



"IN A NUTSHELL"

Suite for orchestra, piano and Deagan percussion instruments
by

PERCY ALDRIDGE GRAINGER

No folk-songs or any other popular tunes are used in any of the numbers of this Suite. The piano is not treated as a virtuoso solo instrument, but merely as a somewhat outstanding item of the general orchestral make-up. 4 novel Deagan percussion instruments (marvelously perfected examples of American inventive ingenuity in the field of musical instrument-making) are grouped together with the usual xylophone, glockenspiel and celesta. Their names are:

Deagan steel Marimba or *Marimbaphone* [or Hawkes' Resonaphone] (a sort of bass glockenspiel);

Deagan wooden Marimbaphone or *Marimba-Xylophone* (a sort of bass xylophone);

Deagan Swiss Staff Bells (similar to "Swiss hand bells" in tone); and

Deagan Nabimba (a 5-octave instrument combining some of the characteristics of South-American Marimbas with a strongly-marked clarinet and bass-clarinet quality).

No. 1 ARRIVAL PLATFORM HUMLET

Mo te tau o te ate.
mo te karearoto

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Awaiting the arrival of belated train bringing one's sweetheart from foreign parts; great fun! The sort of thing one hums to oneself as an accompaniment to one's tramping feet as one happily, excitedly, paces up and down the arrival platform. The final swirl does not depict the incoming of the expected train. The humlet is not "program" music in any sense. It is marching music composed in an exultant mood in a railway station, but does not portray the station itself, its contents, or any event.

There are next to no chords in this composition, it being conceived almost exclusively in "single line" (unaccompanied unison or octaves).

There are likewise no "themes" (in the sense of often-repeated outstanding motives), as the movement from start to finish is just an unbroken stretch of constantly varied melody, with very few repetitions of any of its phrases.

The following quotations show some of the various types of tune met with in the piece:

(a) *With healthy and somewhat fierce "go"*

(b) *London*

(c) *ff*

(d) *detached*

(e) *ff*

(f) *ff*

(g) *ff*

(h) *ff*

(i) *ff*

(j) *ff*

(k) *ff*

(l) *ff*

(m) *ff*

(n) *ff*

(o) *ff*

(p) *ff*

(q) *ff*

(r) *ff*

(s) *ff*

(t) *ff*

(u) *ff*

(v) *ff*

(w) *ff*

(x) *ff*

(y) *ff*

(z) *ff*

The "Arrival Platform Humlet" was begun in Liverpool Street and Victoria railway Stations (London) on February 2, 1908; was continued in 1908, 1910 and 1912 (England, Norway, etc.), and scored during the summer of 1916 in New York City.

No. 2. "GAY BUT WISTFUL"

Tune in a popular London style

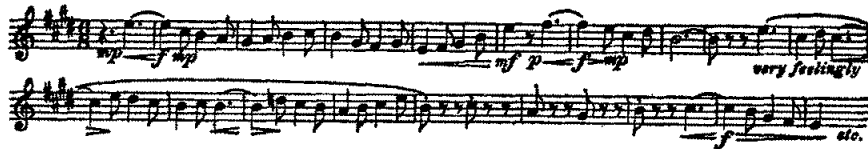
For my dear friend Edward J. de Coppet

An attempt to write an air with a "Music Hall" flavor embodying that London blend of gaiety with wistfulness so familiar in the performances of George Grossmith, Jr., and other vaudeville artists. The "Gay but wistful" tune consists of two strains, like the "solo" and "chorus" of music-hall ditties.

The "solo" section begins as follows:



while the "chorus" part runs:



The musical material, composed in London, dates from about 1912, and was worked out and scored during the winter of 1915/16 in New York City and in railway trains.

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No. 3. PASTORAL

For my dear comrade in art and thought Cyril Scott

The Pastoral is based chiefly on the following phrases:

(a) Restful and dreamy, but wayward in time
genially
intense

(b) Feelingly
mp

(c) Very calmly
Oboe
Muted Strings
ppp

(d) (speed and number of notes at will)
Steel Marimba

(e) (about 120)
Piano
Cadenza
Slow off

The following passage from the climax of the Pastoral (about halfway through) is typical of the free harmonic habits of this movement:

(c) Woodwind & Strings

ff (Horns)

Solo Strings *ff*

Trumpets

Brass, Low Strings

Low Wood-wind, & Tuba, octave lower

soften gradually

soften

ppp etc.

pp

The tune marked (a) was composed at Binfield, Surrey, England, probably about 1907. Apart from this all the contents of the Pastoral date from 1915 and 1916 (New York City, Ypsilanti, Mich., Rochester, N. Y., etc.) The whole thing was put together and scored during the spring and summer of 1916 (New York City).

No. 4. "THE GUM-SUCKERS" MARCH

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For Henry and Abbie Finck, with love

"Gum-suckers" is a nick-name for Australians hailing from the state of Victoria, the home state of the composer. The leaves of the "gum" (Eucalyptus) trees are very refreshing to suck in the parching summer weather.

The first theme, composed at Hill Hall, Epping, England (probably around about 1911), is as follows:

(a) The minims (♩) at quick walking speed

louden

The second theme is taken from the composer's own "Up-country Song" (an attempt to write a melody typical of Australia as Stephen Foster's songs are typical of America), which dates from about 1905. This same melody is also used in the same composer's Australian piece entitled "Colonial Song."

(b) 2d Theme

etc.

Other tunes and ideas in the March date from between 1905 and 1907, of which the following may be cited:

(c) *detached* *etc.*

(d) *Slightly slower* *tenderly* *Slow off* *etc.*

(e) *etc.*

(f) *ff* *etc.*

The "Gum-suckers" March abounds in "double-chording"—that is, unrelated chord-groups passing freely above, below, and through each other, without regard to the harmonic clash resulting therefrom. Such as:

(g) *Wood-wind* *Trumpets*

Pianoforte *f* *louden* *etc.*

Strings *Horns* *Low Strings & Low Wood-wind* *louden* *ff* *Trombones & Horns* *ff*

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Towards the end of the movement is heard a many-voiced climax in which clattering rhythms on the percussion instruments and gliding chromatic chords on the bass are pitted against the long notes of the "Australian" second theme, a melodic counter-theme and a melodic bass.

Xylophone, wooden Marimbaphone & Nabimba in several octaves

mf *Wood-wind, Strings & Swiss staff bells in two octaves*

Piano, Strings, Glockenspiel & Steel Marimba in several octaves

mp *Horns* *etc.*

ff *Trumpets* *Trombones*

mf *Low Strings and low Wood-wind in several octaves*

The March was worked out in the summer of 1914 (at Evergood Cottage, Goudhurst, Kent, England), and scored late the same year in New York City.

N.B.

FOR CONDUCTORS

To get the greatest possible effect, 7 or 8 percussion-players are needed to play the glockenspiel, xylophone, wooden marimba, steel marimba, staff bells, and nabimba parts. Nevertheless, the Suite can be effectively performed without the staff bells and nabimba, and by changing the players about (see orchestral score and percussion band parts), ONLY 4 PLAYERS are needed for the following instruments: glockenspiel, xylophone, wooden marimba, steel marimba.

№ 1. ARRIVAL PLATFORM HUMLET

Mo te tau o te ate, mo te karearoto.

Awaiting arrival of belated train bringing one's sweetheart from foreign parts; great fun! The sort of thing one hums to oneself as an accompaniment to one's tramping feet as one happily, excitedly, paces up and down the arrival platform.



for piano

by

PERCY ALDRIDGE GRAINGER

WITH HEALTHY AND SOMEWHAT FIERCE "GO" ♩ = about 126

Piano

mp somewhat pertly

Ped. * Ped. * Ped. *

mf

Ped. *

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Ped. * Ped. Ped.

Musical score system 1. Treble clef, 3/4 time signature. Dynamics: *mf*, *mp*, *p*. Includes fingerings (1, 2, 3, 4, 5) and articulation marks like accents and slurs.

* *Leg.* * *Leg.* * *Leg.* — *Leg.* *Leg.* *Leg.* *Leg.* *Leg.*

Musical score system 2. Treble clef, 3/4 time signature. Dynamics: *f*, *pp*, *mp*, *p*. Includes fingerings (1, 2, 3, 4, 5) and articulation marks like slurs and accents.

Leg. *Leg.* *Leg.* *Leg.* *Leg.* * *p*

Musical score system 3. Treble clef, 3/4 time signature. Dynamics: *louden*, *f*, *louden*, *ff*. Includes the instruction *hammeringly* and fingerings (2, 2, 5, 2, 2, 5).

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Leg. —

Musical score system 4. Treble clef, 3/4 time signature. Dynamics: *ff*, *sf*, *p*, *sf smoothly*. Includes fingerings (3, 1, 3, 2, 3, 3, 3) and articulation marks like slurs and accents.

* *Leg.* — * *Leg.* — *

lots
mf louden lots
ff
f

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

Detailed description: This system contains the first two measures of a musical piece. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment. Dynamics include *mf* (mezzo-forte), *ff* (fortissimo), and *f* (forte). The tempo marking *lots* is present. The system concludes with a *Red.* (ritardando) marking and an asterisk.

fff
ff
f
mf
ff
mf

Red. * Red. * Red.

Detailed description: This system contains the next two measures. The upper staff has a melodic line with slurs and accents, and the lower staff has a more active accompaniment with triplets and sixteenth notes. Dynamics include *fff* (fortississimo), *ff*, *f*, *mf*, and *ff*. The system concludes with a *Red.* marking and an asterisk.

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ff
ff
fff

Red. * Red.

Detailed description: This system contains the next two measures. The upper staff has a melodic line with slurs and accents, and the lower staff has a more active accompaniment with triplets and sixteenth notes. Dynamics include *ff*, *ff*, and *fff*. The system concludes with a *Red.* marking and an asterisk.

pp

Red. * Red. *

Detailed description: This system contains the final two measures. The upper staff has a melodic line with slurs and accents, and the lower staff has a more active accompaniment with triplets and sixteenth notes. Dynamics include *pp* (pianissimo). The system concludes with a *Red.* marking and an asterisk.

Musical score system 1, featuring two staves. The upper staff contains a melodic line with dynamic markings *p*, *p*, *ff*, *p*, and *f*. The lower staff contains a bass line with dynamic markings *p* and *f*. Fingerings are indicated with numbers 1-5. The system concludes with a repeat sign and a fermata.

Musical score system 2, featuring two staves. The upper staff contains a melodic line with dynamic markings *p playfully* and *ff heavy, bundling*. The lower staff contains a bass line with dynamic markings *p* and *ff*. Fingerings are indicated with numbers 1-5. The system concludes with a repeat sign and a fermata.

Musical score system 3, featuring two staves. The upper staff contains a melodic line with dynamic markings *ff* and *ff*. The lower staff contains a bass line with dynamic markings *ff* and *ff*. The system concludes with a repeat sign and a fermata.

Musical score system 4, featuring two staves. The upper staff contains a melodic line with dynamic markings *ff* and *f*. The lower staff contains a bass line with dynamic markings *ff* and *f*. Fingerings are indicated with numbers 1-5. The system concludes with a repeat sign and a fermata.

EASIER

1. # 3 5 3 5 3 2 1
1. # 3 5 3 5 3 1 3 2 1 2 3 2 5 8 4 5

prattlingly

fff

ff

ped. _____ *

Right hand above left

8 4 3 5 2 1 2 4 1 2 4 3 3 2 3 2 3 4

sf = p

P merrily

pp

ped. * ped. * ped. * ped. _____ *

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4 3 3 2 3 2 3 4

ped. _____ *

pp gently

1 1

ped. _____ * ped. _____ ped. _____

Musical score system 1 (Bass clef, two staves). Dynamics: *mp* → *pp*, *mp*, *p*, *sf*. Includes fingerings (e.g., 3, 2, 3, 2, 3) and "Ped." markings.

Musical score system 2 (Bass clef, two staves). Dynamics: *sf*, *ff*, *ff*, *mf*. Includes fingerings (e.g., 1, 1, 3, 5, 1, 5, 1, 3) and "Ped." markings.

Musical score system 3 (Treble clef, two staves). Dynamics: *flowingly*, *fiercely*, *riotously*. Includes fingerings (e.g., 4, 5, 3, 2, 2, 4, 5, 3, 2, 1, 5, 5) and "Ped." markings.

Musical score system 4 (Treble clef, two staves). Dynamics: *sf*. Includes fingerings (e.g., 4, 4, 5) and "Ped." markings.

very short

mf

very short

f

ped. *ped.* *

ped. *ped.* *

f hammeringly

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ped. * *ped.* * *ped.* * *ped.* * *ped.* *

louden

ped. * *ped.* * *ped.* * *ped.* *

ff

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

Detailed description: This system contains two staves of music. The upper staff features a melodic line with various ornaments and slurs, including a trill on the first measure. The lower staff provides a harmonic accompaniment with fingerings (1, 2, 3) and slurs. The dynamic marking 'ff' is present at the beginning. Below the staves, there are six 'Red.' markings with asterisks, indicating pedal points.

mf

f < lots fff

mf

f < lots fff

Red. * Red. *

Detailed description: This system continues the piece with two staves. The upper staff has a melodic line with slurs and ornaments. The lower staff has a more active accompaniment with slurs and fingerings. Dynamic markings include 'mf', 'f < lots fff', and 'mf'. The system concludes with two 'Red.' markings and asterisks.

f lightly

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Red. *

Detailed description: This system features two staves. The upper staff has a melodic line with slurs and ornaments. The lower staff has a steady accompaniment with slurs and fingerings. The dynamic marking 'f lightly' is used. A watermark 'www.everynote.com' is visible in the upper right. The system ends with one 'Red.' marking and an asterisk.

fff

f

slide with nails on white keys

ffff

ffff

mp

ff

Red. *

Detailed description: This system is the final one on the page, consisting of two staves. The upper staff has a melodic line with slurs and ornaments. The lower staff features a complex accompaniment with triplets and slurs. Dynamic markings include 'fff', 'f', 'ffff', 'ffff', 'mp', and 'ff'. A handwritten instruction 'slide with nails on white keys' is written across the lower staff. The system concludes with one 'Red.' marking and an asterisk.