

# PERCY ALDRIDGE GRAINGER

## SENTIMENTALS

### № 1. COLONIAL SONG

Originally composed for 2 voices (soprano and tenor), harp and full orchestra.

Composed as Yule-gift for mother, 1911

Scored as Yule-gift for mother, 1912

Rescored, early 1914

#### Short Program Note

In this piece the composer has wished to express feelings aroused by thoughts of the scenery and people of his native land, Australia. It is dedicated to the composer's mother.

#### Long Program Note

No traditional tunes of any kind are made use of in this piece, in which I have wished to express feelings aroused by thoughts of the scenery and people of my native land, (Australia), and also to voice a certain kind of emotion that seems to me not untypical of native-born Colonials in general.

Perhaps it is not unnatural that people living more or less lonely in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically exciting counter wills of their fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art; for instance in Mark Twain's "Huckleberry Finn," and in Stephen C. Foster's adorable songs "My Old Kentucky Home," "Old Folks at Home," etc.

I have also noticed curious, almost Italian-like, musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression), which are also reflected here.

*Percy Aldridge Grainger*

#### Piano Solo

Wayward in time.  
Rich, broad and vibrating,  
with ample swells (<>)

♩ = between 50 & 54

All notes, etc., in small type should be played softly and accompanyingly.

The musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and 4/4 time. The music begins with a piano (p) dynamic. The upper staff features a melodic line with a prominent swell over the first few notes. The lower staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a final chord in the upper staff.

Tea. ————— Tea. Tea. Tea. Tea. Tea. Tea.

Musical score system 1. Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. Dynamics include *mf*, *(p)*, and *mp*. Performance instructions include "louden. (cresc.)" and *mp*. Pedal markings are present below the bass line.

Musical score system 2. Bass clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. Dynamics include *mp*, *p*, *ppp*, and *mf*. Performance instruction: "Slow off slightly (poco rit.)". Pedal markings are present below the bass line.

Musical score system 3. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Dynamics include *pp*, *p*, and *ppp*. Performance instruction: "In time (a tempo)". Pedal markings are present below the bass line.

Musical score system 4. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Dynamics include *mp* and *p*. Performance instruction: "S. P. (sustaining pedal)". Pedal markings are present below the bass line.

slow off slightly  
(poco rit.)

*mp* *mf*

*mp* *mf* *p* *pp* *pp*  
 (S. P.) ..... \* .....  
 Tea Tea Tea Tea Tea Tea Tea Tea \* Tea Tea

In time, more flowingly, but very wayward

(♩ = about 58)

lingeringly

*mp* *mp* *pp*  
 All the small notes very much softer than the large notes.  
 (Tea) Tea Tea Tea Tea Tea Tea

\*) These tiny pauses denote a very slight lingering only.

\*)  
 suddenly softer  
 Tea Tea Tea Tea Tea Tea Tea

Go ahead impulsively    more lingeringly

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

Slow off

In time, somewhat (♩ = about 66)

short short

louden

*mf* *f* *mf*

Tea Tea Tea Tea Tea Tea Tea

faster, but wayward

Slightly lingeringly

*f* *mf*

Tea Tea Tea Tea Tea Tea Tea Tea Tea \*

very short In time

very short

*f*

S.P.....\*

Tea Tea Tea Tea Tea \* Tea Tea \* S.P.....\*

Slow off lots

louden lots

*f*

S.P.....\*

Tea Tea Tea Tea Tea Tea \* Tea Tea \* Tea Tea \* S.P.....\* S.P.....\*

In time, somewhat slower,  
and less wayward (♩ = about 52)

ff (r.h.) fff very rough (r.h.)  
Gliss. on white keys

Tea Tea Tea Tea Tea

Tea Tea Tea Tea Tea

Tea Tea Tea \* Tea Tea  
S.P. .... \*

very slightly slower (♩ = about 46)

fff

Tea Tea Tea Tea

8 8 6

*fff* *ff* *mf*

*mf* *mf*

Tr. Tr. Tr. Tr.

soften (dim.) Top notes well to the fore Gradually quieter and

*mp* *f* *mf* *mp* *mf* *mf*

*f* *mp* *mp* *mp* *mp* *mf*

Tr. Tr. Tr. Tr. Tr. Tr.

slower

gently

*f* *f* *f* *p* *f*

*p* *p*

$\text{♩} = \text{about } 40$

Tr. Tr. Tr.

Slow off hugely

Top much to the fore

still slower

(più lento)

slight

Musical score for the first system, featuring piano and bass staves. Dynamics include *mf*, *f*, *p*, *mp*, and *pp*. Articulation marks include accents and slurs. The tempo is marked "Slow off hugely" and "still slower (più lento)". The instruction "Top much to the fore" is written above the piano staff. The instruction "slight" is written above the bass staff. The score is in 4/4 time and ends with a fermata over the final note.

In time, slower than 1<sup>st</sup> speed (♩ = about 40)  
harplike, with top notes well to the fore

(harped all the way)

Musical score for the second system, featuring piano and bass staves. Dynamics include *ppp*, *p*, and *mp*. The instruction "very gently (dolciss.)" is written above the piano staff. The instruction "(harped all the way)" is written above the bass staff. The score is in 4/4 time and includes a section marked "S.P." (Sostenuto Pedal) with a dotted line and asterisks.

Musical score for the third system, featuring piano and bass staves. Dynamics include *mp* and *pp*. The instruction "richer" is written above the piano staff. The score is in 4/4 time and includes a section marked "S.P." (Sostenuto Pedal) with a dotted line and asterisks.

Lingeringly

slow off lots  
(molto rit.)

Musical score for the first system, featuring piano and bass staves. Dynamics include *f*, *ff*, *mp*, and *p*. Performance instructions include "Lingeringly" and "slow off lots (molto rit.)". A circled "l.h." indicates the left hand. Pedal markings are shown as horizontal lines with "Ped." underneath.

In time  
 Very slow (♩ = about 58)  
 (lento)

Musical score for the second system, including piano and bass staves. Dynamics include *pp*, *ppp*, *p*, *mf*, and *f*. Performance instructions include "In time", "Very slow (♩ = about 58) (lento)", "harplike", "slow off lots", and "long". A circled "l.h." indicates the left hand. A circled "mp" is present in the bass staff. A circled "mp" in the bass staff is labeled "Bass to the fore". Pedal markings are shown as horizontal lines with "Ped." underneath.

Faster

In time  
 (about 1st speed)

Slow off

Press down keys  
 without the hammers  
 striking the strings

Musical score for the third system, showing piano and bass staves. Dynamics include *ff* and *p*. Performance instructions include "Faster", "In time (about 1st speed)", and "Slow off". A dashed box highlights a section with the instruction "Press down keys without the hammers striking the strings". Pedal markings are shown as horizontal lines with "Ped." underneath.

\*)  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   
 Ped. Ped. Ped. Ped. Ped. \*

\*) By "half pedalling" is meant lifting up the right foot pedal just so high that the dampers only partially arrest the vibrations of the strings.