Song for Occupations"</i>
The sun and stars that float in the open air, The apple-shaped earth and we upon it, surely the drift of them is something grand.		
* * *	}	<i>"Song of Myself"</i>
I am an acme of things accomplish'd, and I am encloser of things to be.		
* * *	}	
Immense have been the preparations for me,		
* * *		

Cycles ferried my cradle, rowing and rowing like cheerful boatmen,
For room to me stars kept aside in their own rings.

* * *

All forces have been steadily employ'd to complete and delight me,
Now on this spot I stand with my robust soul.

* * *

This day before dawn I ascended a hill and look'd at the crowded
heaven,

And I said to my spirit *When we become the enfolders of those orbs,
and the pleasure and knowledge of every thing in them, shall
we be filled and satisfied then?*

And my spirit said *No, we but level that lift to pass and continue beyond.*

* * *

(O something pernicious and dread!
Something far away from a puny and pious life!
Something unproved! Something in a trance!
Something escaped from the anchorage and driving free.)

* * *

I too am not a bit tamed, I too am untranslatable,
I sound my barbaric yawp over the roofs of the world.

* * *

O glad, exulting, culminating song!

* * *

Marches of victory—man disenthral'd—the conqueror at last,
Hymns to the universal God from universal man—all joy!

* * *

Women and men in wisdom, innocence and health—all joy!
Riotous laughing bacchanals fill'd with joy!
War, sorrow, suffering gone—* * * nothing but joy left!

* * *

Enough to merely be! enough to breathe!
Joy! joy! all over joy!

* * *

Let us go forth refresh'd amid the day,
Cheerfully tallying life, walking the world, the real,
Nourish'd henceforth by our celestial dream.

*"Song of
Myself"*

*"A Song of
Joys"*

*"Song of
Myself"*

*"The Mystic
Trumpeter"*

*"Passage to
India"*

TO THE CHORUS, *re* "NONSENSE SYLLABLES."

All the vowels should be pronounced as in Italian with the exception of "u", which should be sounded as "u" in English "rum." Thus "rum" should sound like English "rum," "pum" should rhyme with English "plum."

The vowel "i" should always be sounded long, like "ee" in English "flee." Thus "pim" should rhyme with English "dream," "rim" should sound like English "ream," "dim" like English "deem," "tim" like English "team." "hm" stands for a sharply accented "h" occurring in the middle of a continuous humming ("m").

N.B. You can alter the nonsense syllables to suit your own comfort as long as you retain their general characteristics.

MARCHING SONG OF DEMOCRACY

In loving adoration of Walt Whitman

MARCHING SONG of DEMOCRACY

for

Mixed Chorus, Orchestra and Organ

by

PERCY ALDRIDGE GRAINGER

Vocal and Piano Score

Yule-gift to mother, yule 1908
Birthday-gift to mother, 3, 7, 1915
Birthday-gift to mother, 3, 7, 1916

Composed: summer 1901, yule 1908, summer 1915
Finally scored: summer 1915, spring & summer 1916

♩ = at quick marching speed, between M.M. 116 and 126 (begin 116).

Chorus

WOMEN

High

Low

MEN

High

Low

mf easygoingly, but richly

Dum pum pum pum

mf easygoingly, but richly

Ta — da di da ra da da

mf easygoingly

Strings, Woodwind & Brass

Piano
(for practice only)

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easygoingly, but richly *louden*

mf

H. Ta ra di-ra da-ra di-ri di di

easygoingly, but richly *louden*

L. Ta da da di da di di di ta ra da ra da da

louden

H. ti di di-ri di-ri di di ta di ri di di di di

louden

L. ta di da da di da di da dam pam pam pa ti da ti

louden slightly

H. di pum pum pam

L. rum pum pum pam

H. da da da

L. pa pom pom pa

8

mf *accompanyingly*

H. Ta di di di di ra di

L.

f *to the fore, intensely*

H. Ta ra di da da da da di da di ta

p *gently, accompanyingly*

L. Ta

mf Horns & Strings

H. ra di

mf

L. Ti di di di di di di di ta dim pa

H. di

mf *heavy*

L. Pam pa pam pa pam ta ra

Strings **14**

Horns

f to the fore

H. Pam pum pum pum pum pa — pur - ri ti di - ri

L. Pam pum pum pum pum pa — pur - ri pam

f passionately

H. Pa —

f to the fore

L. da Pam pam pam pam — pa - ra — di di di

f

H. di - ri Pa —

L. pa Pa —

ff

H. Pa —

L. da

20

Brass

Strings & Woodwind

ff

ff

Red. —

mp *accompanyingly* pp

H. *A*

L. *f* *mp*
ta da da da di dam

H. *p* *to the fore, feelingly,* *p*
La ra

L. *ff* *mf* *pp* *accompanyingly*
Ta da da di di da *pp* La

Trumpets *pp*

— *

H. *mf* *sf* *f*
ti di di di pur - rim pum

L. *f*
Pur - rim pum

H. *lyricly* *f*
da pa ra da di pa

L. *sf* *f* *ta da*
pa pom

Woodwind *louden*

Music score for vocal parts (H., L., L., L.) and piano accompaniment. The vocal parts are in 3/4 time, with lyrics: "pa", "pa", "da", "pom". The piano accompaniment is in 3/4 time, marked **f** (forte) and **Full band**. The score includes a measure number **30** in a box. The piano part features a melodic line in the right hand and a bass line in the left hand, with dynamics *heavy* and *louden* indicated.

Music score for vocal parts (I., L., L., L.) and piano accompaniment. The vocal parts are in 3/4 time, with lyrics: "da", "pom". The piano accompaniment is in 3/4 time, marked **ff** (fortissimo). The score includes a measure number **30** in a box. The piano part features a melodic line in the right hand and a bass line in the left hand, with dynamics *heavy* and *louden* indicated.

Wavy and flowing

H. *mp gently* La

L. *mp gently* La

H. *mp gently* La

L. *mp gently* *nasal* Ti ti di

38

Wavy and flowing

mp

Conductor should beat as follows:

$\frac{3}{8}$ down up | $\frac{2}{4}$ down up

H. la

L. da di ra di da da

H. *mf to the fore* ta ra da da di da di ra di da

L. di pa di da

mf

down up | 2 down up | 3 down up | 4

nasal *not nasal*

H. ti da di ra di ra di ta di da di da

L. di Ta di da di da

H. di da di

L. di di di di

44

Woodwind

Horns

mf

H. ti da di ta da di da da

L. di da di da di da da da dam

H. *not nasal* *mf* *f* da da da di hi di hi di da da

L. *not nasal* *mf* Ta ri di di da da da da

50

Strings

f Trombone

detached
f Ta pam pam pam pam pim pum pa ta da da da dam pam pa

f feelingly
 Ta rim pam

f feelingly
 Ta rim pam

Horns
ff

Trumpets
ff

Strings & Woodwind

detached
f Tim pam pam pam pa-rim pum pa ta da da da

detached
f Tim pam pam pam pa-rim pum pa ta da da da

pim pam pam pam pa-rim pam pim pam

pim pam pam pam pa-rim pam ti di

louden

Trombones

H. *dum pum pa*

L. *dum pum pa* *Ta ri da da da*

H. *pa ta ri da da da di ra da da di dum pum pa*

L. *di*

58

ff *louden lots*

Strings & Woodwind

Bells

ff

H. *hammeringly, detached* *ff* *Pum pa pum*

L. *hammeringly, detached* *ff* *di ra da da di dum pum pa pum pa pum*

H. *hammeringly, detached* *ff* *Pum pum pum pa pum*

L. *hammeringly, detached* *ff* *Pum pa pum pum*

62

fff *ff hammeringly*

26687

H. *pam pam pim pim pa*

L. *pam pam pim pum pim pum pa*

H. *pam pam di pam pim pum pa*

L. *pam pam pa pum pa*

ff Brass

H. *Ti di di di di*

L.

H.

L.

heavy

mf

H. *di* *(hum)* *m* *f* *hm*
 L. *mp louden* *(hum)* *m* *f* *hm*
 H. *mp louden* *(hum)* *m* *f* *hm*
 L. *mp louden* *(hum)* *m* *f* *hm*
 70
 Strings *f feelingly*
 Horns *f*

i. *intense* *lots* *f* *m* *hm*
 L. *intense* *lots* *f* *m* *hm hm hm*
 i. *to the fore* *lots* *intense* *hm hm hm hm hm hm hm*
 L. *hm hm hm hm hm hm hm*
f *f*

still more *p*

hm hm

still more *p*

hm hm hm

still more *mf* feelingly

hm hm pa rim pam

hm *mf* feelingly

f very feelingly

Ta pam pim pam

the lower division well to the fore

80

f *mf*

pa pa ra

pa pa rim pim pa

f *soften*

High div.

WOMEN

Low div.

pp La

pp La

pp La

pp La

High

MEN

Low

pp die off

pp die off

85

Clar. feelingly

p

pp

Bells

mf

p

single Bass-fiddle

WOMEN

H.

L.

H.

MEN

L.

Oboes

mp muted Trumpet

mf Horns

90

p muted Strings

louden gradually

The musical score is for page 19. It features vocal parts for Women (H. and L.) and Men (H. and L.). The Women's parts are in treble clef, and the Men's parts are in bass clef. The instrumental parts include Oboes, Muted Trumpet, Horns, and Muted Strings. The score includes a rehearsal mark 90 and dynamic markings such as *mp*, *mf*, *p*, and *louden gradually*.

WOMEN

H.

L.

p *mp*

Pam pum pum pum pa

Pam pum pum pum pa

Pam pum pum pum pa

Pam pum pum pum pa

H.

MEN

L.

Flutes

WOMEN

H. *mf* *louden*
— ta di ra di ta di ra di ta di ra di ta di ra

L. *mf* *louden*
— ta di ra di ta di ra di ta di ra di ta di ra

L. *mf* *louden*
— ta di ra di ta di ra di ta di ra di ta ra da

L. *mf* *louden*
— ta di ra di ta di ra di ta di ra di ta da

H. MEN

L.

96

Trumpet(not muted)

Woodwind

mf *louden* *f*

Bells

Ped.

*

WOMEN

H. *f* *louden lots*
di ha

L. *f* *louden lots*
di ha

H. *f* *louden lots*
di ha

L. *f* *louden lots*
di ha

MEN

H.

L.

Woodwind
8 *ff* *louden*

Strings
8 *ff* *louden*

Trombones
louden

WOMEN

ff

ff

ff

ff

MEN

heroically
ff

Tum ta - i pum pum pa ti ra

104

Bells & Drums

fff

Brass

Ped.

*

H. WOMEN

L. WOMEN

H. MEN

L. MEN

da ti-ra da tum ta-i pum pum pa ti-ra da ti-ra di ta

mf ac-

f flowingly

Ta

Horns

H. *mf* *louden lots*

A di da da

L. *mf* *louden lots*

A

Don't tire yourselves over this; keep fresh for what's to come!

companioningly

H. *mf*

da ta ta di da da da da

L. *louden*

ta ra ra ra ram pa rum pum pa

109

Strings

Trumpets

louden lots

Strings

di da - rum pum pa ti da - rum pum pa di di

ti da - rum pum pa da da

di di da

don't tire yourselves over this; keep fresh for

pam pam pa pa

ff

mf

ff

Red. *

H. *sf*
 rum ta rum pum pa ti di da da
 L. *fff*
 dam ta rum pum pa ta da da da la
 ti da di
 H. *p*
 da da ra
 what's to come!
 L. *p*
 ram pam pa ra
 116
sf
fff
 Red. Red. Red. * Red. *

Don't tire yourselves over this; keep fresh for what's to come!
mp accompanyingly

H. *la la la*

Don't tire yourselves over this; keep fresh for what's to come!
mp accompanyingly

L. *ba*

Now sing up!
f very nasal, and well to the fore

H. *Ta da di da ta di da di da ta da di ya*

Now sing up!
f very nasal, and well to the fore

L. *Ta da di da ta di da di da ta da di ya*

mf

H. *la da ta da di hm (hum)*

L. *ta ri ta da da da da*

H. *da da da di da di ra di ya ta rum ta dim pum pim*

L. *da da da di da di ra di ya ta rum ta dim pum pim*

Woodwind f

H. *mf* *(hum)* *m* *ff* *hm hm*

L. *da-m* *(hum)* *hm hm*

H. *mf* *(hum)* *m* *f* *da ta-rum pum*

L. *mf* *(hum)* *m*

123

Horns

H. *louden* *mf* *don't tire yourselves*
hm hm hm hm hm hm hm hm ta-rum pum pa

L. *mf* *don't tire yourselves*
ta di da di pur-rum pum pa

H. *slide* *louden*
pa ta-rum pum pa da di di ri dum pa-ram pam

L. *louden* *f detached* *louden lots*
ta di da di da pa - rum pa-rum pum pa

louden lots

Now's your time to sing up!

detached

H. *ta da da da ti da da da ti da da da*

L. *pam pam pam pam pam pa pam pam ti da da*

H. *pa pam pam pa pam pam pa*

L. *pam pam pam pa dim pam pam pam pa di*

ff

Now's your time to sing up!

131

ff

*Red. * Red. * Red. * Red. * Red. **

From now on to the end the conductor should beat the ♩ (not the ♪)

H. *da ta*

L. *da pam pam pam ta*

H. *f lyricly Ta*

L. *f Strings*

detached

H. di di di

L. da di ra di da di di di

mf ta ra da da

to the fore, detached

ff Ti da

Strings & Windwood

137

ff Trumpets

feelingly

H. di ta da ra ra ta

L. di ta di da da

louden

H. ta da da da da da da da

L. da di pam pam ti ri di ti

Red. *

detached

H. di — di da di da ti di di da da da

L. ta-ra ta - ra da ta-ra di da

louden

to the fore

f

H. da da — ta di ti dum pum pum pum

L. di pam pam pam pam pam pam

heavy

Strings

142

H. di pam pam pam pam pam pum pam pum pa

L. di pam pa — pam pam pam

H. pam pam pa ta - rum pum pam pam

L. pam pam pa pa pa pa - rim pum

H. *pa* _____ *ti di di di di di di*

L. *pam ta da* _____

H. *ff* *pim pam pam pam pa* _____

L. *pam pam pa* _____ *detached ta dim pam*

ff Brass & Bells

ad. _____ *

H. *di di di di di ta* _____ *da da*

L. _____ *ta di ram di ta ra di ram di ra di*

H. _____ *ta da da da da da ti*

L. *pa pa-ram pam pa* _____

louden steadily

I. ti di di di ta di di di da da da —

louden steadily

II. Ta da da da di da ta —

louden steadily

III. da — ti da da di di da da —

louden steadily

IV. ta di ra di pam

150

louden steadily

pa -

ta da di ta

pa

Brass

Red. _____ * Red. _____ * Red. _____ *

The image shows a page of a musical score for the song "The Rose Tree". It includes vocal parts for a Soprano (H.) and a Bass (L.), piano accompaniment, and orchestration for Strings and Brass. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The lyrics "ra di da ta" are written under the vocal lines. The piano part includes a triplet of eighth notes and the word "lots" under a slur. The orchestration section starts at measure 155, marked with a box containing the number 155. The strings are marked with a forte (f) dynamic and the brass with a fortissimo (sf) dynamic. The score is written on a grand staff with a key signature of three sharps and a time signature of 2/4.

The image shows a musical score for the hymn "The Rose Tree". The score is arranged for four parts: two Horns (H.), two Lutes (L.), and an Organ. The music is in the key of G major (indicated by one sharp) and 3/4 time. The organ part features dynamic markings such as *sf* (sforzando) and *ff* (fortissimo). The organ part also includes a section labeled "Organ" with a *sf* marking. The score is written on a grand staff for the organ, with a treble and bass clef. The organ part includes a section labeled "Organ" with a *sf* marking. The organ part also includes a section labeled "Organ" with a *sf* marking.

H.

L.

H.

L.

160 (Organ)

louden steadily
Full Orchestra

Heavy and hammeringly

H. *ff* Pa — m pim pum pa —

L. *ff* Pa — m pim pum pa —

H. *ff* Ta dim pom pa —

L. *ff* Ta dim pom pa —

171

fff Bells & Brass

ff Organ

*

H. — pim pum pam pam pa ta di — da-ra-da di —

L. — pim pum pam pam pa ta di —

H. — dim pom pom pom pa ta di — da-ra-da di —

L. — dim pom pom pom pa ta di —

Brass

H. *ff* La —

L. *ff>* La — ta da —

II. *ff* La — da

L. *ff* La — da da ta di ram

179

Strings & Horns

Organ

ff *slide*

H. Ta ra da da di ta da di da

L. Ta ra da da di ta da di da

H. da da da ti da di da di ra

L. ta di di ra ta da pam pam pa

Brass & Bells

fff *louden steadily*

H. di pum pam pam pa ta di

L. di pum pam pam pa ta di

H. da Tam pam pam pam pa ta

L. di Tam pam pam pam pa ta

187

fff

detached, rhythmic

H. — pam pam pa — pam pam pa Tam pam pam

detached, rhythmic

L. — pam pam pa — pam pam pa Tam pam pam

H. di — ta da di — ta da di

L. di — ta da di — ta da di

195

8 trem. *ff* (1 3 2 5)

Bells & Horns

Red. Red.

louden

H. pa tam pam pam pa 1 2 3

louden

L. pa tam pam pam pa 1 2 3

detached, rhythmic

H. Tam pam pam pa tam pam pam pa 1 2

detached, rhythmic *louden steadily*

L. Tam pam pam pa tam pam pam pa 1 2

8 trem. *trem.* *trem.* *trem.* *trem.*

louden Bells & Drums

Red. Red. Red. Red. Red. Red.

louden to the very end! long

ffff

H. 4 5 6 7 8 9 10

All should sing the higher octave that possibly can

ffff *louden to the very end! long*

L. 4 5 Pa 1 2 3 4 5

louden to the very end! long

ffff

H. 3 4 5 6 7 8 9

Sing the high F# if you possibly can; if not, leave it out

ffff *louden to the very end! long*

L. 3 4 Pa 1 2 3 4 5

trem. trem. trem. trem. trem. trem. trem.

ffff

louden to the very end!

trem. trem. trem. trem. trem.

ffff

Ad. *

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