# Nr 8. Jysk Sammenpluk

Danske Folkeviser samlede i Jylland
af Evald Tang Kristensen og
Percy Aldridge Grainger i 1922 og 1927

Udsatte for Klaver
af
PERCY ALDRIDGE GRAINGER

De i "Jysk Sammenpluk" benyttece Melodier er: "*Ungersvendens Brudevalg*" (sungen af Fru Anna Munch, Fræer Mark v. Skjørping, Jylland), "*Dragonens Hjærtesorg*" (sungen af Fru Anna Munch), "*Manden og Konen*," en Trætte-Duet (sungen af Jens Christian Jensen, Albæk v. Herning, Jylland), "*Jerusalems Skomager*," en religiøs Vise (sungen af Fru Evald Tang Kristensen, Mølholm v. Vejle, Jylland), "*Herr Peders Stalddreng*" (sungen af Kobbersmed Michael Poulsen, Vejle, Jylland).

**Ungersvendens Brudevalg**

Sungen af Fru Anna Munch (født Anna Nielsen Bech), Fræer Mark v. Skjørping, Jylland, d. 8de Okt., 1927. Samlet af Evald Tang Kristensen, Statsskovrider Poul Lorenzen og Percy Aldridge Grainger.



# Nr 8. Jutish Medley

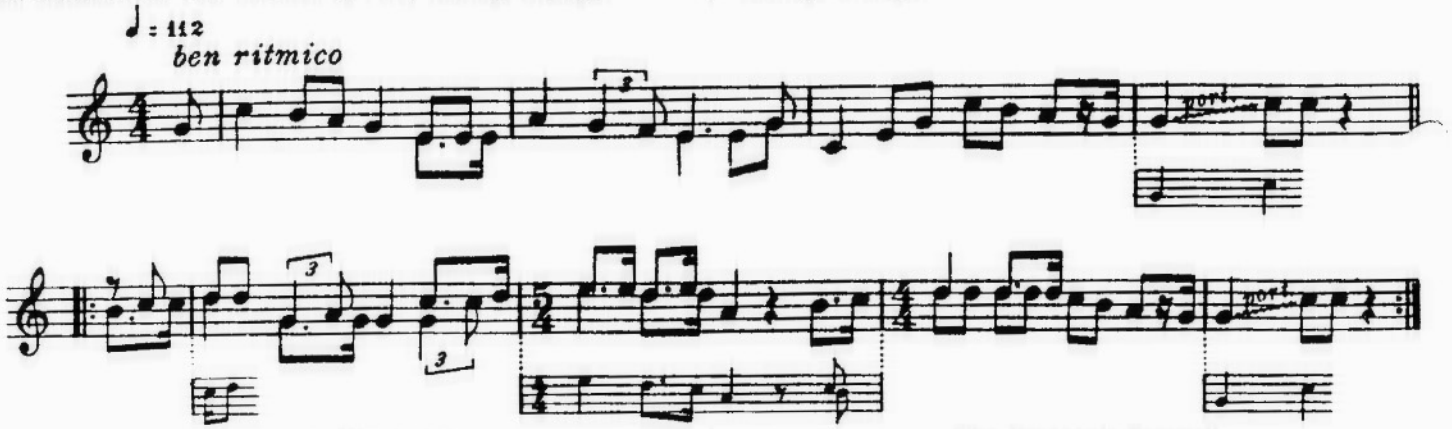
of Danish folk-songs gathered in Jutland
by Evald Tang Kristensen and
Percy Aldridge Grainger in 1922 and 1927

Set for Piano
by
PERCY ALDRIDGE GRAINGER

The tunes used in the "Jutish Medley" are as follows: "*Choosing the Bride*" (sung by Mrs. Anna Munch, of Fræer Mark, Skjørping, Jutland), "*The Dragoon's Farewell*" (sung by Mrs. Aana Munch), "*Husband and Wife*," a quarreling-duet (sung by Jens Christian Jensen, of Albæk, Herning, Jutland), "*The Shoemaker from Jerusalem*," a religious song (sung by Mrs. Evald Tang Kristensen, of Mølholm, Vejle, Jutland), and "*Lord Peter's Stable-Boy*" (sung by Copper-smith Michael Poulsen, of Vejle, Jutland).

**Choosing the Bride**

Sung by Mrs. Anna Munch (maiden name: Anna Nielsen Bech), of Fræer Mark, Skjørping, Jutland, Denmark, on Oct. 8, 1927. Gathered by Evald Tang Kristensen, Statsskovrider Poul Lorenzen and Percy Aldridge Grainger.

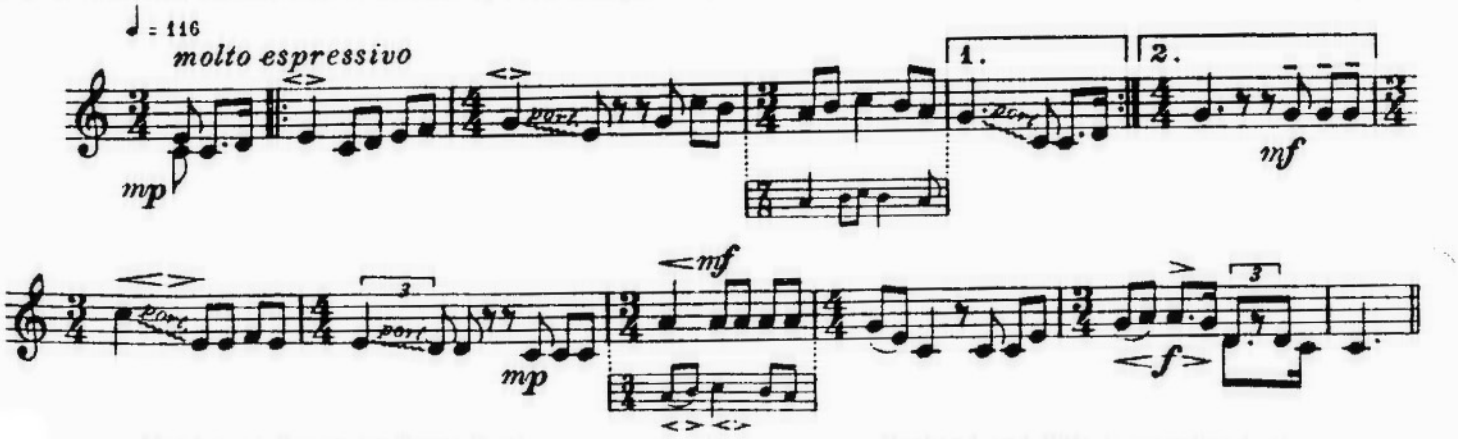



**Dragonens Hjærtesorg**

Sungen af Fru Anna Munch (ovenmeldt), d. 8de Okt., 1927. Samlet af E. T. Kristensen, Statsskovrider P. Lorenzen og P. A. Grainger.

**The Dragoon's Farewell**

Sung by Mrs. Anna Munch (as above), Oct. 8, 1927. Gathered by E. T. Kristensen, Statsskovrider P. Lorenzen and P. A. Grainger.

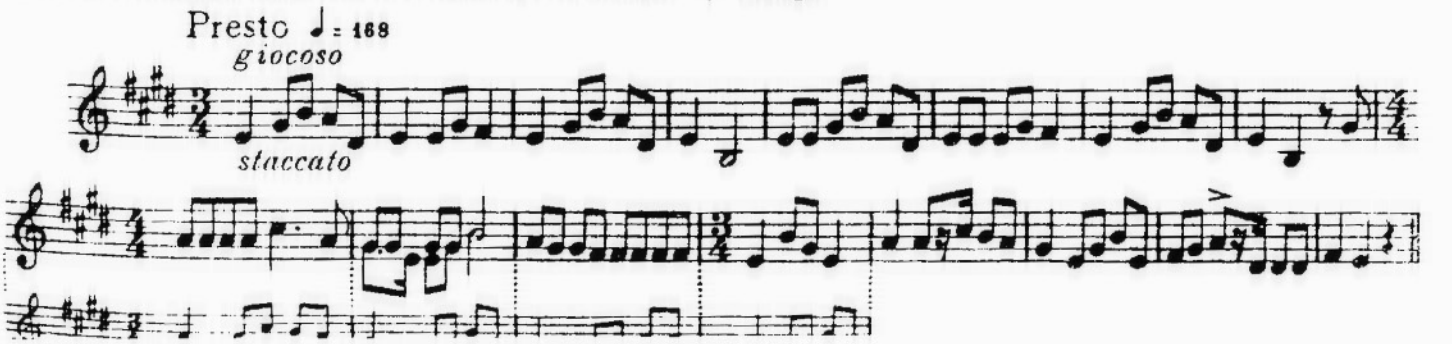



**Manden og Konen** (en Trætte-Duet)

Sungen af Jens Christian Jensen, Albæk v. Herning, Jyiland, d. 26de August, 1922.
Samlet af E. T. Kristensen, Konservator H. P. Hansen og P. A. Grainger.

**Husband and Wife** (a quarreling-duet)

Sung by Jens Christian Jensen, of Albæk, Herning, Jutland, on August 26, 1922.
Gathered by E. T. Kristensen, Konservator H. P. Hansen and P. A. Grainger.

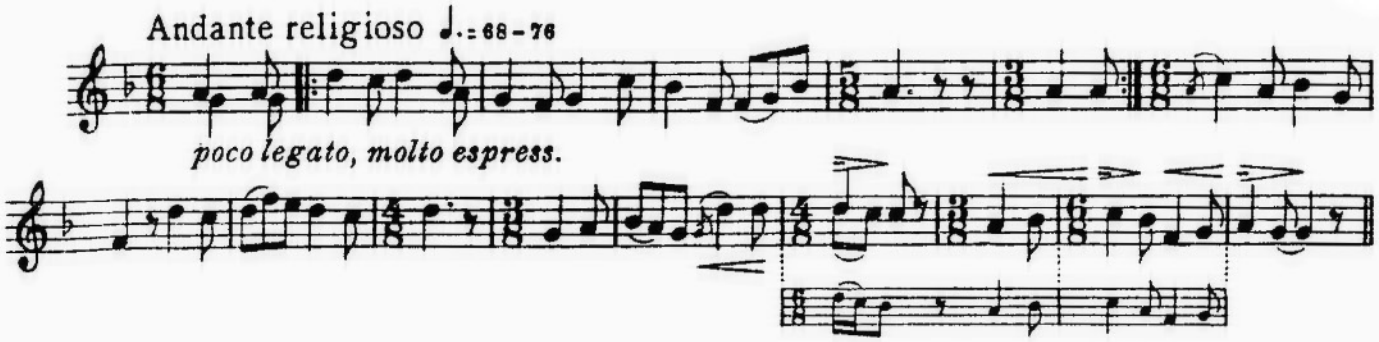


## Jerusalems Skomager

Sungen af Fru Evald Tang Kristensen (født Kirsten Marie Jensen Hus), Mølholm v. Vejle, Jylland, d. 27de August, 1922.
Samlet af E. T. Kristensen og P. A. Grainger.

## The Shoemaker from Jerusalem

Sung by Mrs. Evald Tang Kristensen (maiden name: Kirsten Marie Jensen Hus), of Mølholm, Vejle, Jutland, on August 27, 1922.
Gathered by E. T. Kristensen and P. A. Grainger.

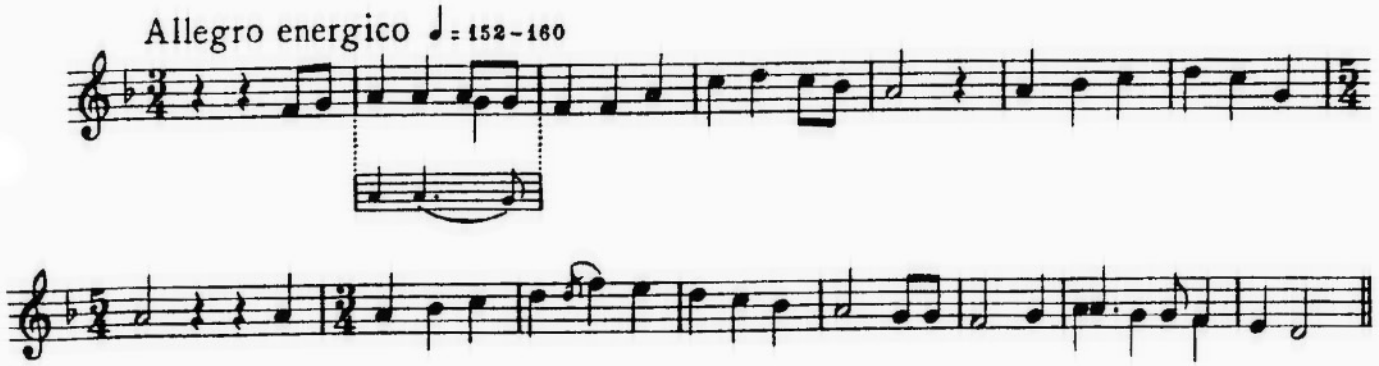



## Herr Peders Stalddreng

Sungen af Kobbersmed Michael Poulsen, Vejle, Jylland, d. 27de August, 1922.
Samlet af E. T. Kristensen og P. A. Grainger.

## Lord Peter's Stable-Boy

Sung by Copper-smith Michael Poulsen, of Vejle, Jutland, on August, 27, 1922.
Gathered by E. T. Kristensen and P. A. Grainger.




Da jeg i 1905 traf Hjalmar Thuren (gjennem hvis mønstergyldige Værk "*Folkesangen paa Færøerne*," Kjøbenhavn, 1908, Færingernes Folkemusik for første Gang traadte frem for Yderverdenen i hele sin Rigdom og Mangfoldighed), spurgte jeg ham til hvilken trykt Kilde jeg skulde søge for at lære den danske Folkesang i dens fulde Oprindelighed at kjende. Hjalmar Thuren svarede: "Efter min Mening er Evald Tang Kristensen den Samler, som bedst har forstaaet at gjengive i sine Optegnelser de rytmiske Uregelmæssigheder, de personlige Egenheder og de arkaiske Folkeskalaer i den danske Bondes Sang. Han var den eneste som allerede i tredsene—da man endnu kunde gjøre en rig Høst af Folkeviser hos Almuen her i Landet—var modig og skarpthørende nok til at skrive alt ned, saaledes som det blev sunget for ham —uden at rette paa det efter nyere Tids Skjøn."

Derefter studerede jeg Evald Tang Kristensens "*Jydske Folkeviser og Toner*" (Kjøbenhavn, 1871), "*Gamle jydske Folkeviser*" (Kjøb., 1876), "*Hundrede gamle jyske Folkeviser*" (Kjøb., 1889), "*Gamle Viser i Folkemunde*" (Kjøb., 1891) og "*Et Hundrede gamle danske Skjæmteviser*" (Aarhus, 1901) og kom snart til at skatte disse Bøgers Forfatter som Verdens genialeste Folkevisesamler—den som havde naaet dybest i skabende Fortolkning af den i Almuens Sjæl boende skjære Poesi, den som klarest havde forudanet Folkemusikens næsten uudtømmelige Betydning for Fremtiden, den som—med sine ligefrem kjæmpemæssige Arbejdsevner—havde været mest utrættelig, den som havde været ubøjeligst i sin usvigelig Sanddruhed.

Da Evald Tang Kristensen og jeg i 1922, 1925 og 1927 rejste sammen i Jylland for at samle den Efterslæt af Folkemusik, som endnu forefandtes enkelte Steder og særlig for (ad fonografisk Vej) at studere Traditionerne i Folkesangernes Udførelse af Sangene, viste det sig gjennem Fonografen (som ikke lyver!), hvor nøjagtige Evald Tang Kristensens musikalske Optegnelser havde været lige fra den allerførste Tid, og, paa den anden Side, hvor uberettigede de kritiske Indvendinger fra den Tids "Autoriteters" Side, som ansaa de særlig autentiske, middelalderlige Træk i hans Melodier for at være "urigtigt" noterede. Hvor ofte hændte det ikke, at jeg fra vore nyligt optagne Fonogrammer hørte Melodier næsten Node for Node saaledes som de, allerede før jeg blev født, stod opbevarede i Evald Tang Kristensens ovennævnte Værker!—efter over halvhundrede Aars Mellemrum, og foredragne af andre Sangere!

Nu er det paa Tide, at et Udvalg af de mange herlige Melodier, som Evald Tang Kristensen (som idag fylder 85 Aar) har reddet fra Forglemmelse, bliver tilgjængeligt i Former, som egner sig til Husmusik og Koncertbrug.

Percy Aldridge Grainger,
den 24de Januar 1928

In 1905 I met Hjalmar Thuren (whose masterly work "*Folkesangen paa Færøerne*," Copenhagen, 1908, showed forth to the outer world, for the first time, the great richness and manifoldness of the folk-music of the Færoe Islanders) and asked him to what printed source I should turn to get to know Danish folk-song in its full selfhood. He answered: "Evald Tang Kristensen seems to me the folk-song-gatherer who best has known how to keep alive, in his notings-down, those rhythmic unregularnesses, personal oddnesses and old-time modal folk-scales that mean so much in the songs of the Danish country-folk. He was the only one in the sixties—when a great wealth of folk-song could still be harvested from the unlettered folk in this land—who was brave enough and sharp enough of hearing to note down the old songs as they really were sung to him by the old singers without "watering" them to suit the right-deemings of art-musicians."

Whereupon I studied Evald Tang Kristensen's folk-song books "*Jydske Folkeviser og Toner*" (Copenhagen, 1871), "*Gamle jysdke Folkeviser*" (Copenhagen, 1876), "*Hundrede gamle jyske Folkeviser*" (Copenhagen, 1889), "*Gamle Viser i Folkemunde*" (Copenhagen, 1891) and "*Et Hundrede gamle danske Skjæmteviser*" (Aarhus, 1901), and soon came to rate their writer as the greatest genius known to me amongst folk-song-gatherers anywhere in the world. None other seemed to me to have delved as deep as he to the very roots of folk-music—to have held as dear as he its every shade of feeling from wistful purity to rankest coarseness; none other seemed to have foreseen as clearly as he how endlessly much even the last leavings of this dying art were to mean to later ages, none as untiring as he in his truly giant-like powers of work of every kind, none as unyieldingly truthful at all times as he.

When Evald Tang Kristensen and I fared together thru Jutland in 1922, 1925 and 1927 to gather the sparse aftermath of folk-music that still might be culled in some few spots (and above all to study by means of the phonograph the singing-wonts of the true folk-singers) the phonograph (which does not lie!) made two facts stand out very clearly: firstly, how very true to nature Evald Tang Kristensen's notings-down had been from the very start; secondly, how uncalled-for and knowledge-less had been the belittlings of his musical notings-down by those Danish folk-song "connoisseurs" of the seventies who dubbed as "wrongly noted" those very traits in his melodies that were most strikingly typical of the middle ages and of the Danish country-side, and hence of rarest worth. Again and again I have heard tunes from our newly-taken phonograms that follow almost note for note the notings-down printed by Evald Tang Kristensen in the above-given folk-song books before I was born—and this in spite of the fact that over fifty years lie between the two gatherings and that the singers were in no case the same!

I feel that it is now high time that some of the very many lovely songs that Evald Tang Kristensen (who fills his 85th year today) has saved from forgottenness should be put within reach of music-lovers in forms fitted for home-music and the concert-hall.

Percy Aldridge Grainger,
January 24, 1928.

Evald Tang Kristensen i dyb Beundring og Kjærligt Venskab tilegnet

*Honor-tokened to Evald Tang Kristensen in deep worth-prizement and fond friendship*

# JUTISH MEDLEY

## (Jysk Sammenpluk)

for Piano

by

PERCY ALDRIDGE GRAINGER

Set for piano, October-November, 1927, using earlier room-music sketches

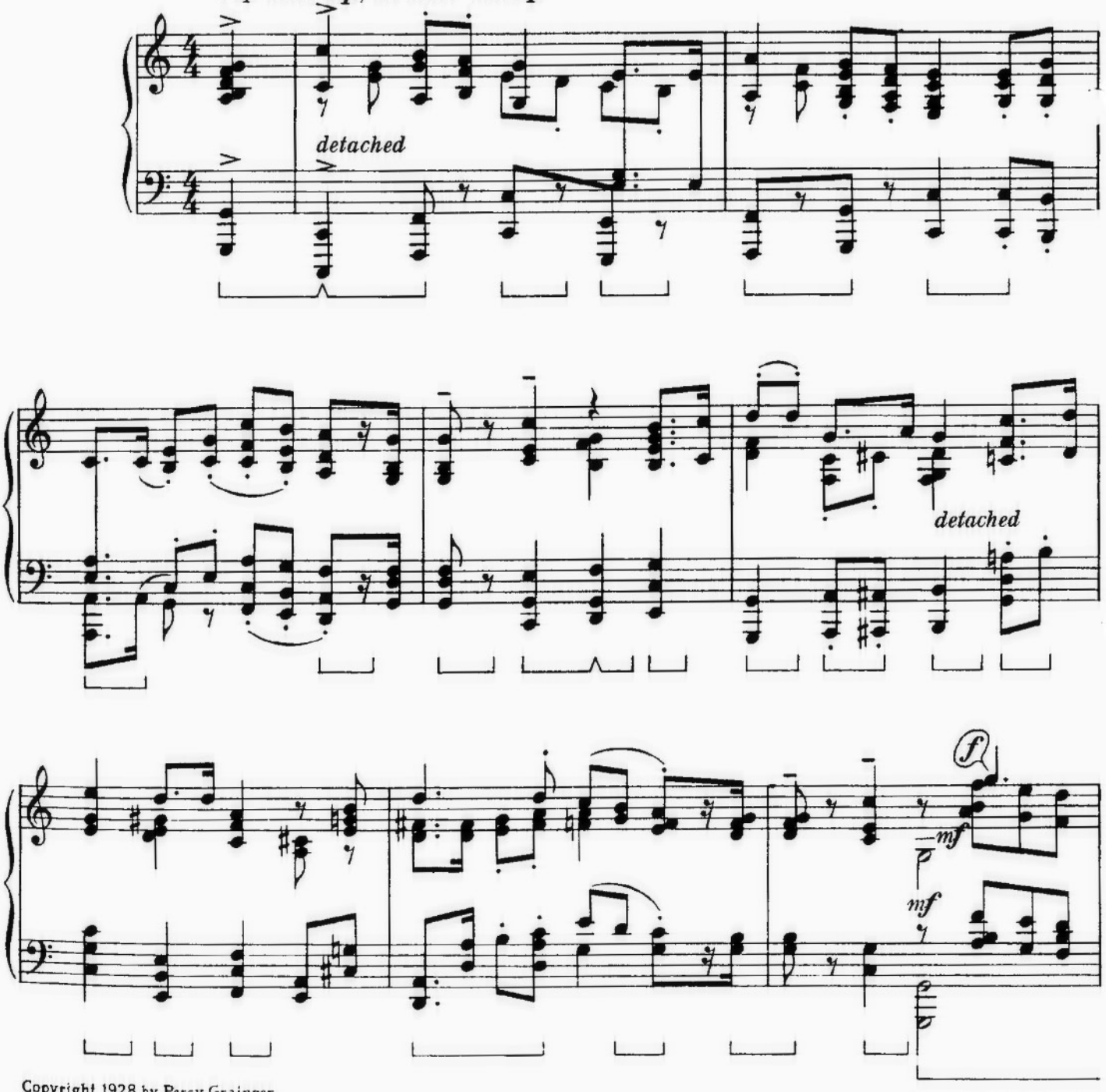
*N.B.* No pedal anywhere except where marked

UNGERSVENDENS BRUDEVALG

*CHOOSING THE BRIDE*

**Leisurely trudging** (come marcia commodo) (♩ = 96–100)

*Top notes mp, all other notes p*

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If you wish, you may cut from ⊕ to ⊕

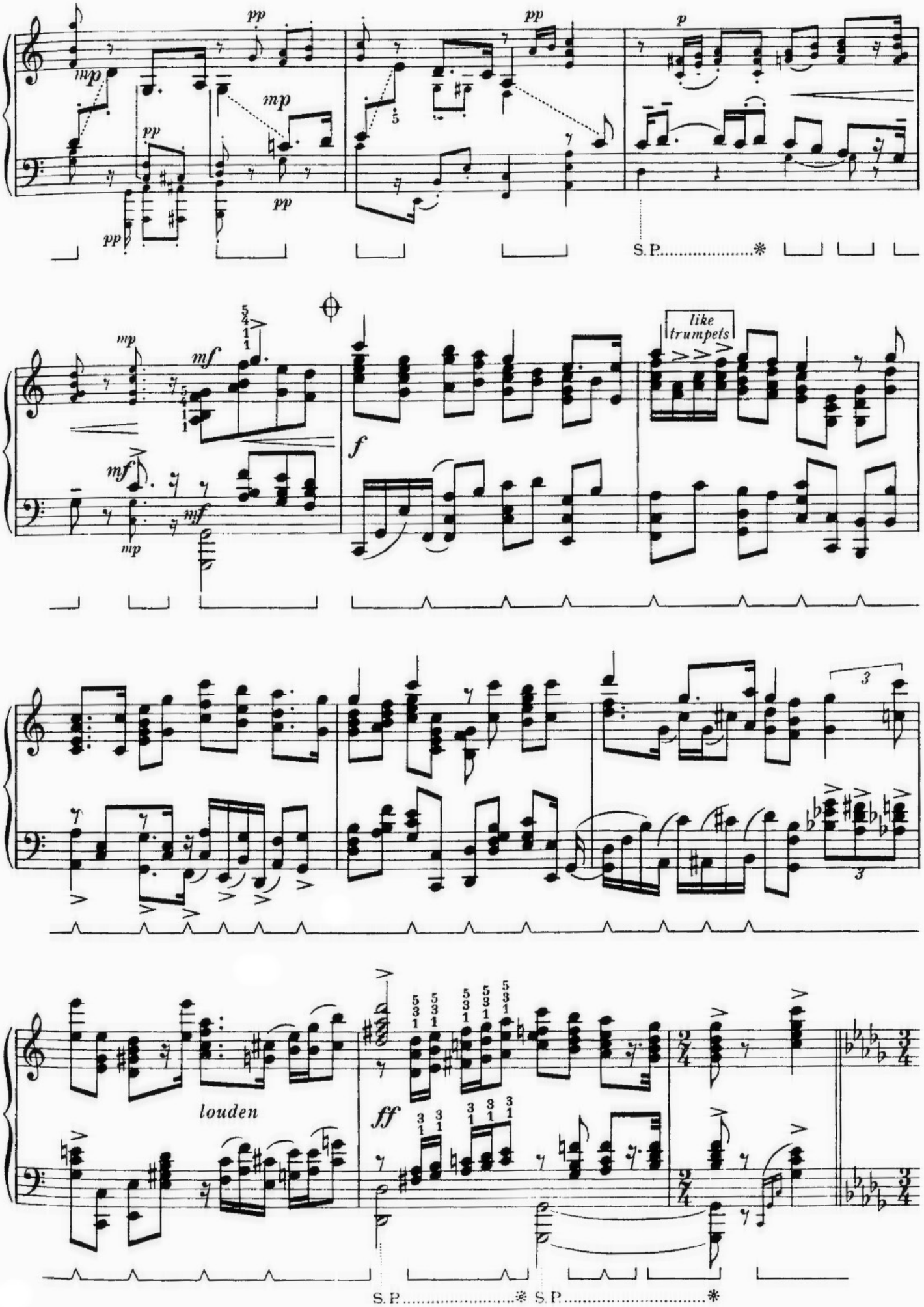
⊕ *Top notes to the fore*

*heavy, detached*

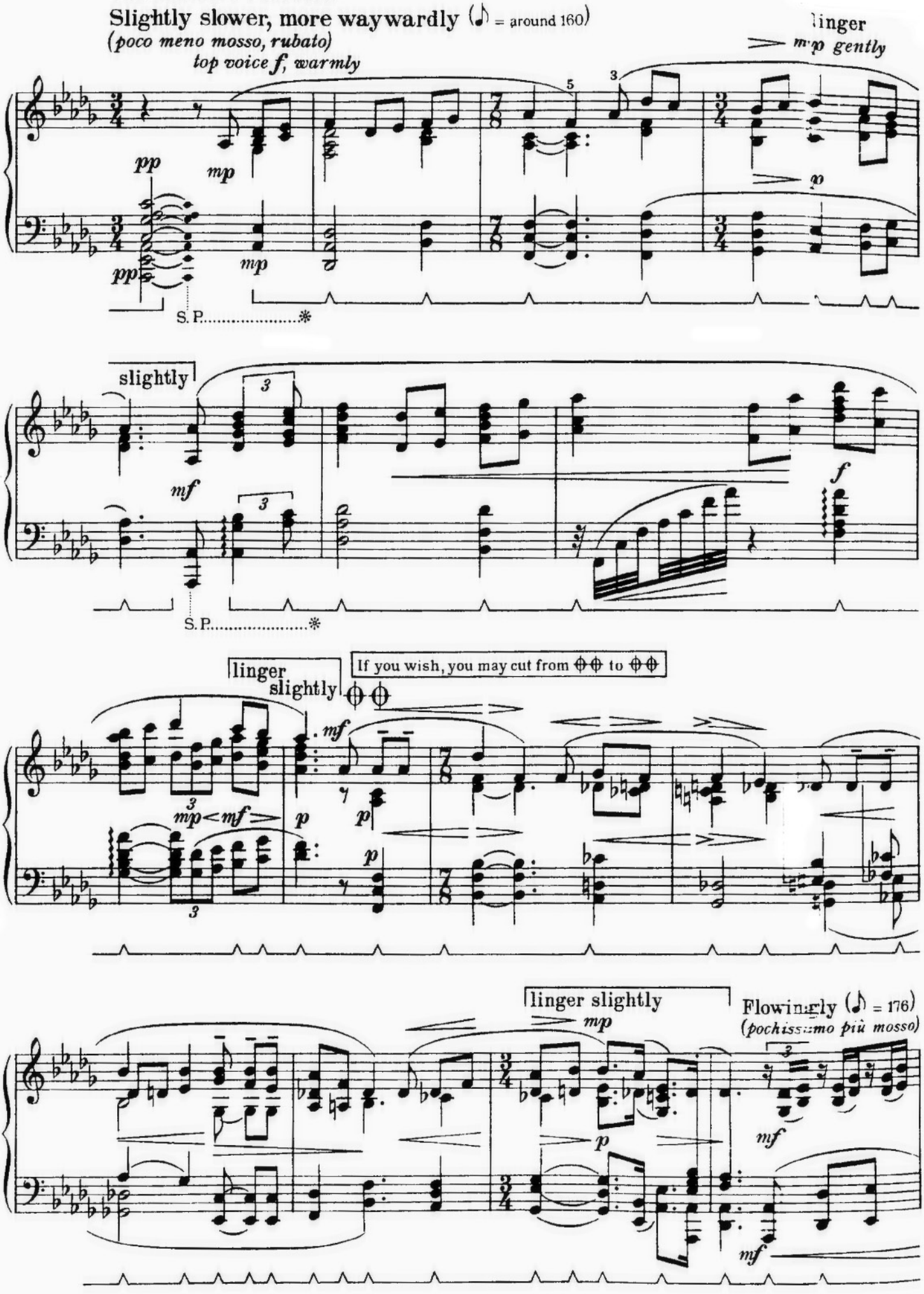
Play the small notes much softer than the bigger notes

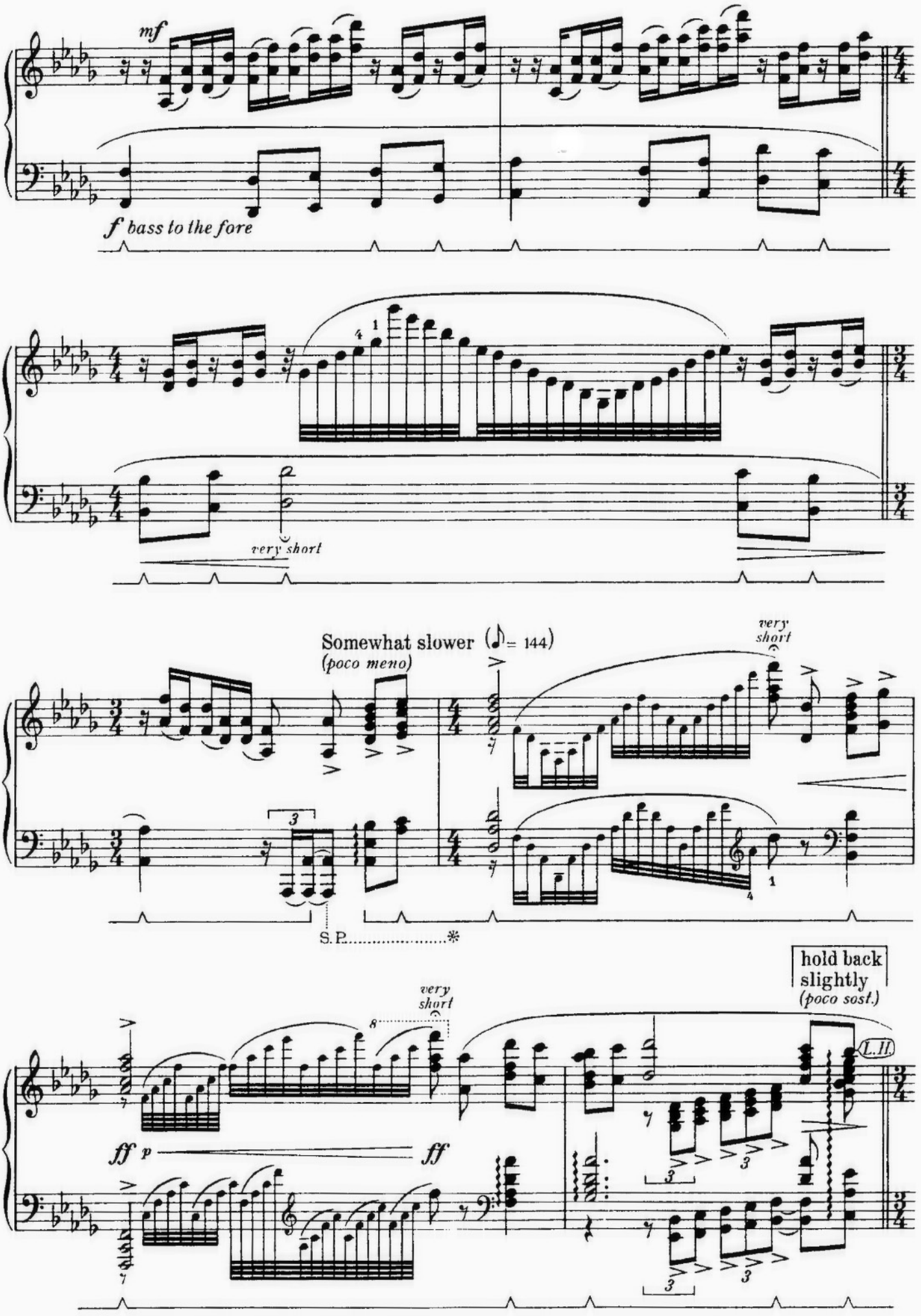
S. P. ..... ✻

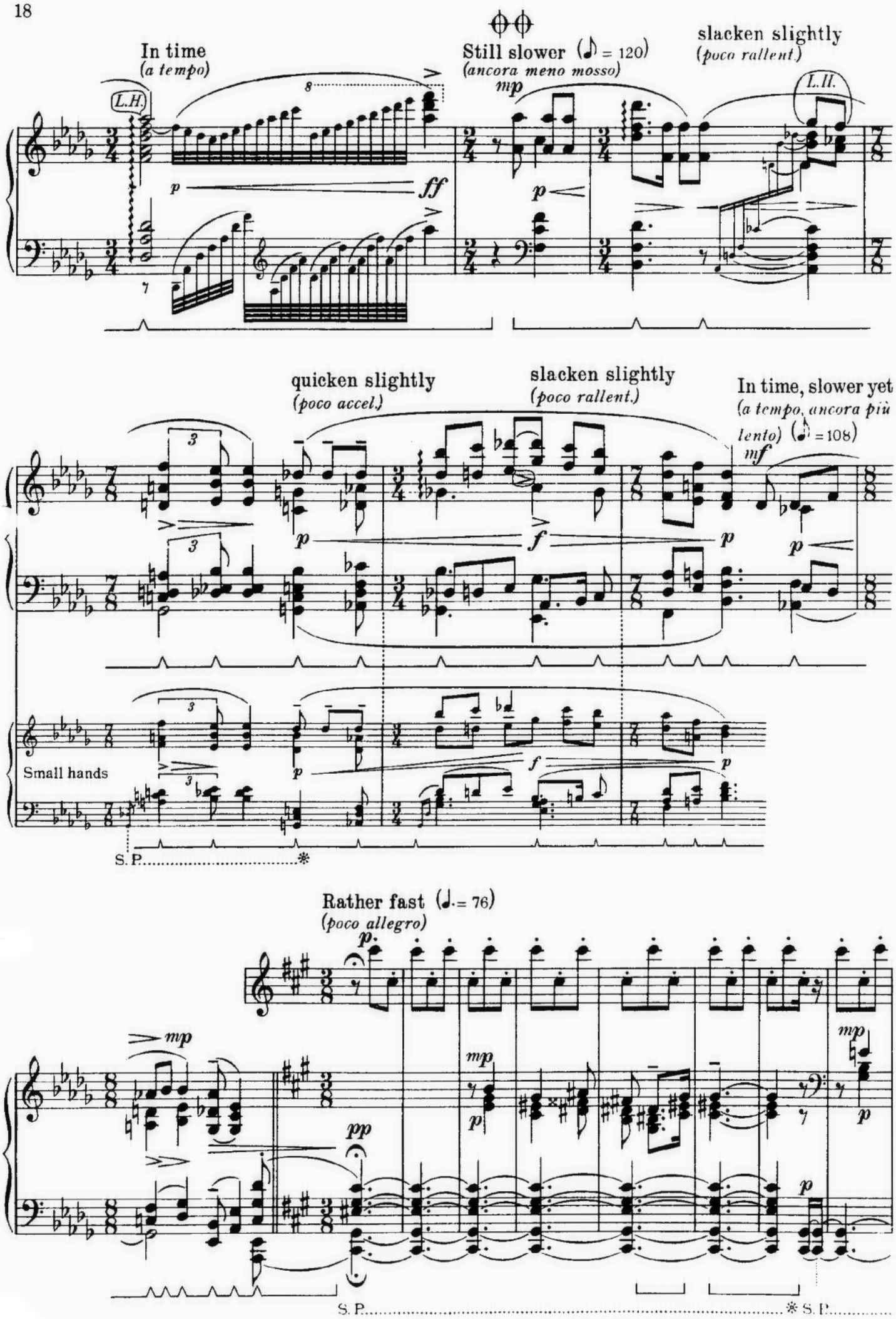
*(sustaining pedal)*

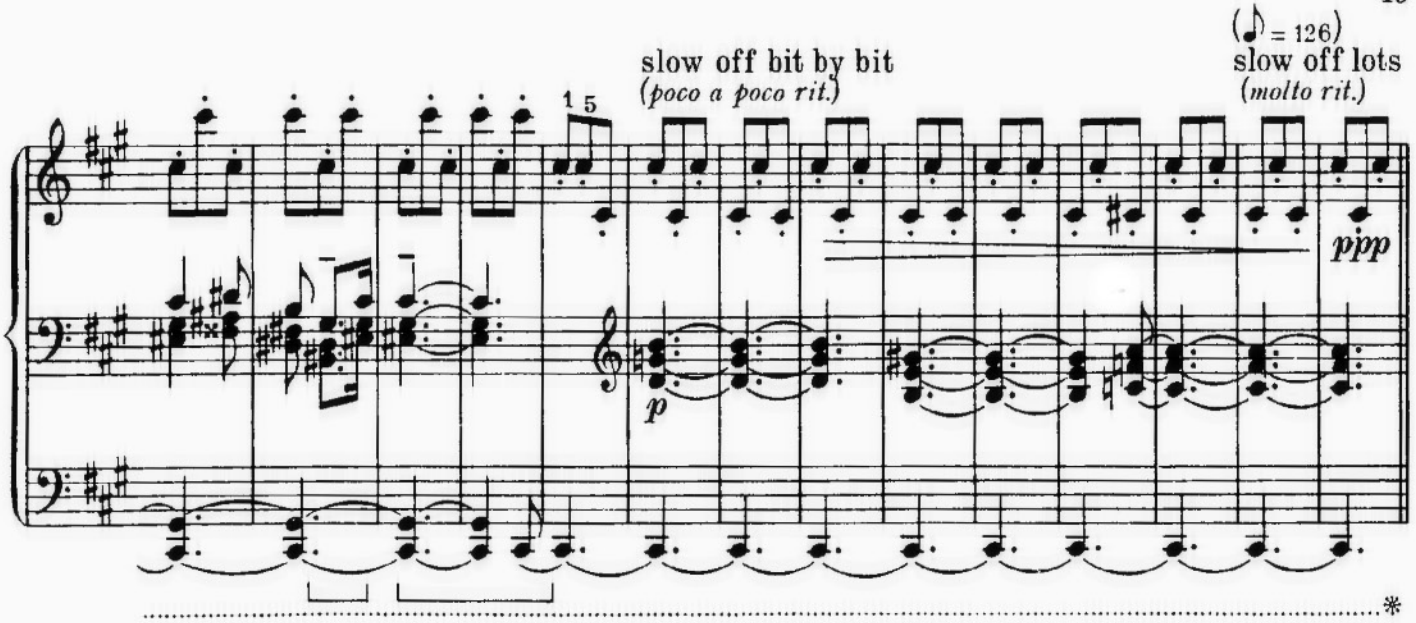

like trumpets
louden
S.P.
S.P.
S.P.

DRAGONENS HJERTESORG
*THE DRAGOON'S FAREWELL.*

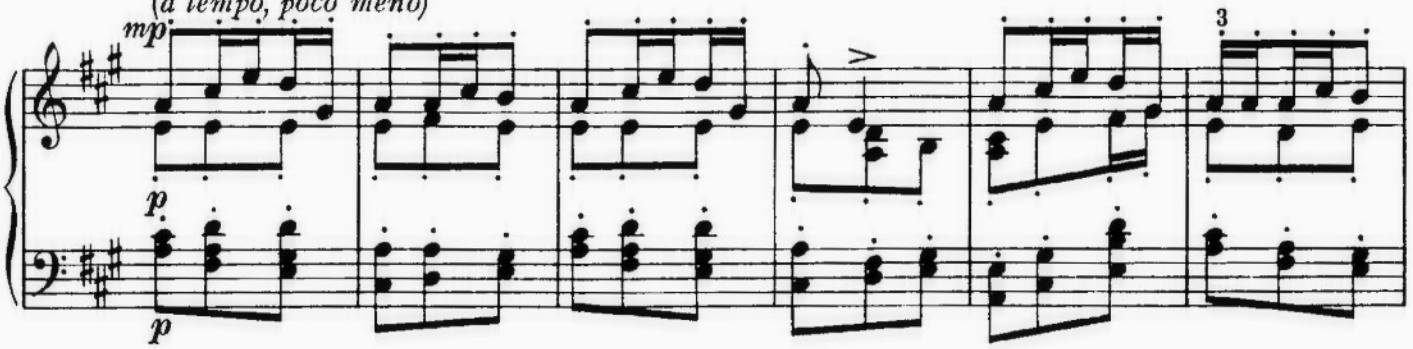


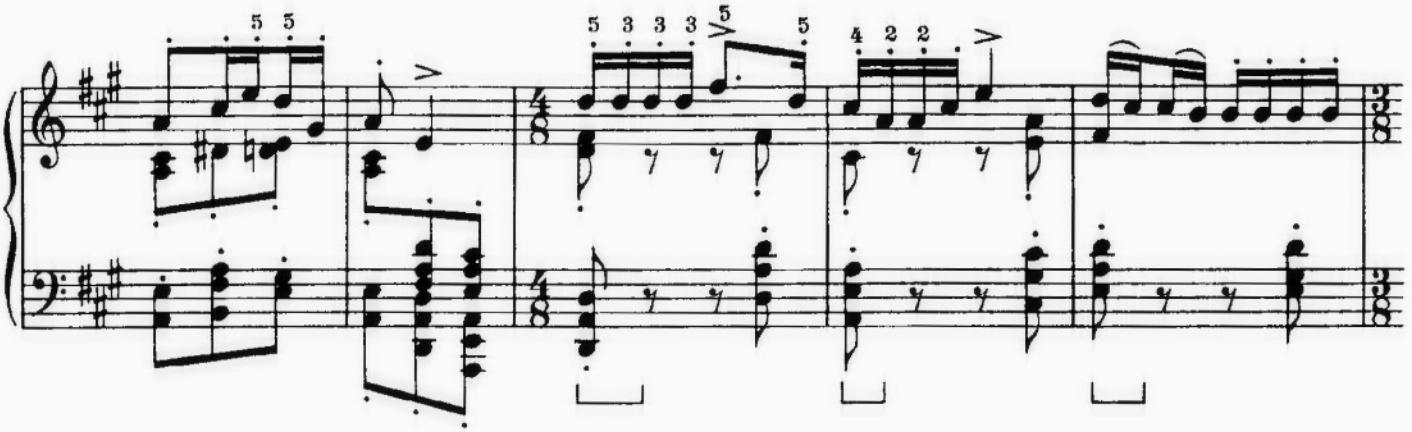

mf
f bass to the fore
very short
Somewhat slower (♪= 144)
(poco meno)
very short
S. P.
hold back slightly
(poco sost.)
very short
ff
p
ff
L.H.

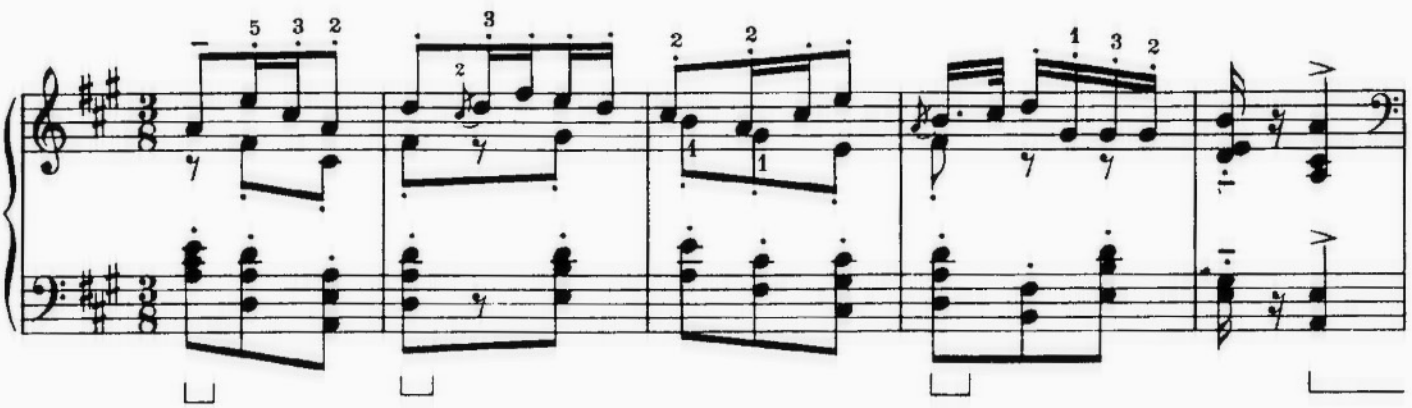

In time
(a tempo)
L.H.
Still slower (♪ = 120)
(ancora meno mosso)
slacken slightly
(poco rallent.)
L.H.
quicken slightly
(poco accel.)
slacken slightly
(poco rallent.)
In time, slower yet
(a tempo, ancora più lento) (♪ = 108)
Small hands
S. P.
Rather fast (♩. = 76)
(poco allegro)
S. P.
S. P.

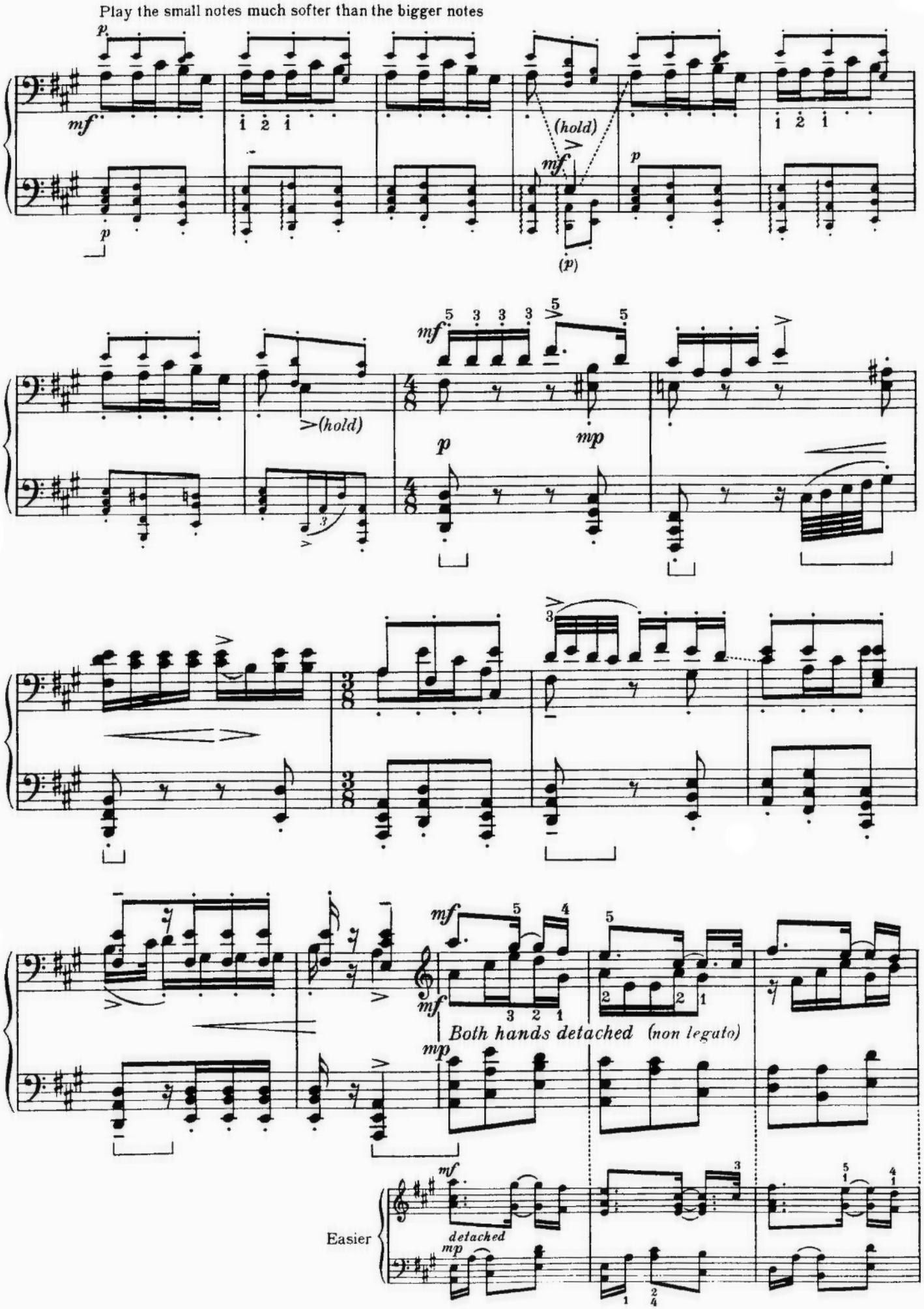


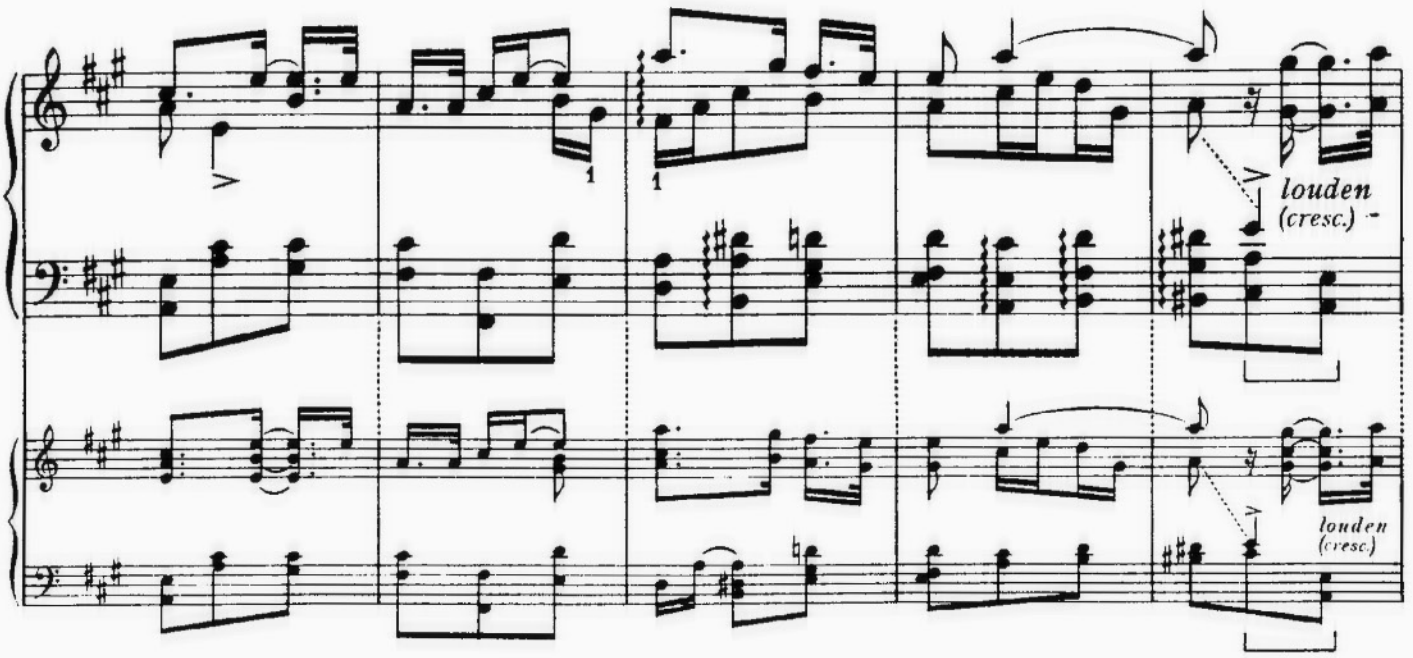

MANDEN OG KONEN (en Trætte-Duet)
*HUSBAND AND WIFE (a quarrelling-duet)*
In time, slightly less fast (♪ = 192)
*(a tempo, poco meno)*

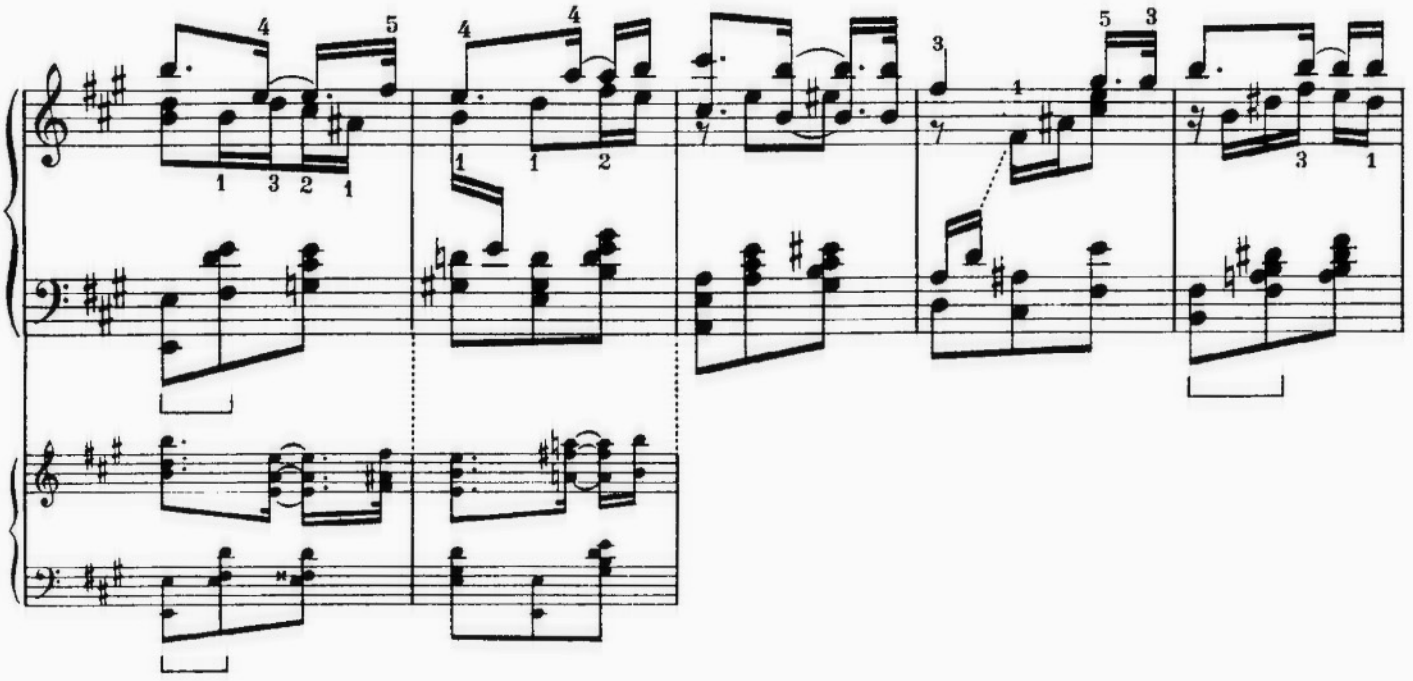


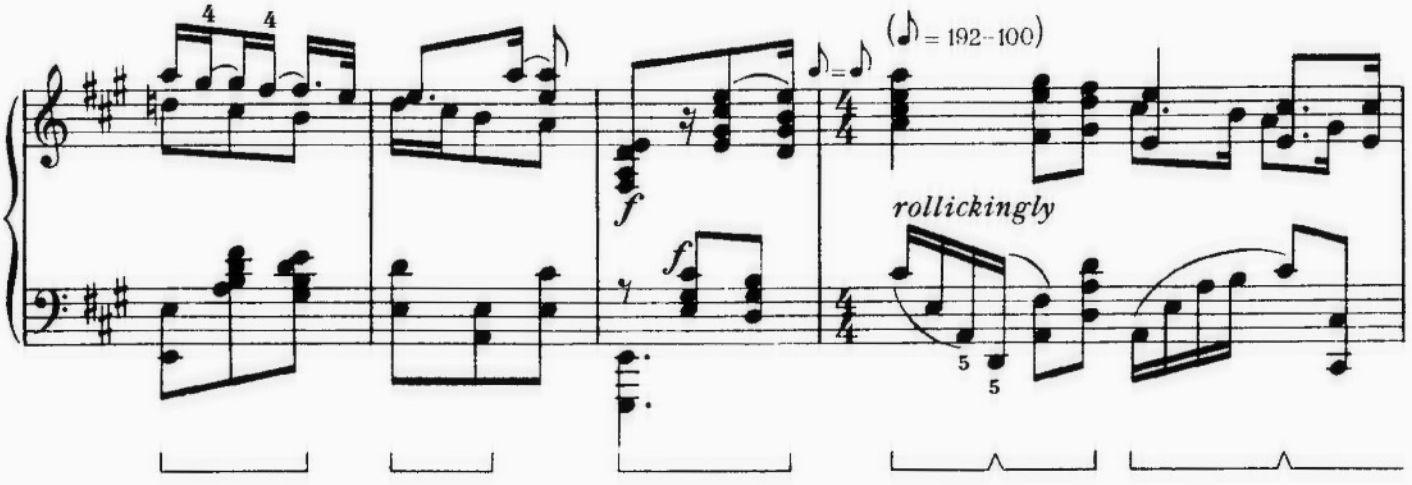



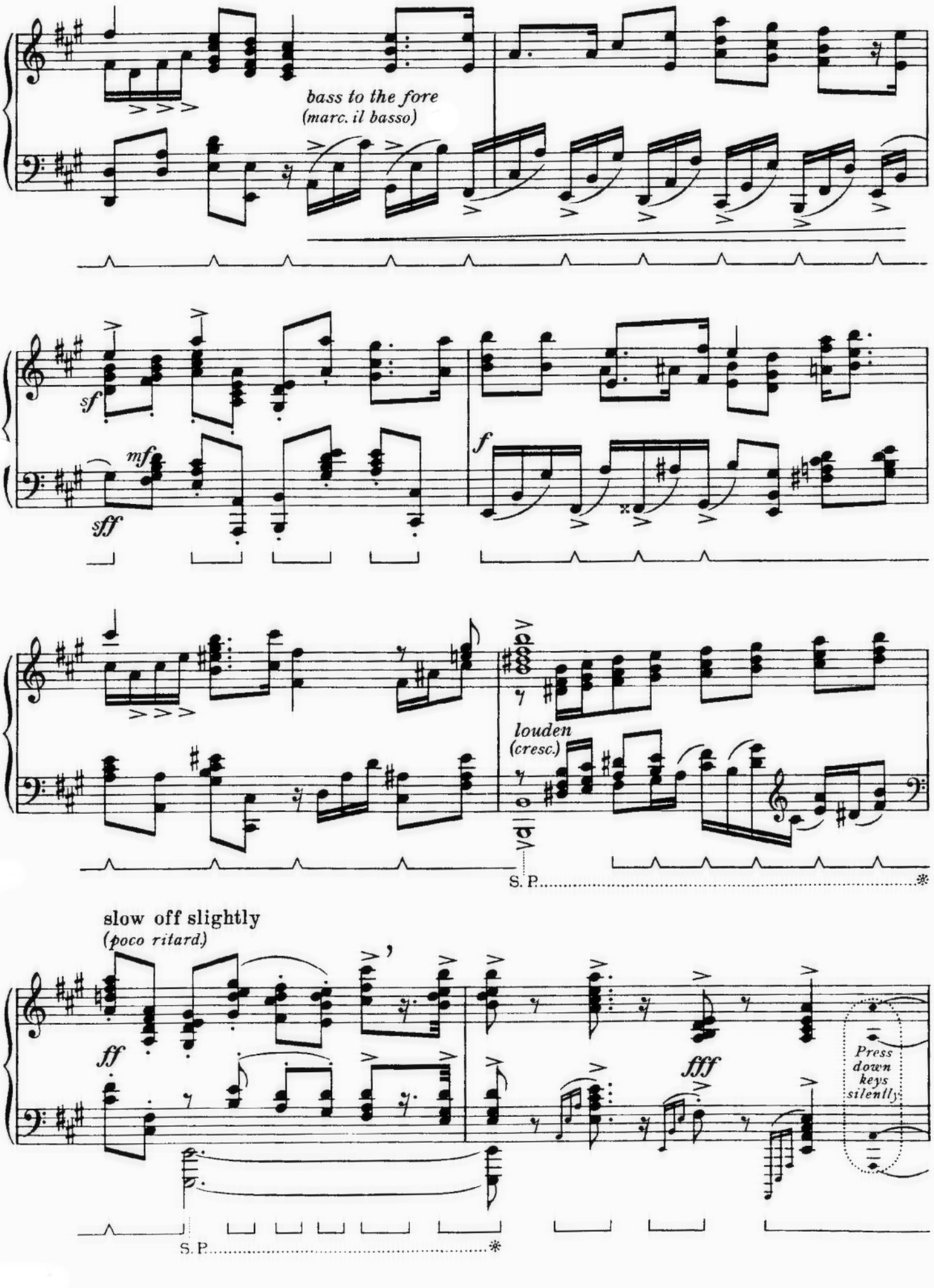



Play the small notes much softer than the bigger notes
(hold)
(hold)
Both hands detached (non legato)
Easier
detached


louden
(cresc.)
louden
(cresc.)




(♪ = 192–100)
rollickingly


bass to the fore
(marc. il basso)
sf
mf
sff
f
louden
(cresc.)
S. P.
*
slow off slightly
(poco ritard.)
ff
fff
Press down keys silently
S. P.
*

JERUSALEMS SKOMAGER
*THE SHOEMAKER FROM JERUSALEM*

slow off slightly
*(poco rit.)*

♪ = 160

**Rather slow, waywardly** (♪ = around 126)
*(lento moderato, rubato)*

*feelingly*
*(espress.)*

S. P. ..... *

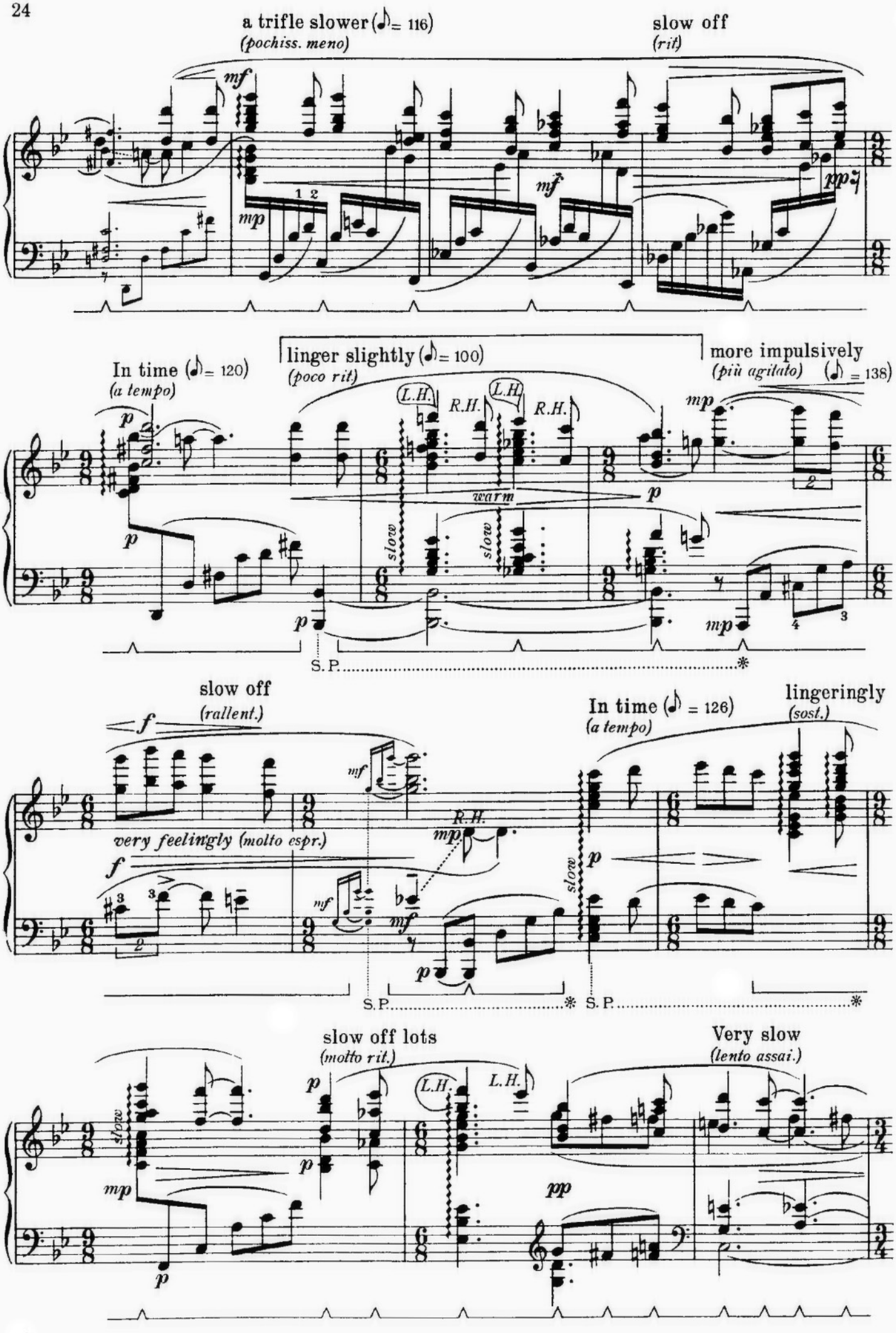
Small hands

linger very slightly
*(poco sost.)*

In time
*(a tempo)*

Play the small notes much softer than the bigger notes

(♪ = 138)


a trifle slower (♪= 116)
(pochiss. meno)
slow off
(rit)
In time (♪= 120)
(a tempo)
linger slightly (♪= 100)
(poco rit.)
more impulsively
(più agitato)
(♪ = 138)
L.H.
R.H.
warm
slow
S. P.
slow off
(rallent.)
very feelingly (molto espr.)
In time (♪ = 126)
(a tempo)
lingeringly
(sost.)
slow off lots
(molto rit.)
Very slow
(lento assai.)

## HERR PEDERS STALDDRENG
*LORD PETER'S STABLE-BOY*

long **Fast** (♩ = 168)
*(presto)*

pp pp slight

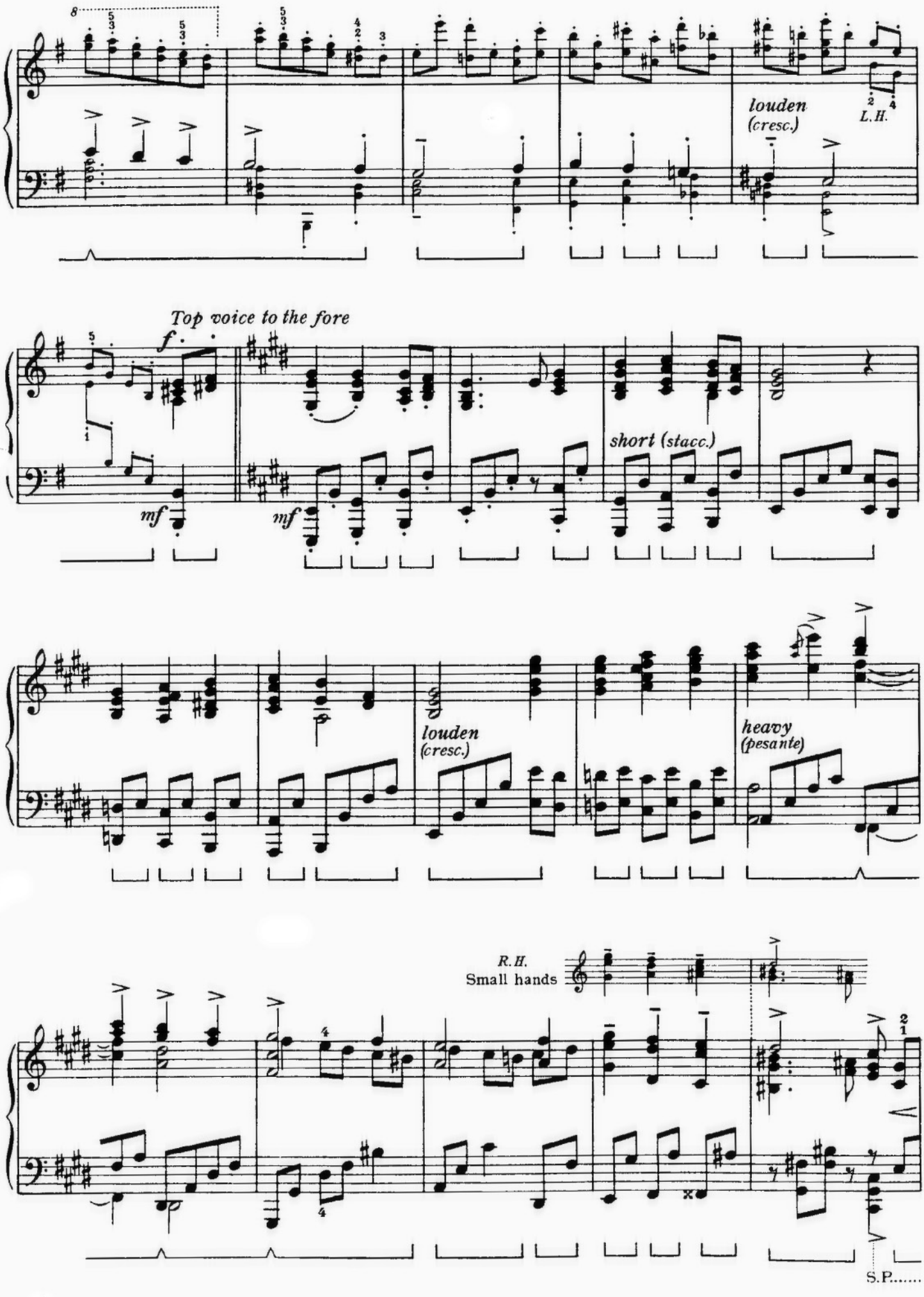
p

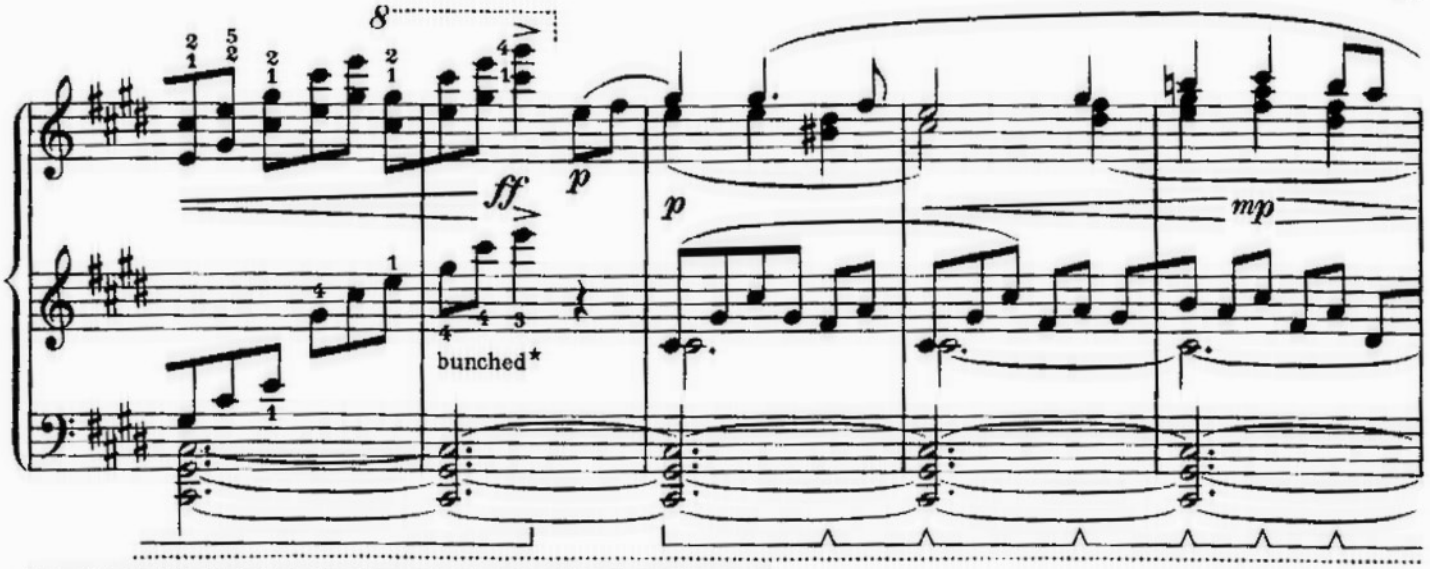
Play the small notes much softer than the bigger notes

(♩ = 176)

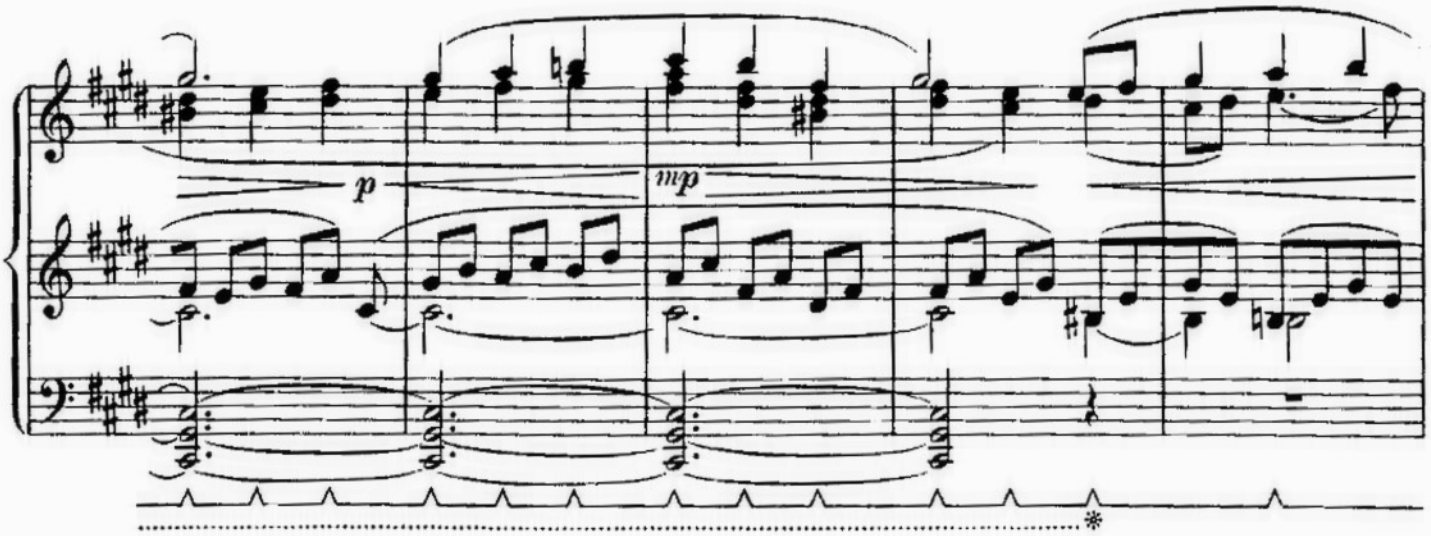
mf p

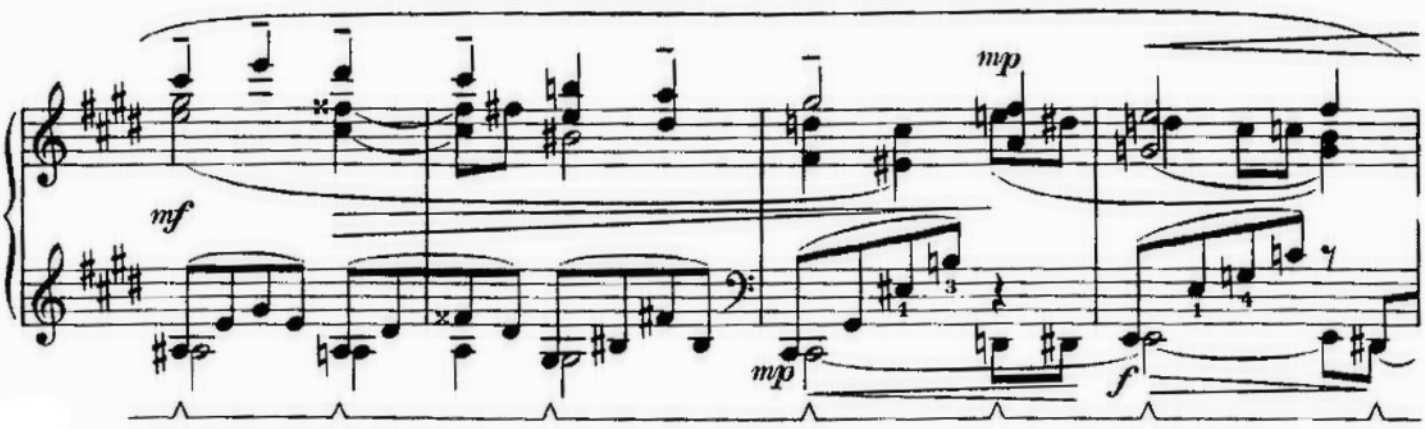
mf f

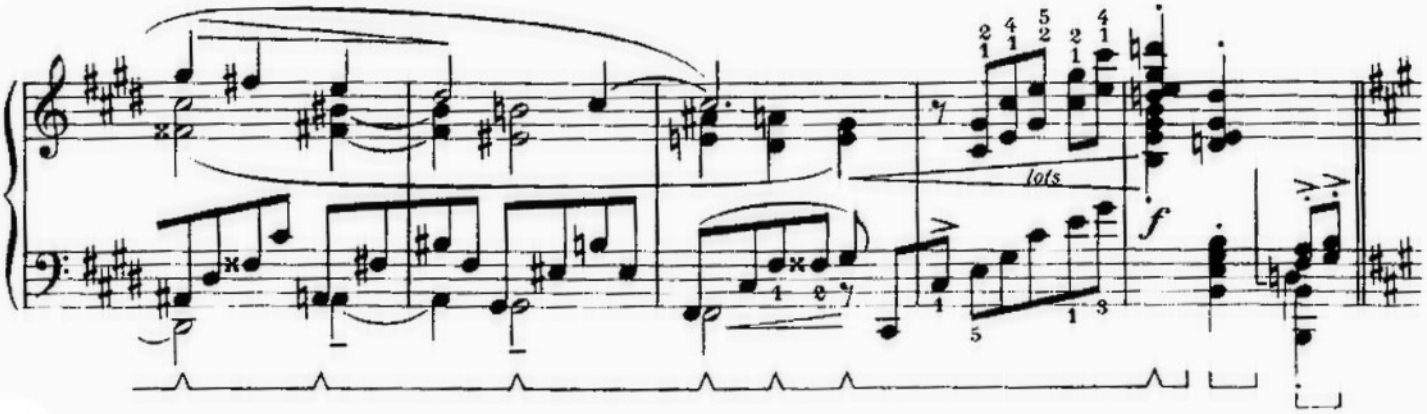

louden
(cresc.)
L.H.
Top voice to the fore
f
mf
mf
short (stacc.)
louden
(cresc.)
heavy
(pesante)
R.H.
Small hands
S.P.....

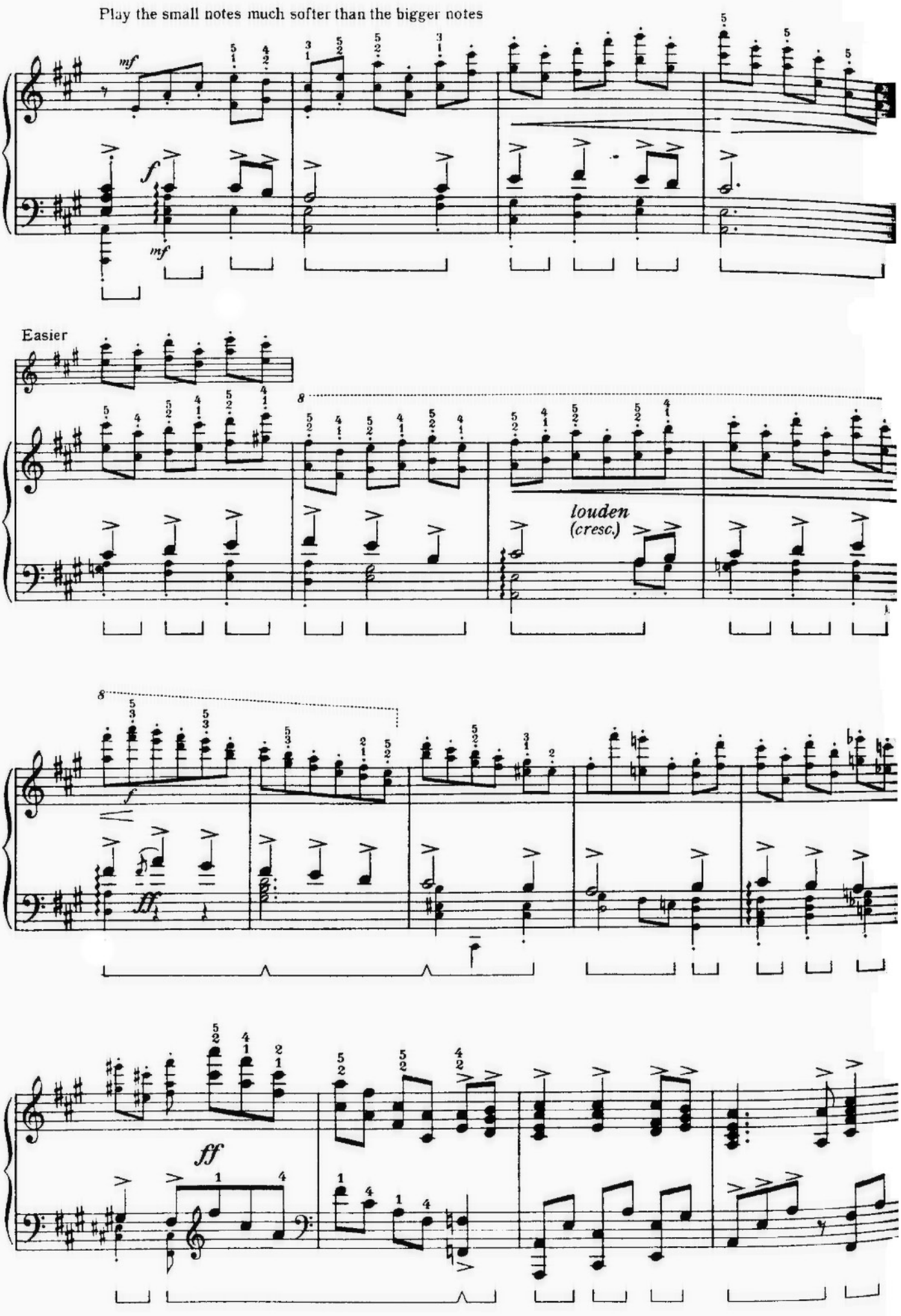


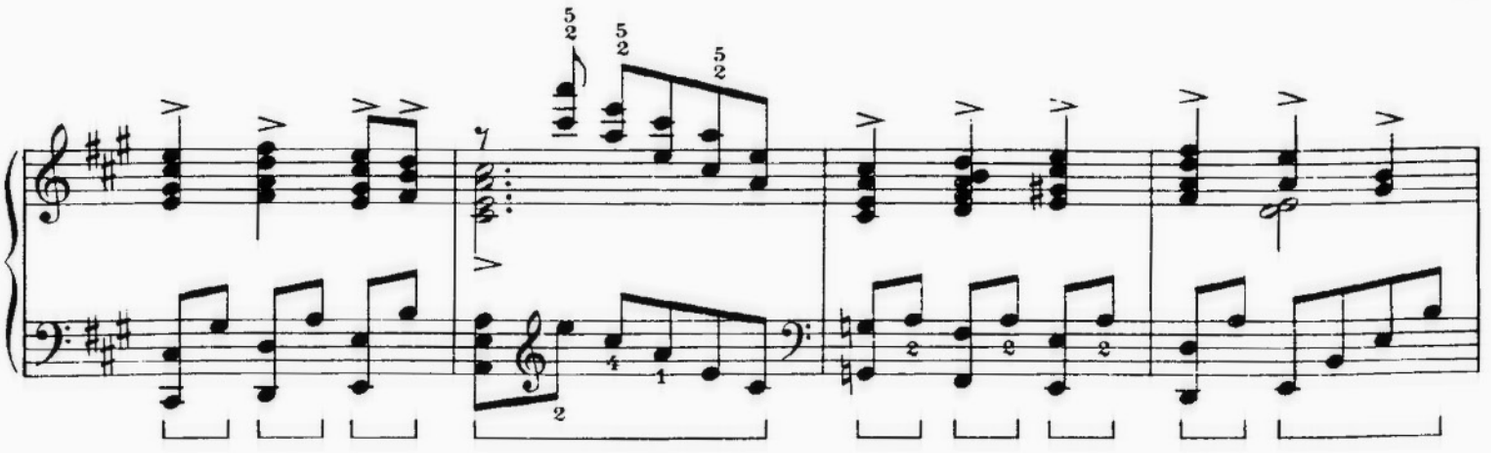

★ Bunched 4 = with the tips of fingers 1, 2, 3, 4 bunched together
Bunched 3 = with the tips of fingers 1, 2, 3 bunched together

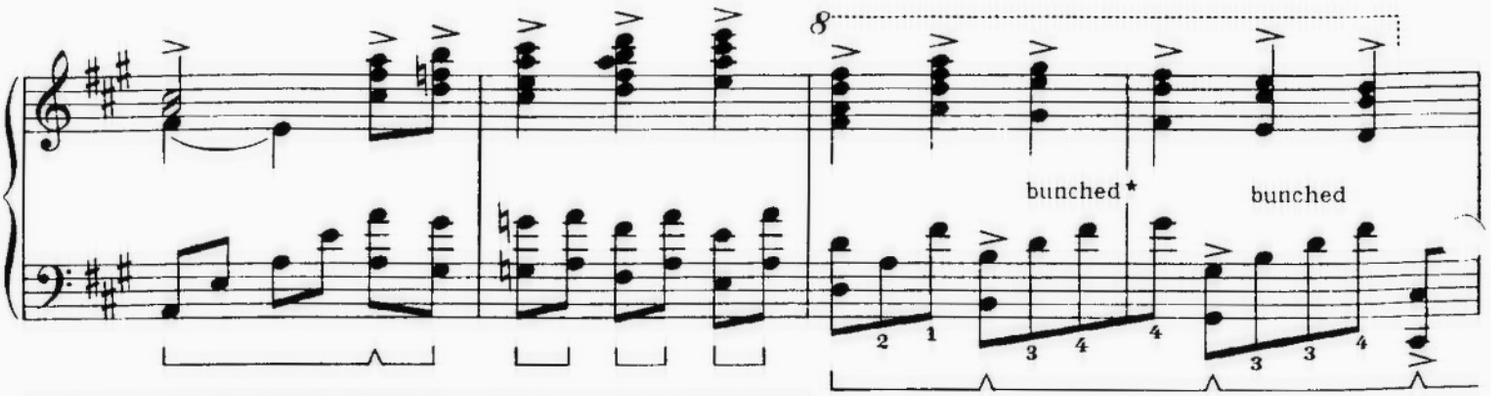


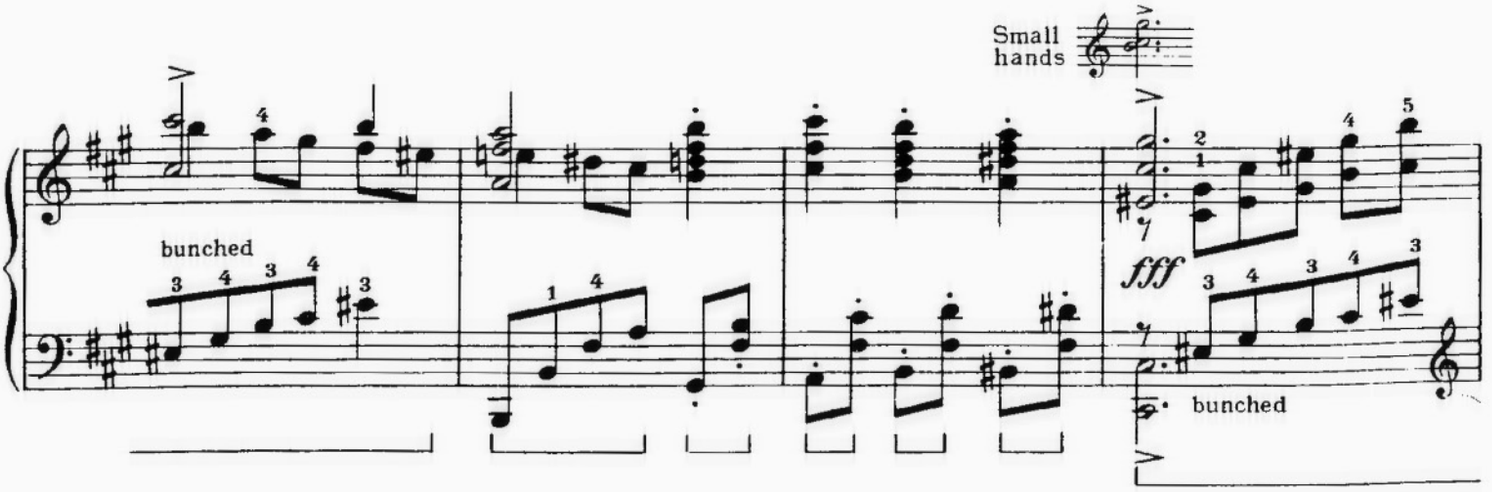
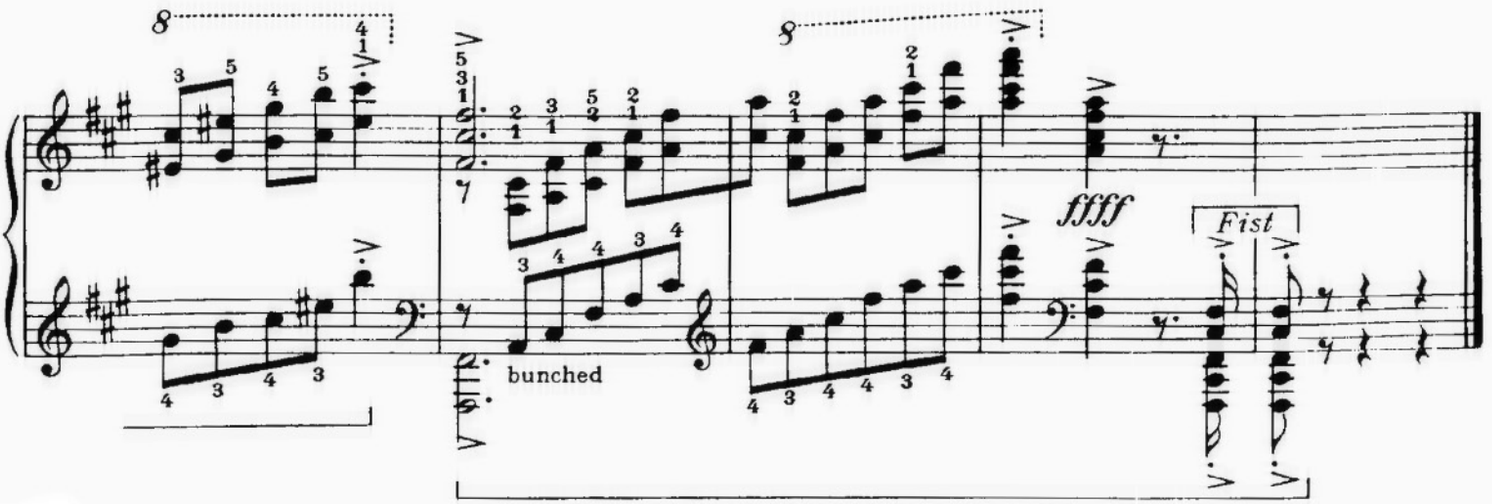




Play the small notes much softer than the bigger notes
Easier
louden
(cresc.)






★ Bunched 3 = with the tips of fingers 1, 2, 3 bunched together
Bunched 4 = with the tips of fingers 1, 2, 3, 4 bunched together