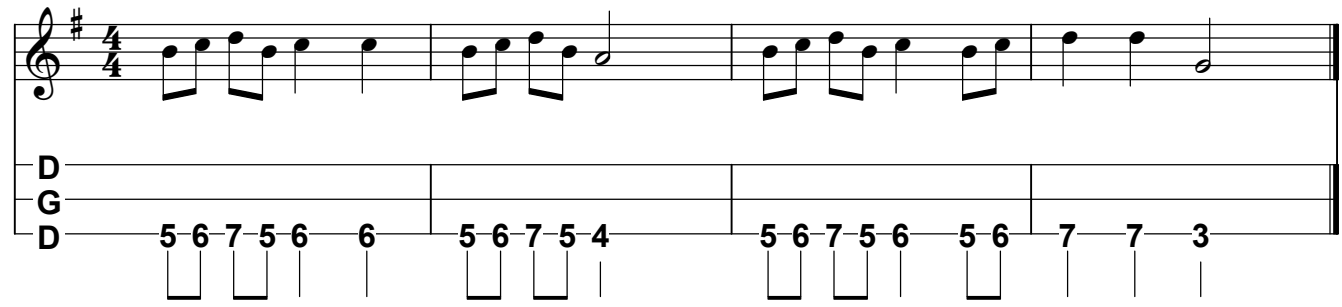
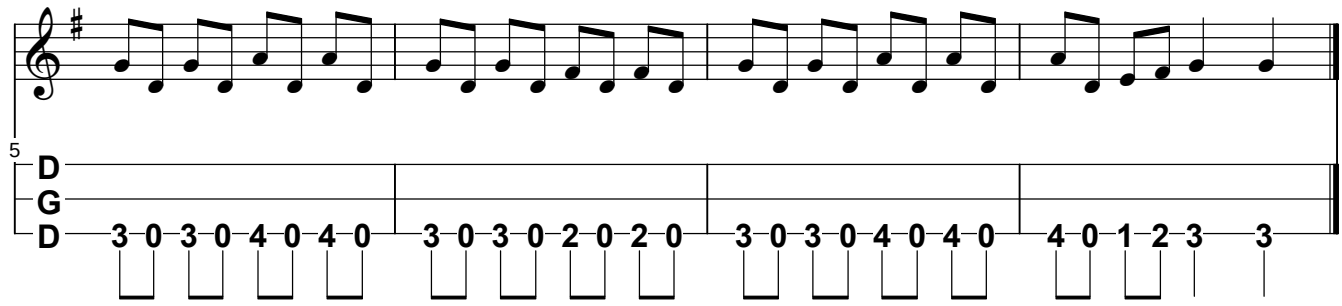
SHEPHERD'S HEY

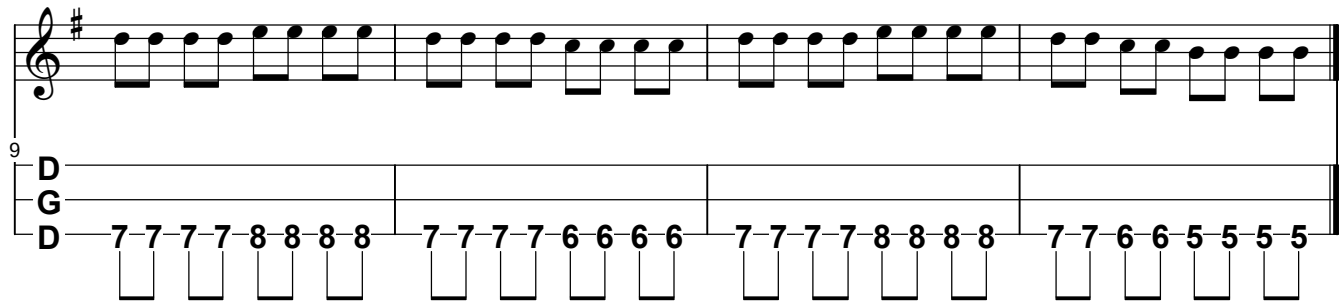
I - Melody (high)



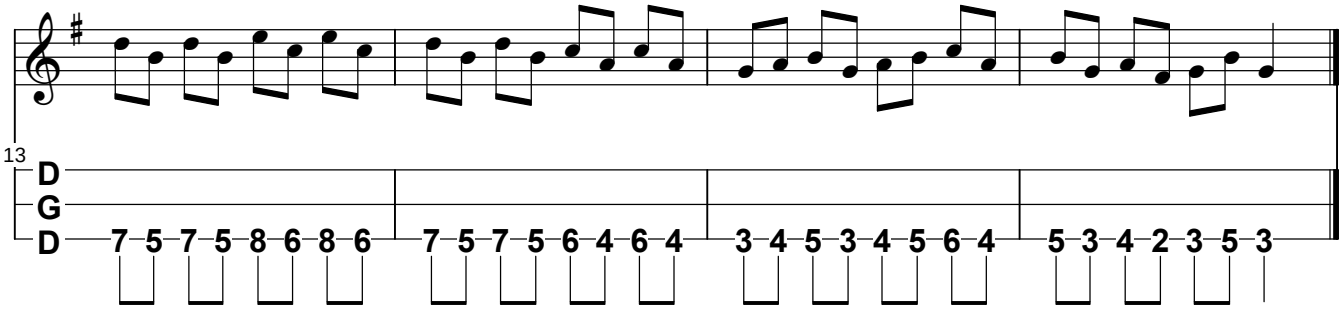
II - Harmony 1



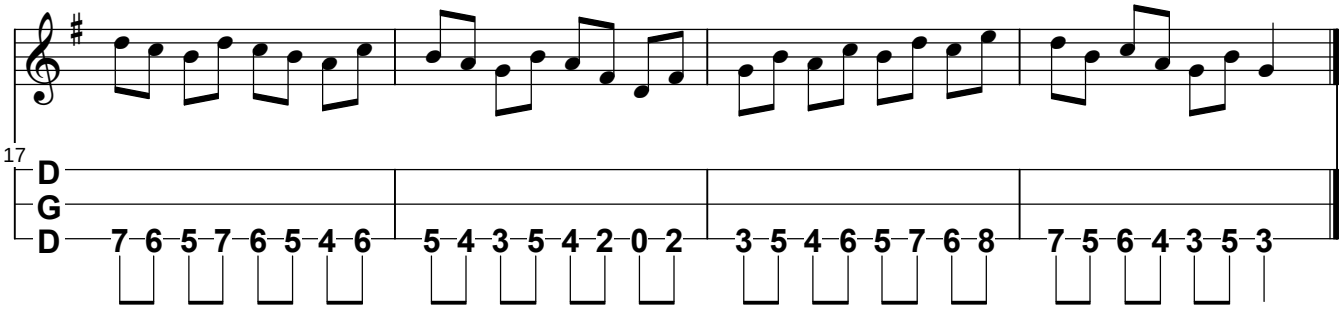
III - Harmony 2

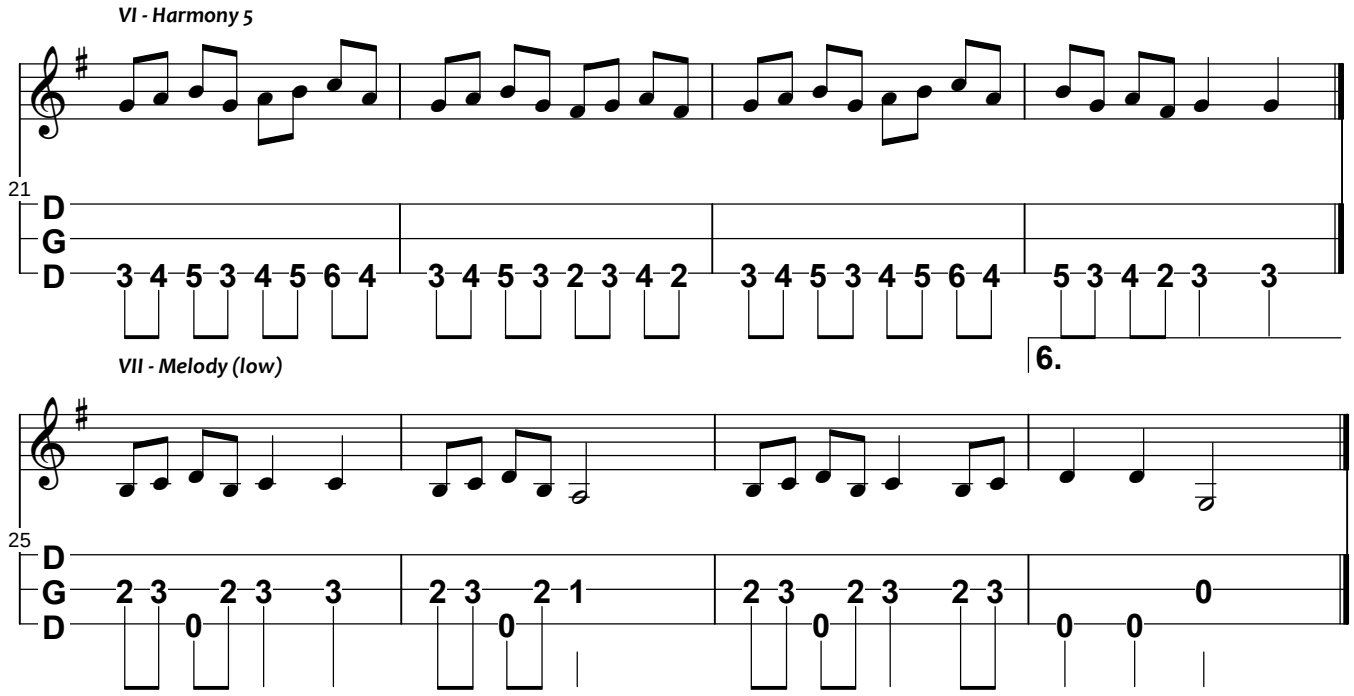


IV - Harmony 3



V - Harmony 4





Composer: Percy Grainger was born in 1882 in Melbourne, Australia. Grainger attended the Hoch Conservatory in Frankfurt from 1895-1899 in which he studied composition with Knorr and the piano with Kwast. He then settled in London as a concert pianist with which he toured extensively. After joining the English Folk Song Society Grainger began working on the collection British Folk-music Settings. In 1914 Grainger sailed for America and took up residence, becoming a citizen after a period in the US Army as a bandsman.
The music of Percy Grainger is not odd in any way in itself, but the process that Grainger underwent to compose the pieces is what is unconventional. He would often sketch a melody or an idea and then it would be years before he would begin work on producing a full, complete work. Many of the pieces that have brought him fame are of the English folksong setting.

Composition: Shepherd's Hey is a one-movement work with a performance time of two and one-quarter minutes. Published by Fischer, the work includes parts for the standard wind ensemble. There are several cues and many doublings of parts. Technically, the piece is somewhat demanding of the players, particularly toward the end during the accelerando. Musically the players have to have a good sense of beat because of the separated, quick style. They also need a good understanding of shape and how their instrument fits into the overall sound of the group.

Historical Perspective: Shepherd's Hey is an English Morris dance tune. In agricultural districts all over England, teams of men in jingling bells and other decorations can still be found dancing to Shepherd's Hey and other traditional dance tunes. These men are called "Morris Men." Their dance tunes are typically played on the fiddle or a type of fife and drum called the "pipe and tabor." The French word for hedge is "haie." The "hey" may have taken its name as a dance from this. The dancers were most likely aligned in two hedge-like rows which could be one of the reasons the composer started the piece off with two parallel lines of music instead of stating the theme alone before variating it.

Much more Info can be found at - http://band-chat.net/research/documents/shepherds.html

TabLEdited by norm williams - 2013