# GRAINGER

## IN A NUTSHELL SUITE

| | |
|---|---|
| 1 Arrival platform humlet | .75 net |
| 2 Gay but wistful | .75 net |
| 3 Pastoral | 1.25 net |
| 4 "The Gum-suckers" March | 1.25 net |

FOR

PIANO SOLO

NEW YORK: G. SCHIRMER (INC.)
BOSTON: THE BOSTON MUSIC CO.

P.A.G.

ALLANS

# "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

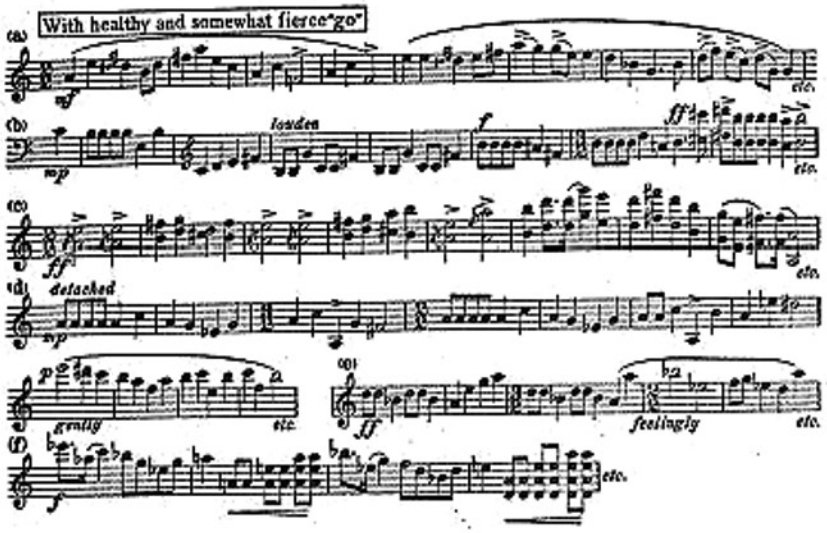
Mo te tau o te ate,
mo te kareraroto

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:




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.

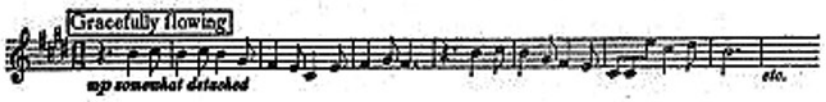
# No. 2. "GAY BUT WISTFUL"

## Tune in a popular London style

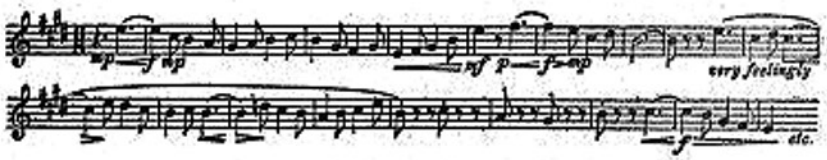
For my dear friend Edward J. de Coppet

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:

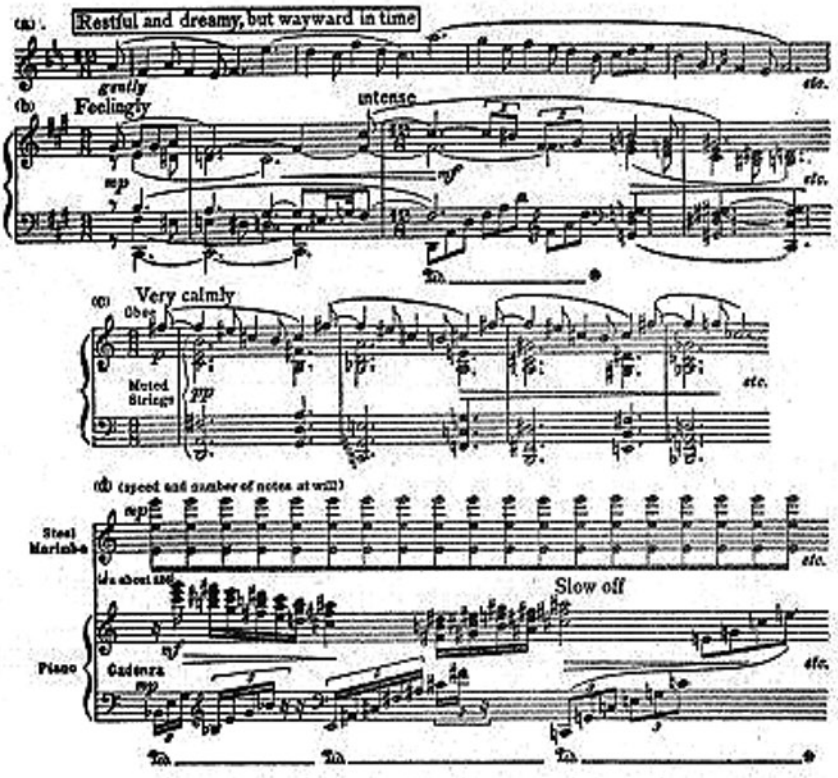



The musical material, composed in London, dates from about 1912, and was worked out and scored during the winter of 1915/16 in New York City and in railway trains.

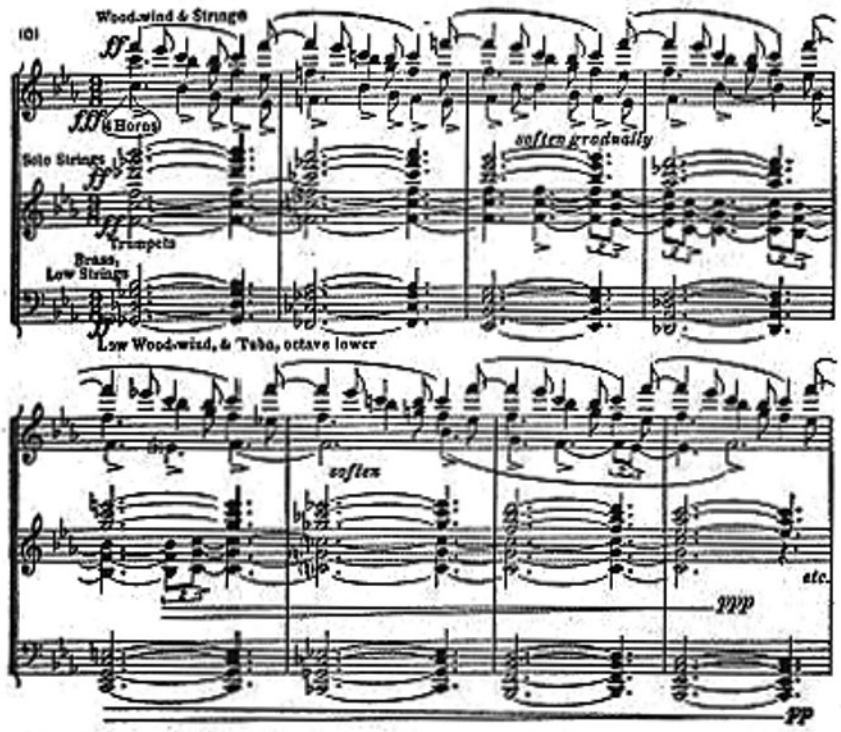
# No. 3. PASTORAL

For my dear comrade in art and thought Cyril Scott

The Pastoral is based chiefly on the following phrases:



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



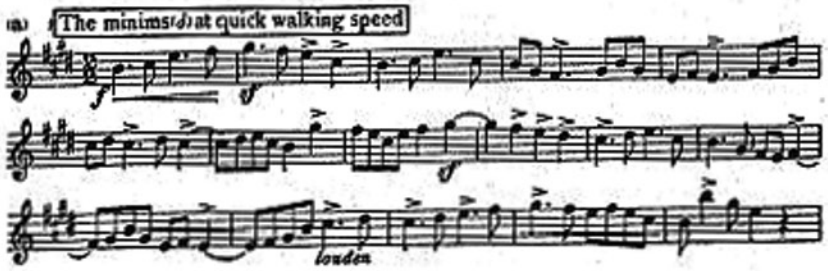

The tune marked (a) was composed at Binfield, Surrey, England, probably about 1907. Apart from this all the contents of the Pastoral date from 1915 and 1916 (New York City, Ypsilanti, Mich., Rochester, N. Y., etc.) The whole thing was put together and scored during the spring and summer of 1916 (New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

# No. 4. "THE GUM-SUCKERS" MARCH

For Henry and Abbie Finck, with love

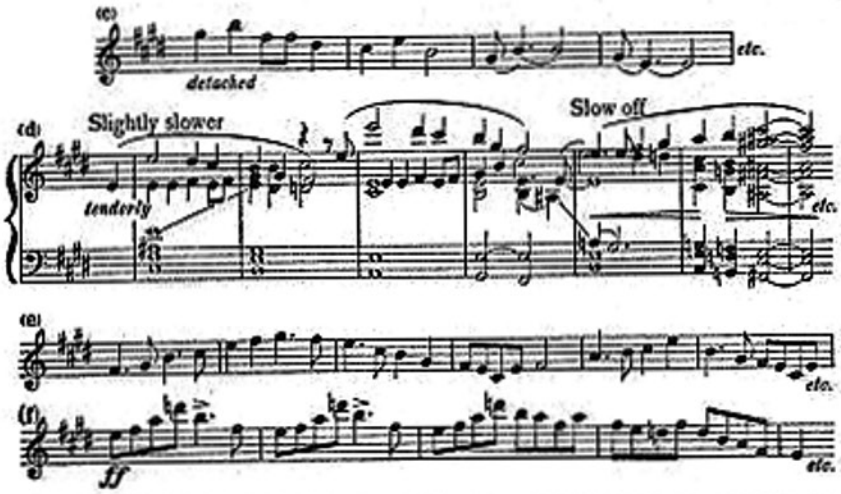
"Gum-suckers" is a nick-name for Australians hailing from the state of Victoria, the home state of the composer. The leaves of the "gum" (Eucalyptus) trees are very refreshing to suck in the parching summer weather.

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

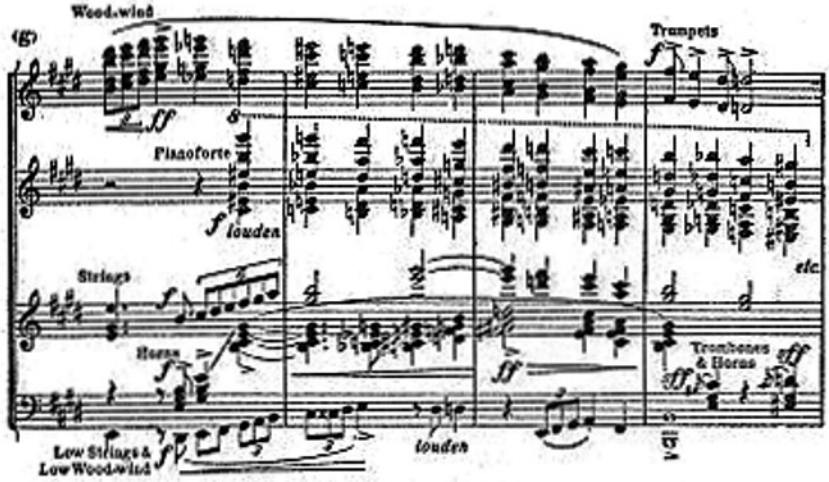



The second theme is taken from the composer's own "Up-country Song" (an attempt to write a melody typical of Australia as Stephen Foster's songs are typical of America), which dates from about 1905. This same melody is also used in the same composer's Australian piece entitled "Colonial Song."

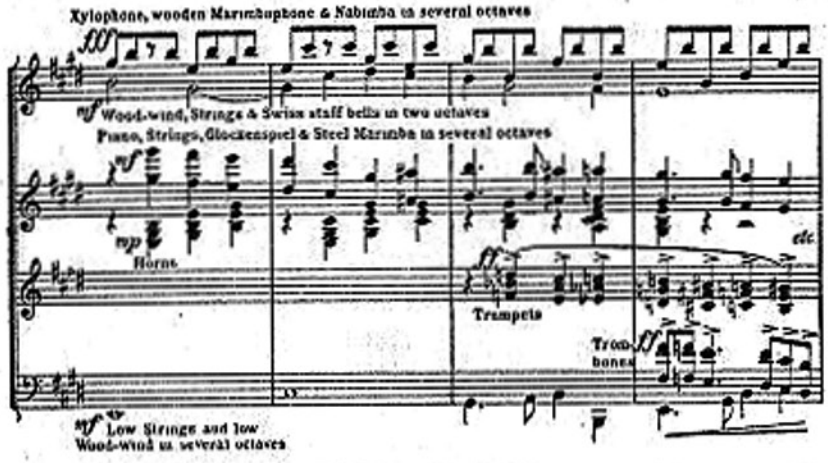
Other tunes and ideas in the March date from between 1905 and 1907, of which the following may be cited:




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:




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.




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.

Orchestras wishing to perform the Suite can rent the *steel marimba*, *wooden marimba* and *staff bells* from C. H. Ditson & Co., 8 E. 34th St., New York City.

# Nr 1. ARRIVAL PLATFORM HUMLET

No te tau o te ate, mo te karearete.

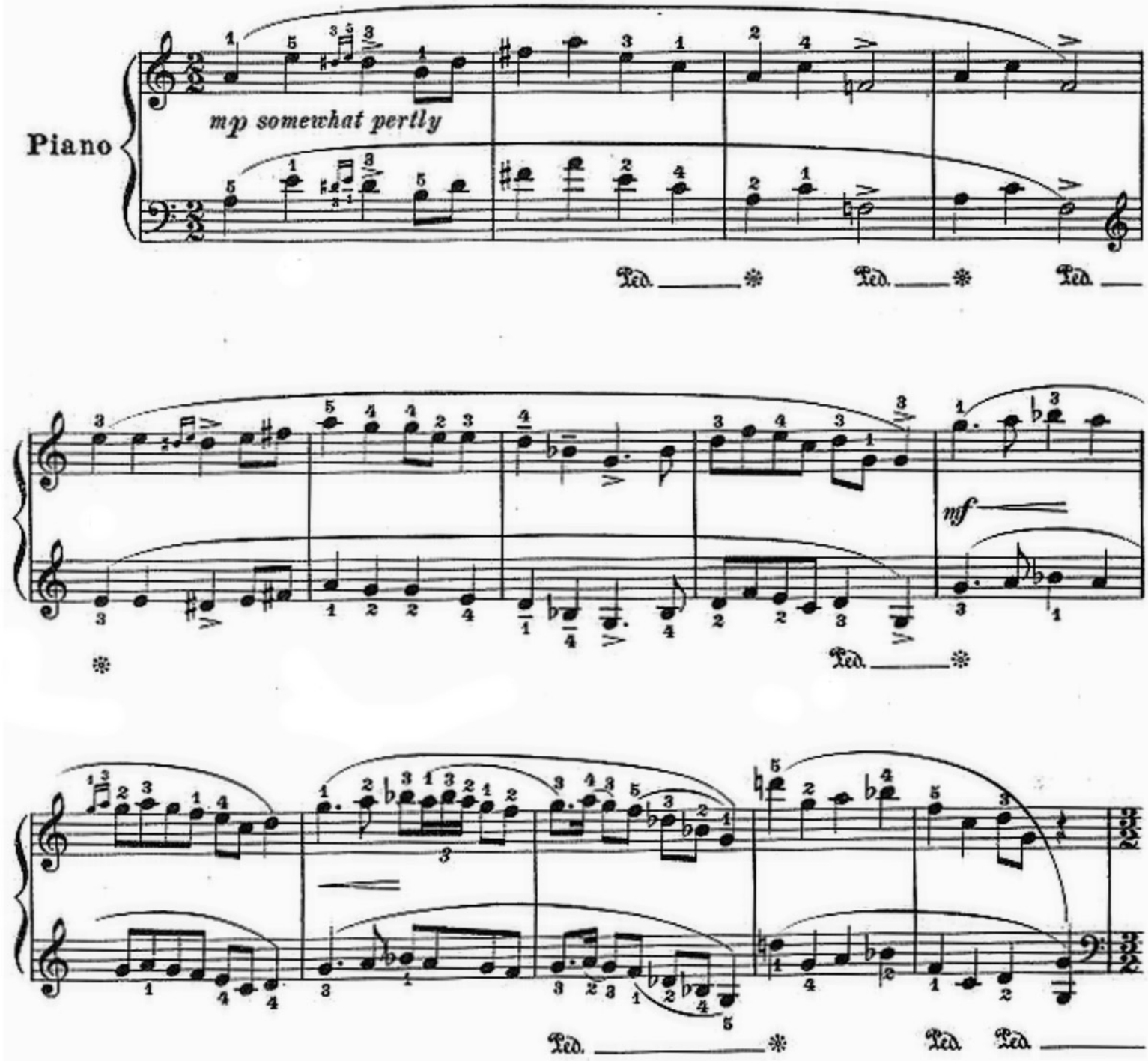
Awaiting arrival of belated train bringing one's sweetheart from foreign parts; great fun! The sort of thing one hums to oneself as an accompaniment to one's tramping feet as one happily, excitedly, paces up and down the arrival platform.

for piano

by

PERCY ALDRIDGE GRAINGER

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

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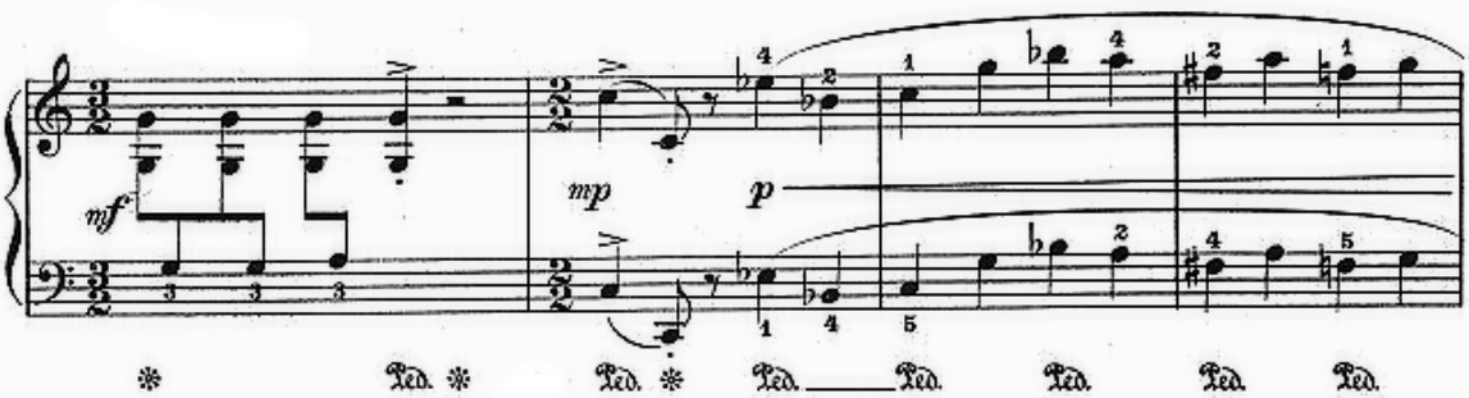
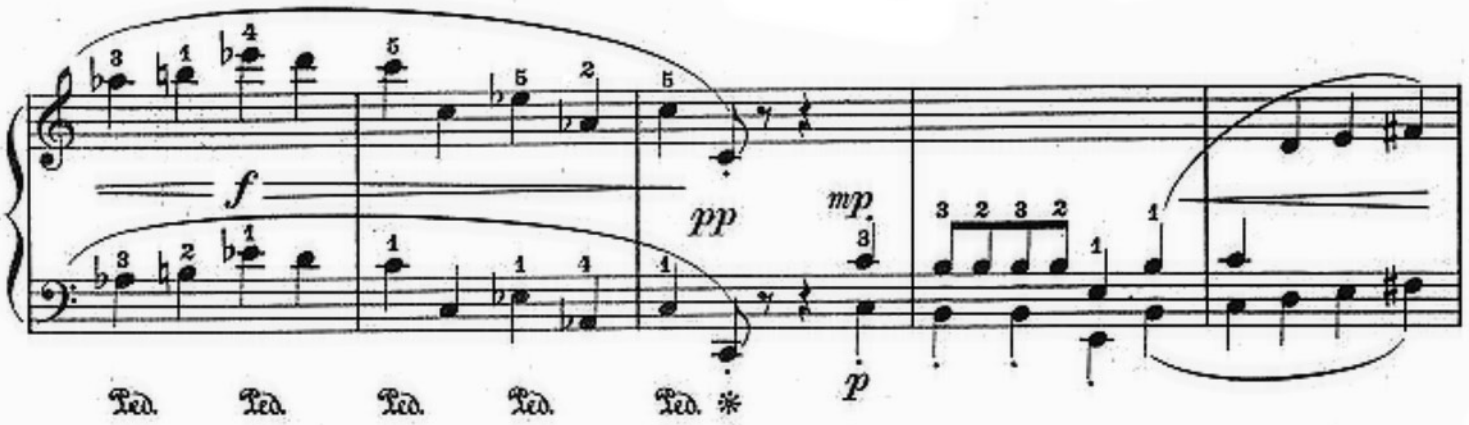
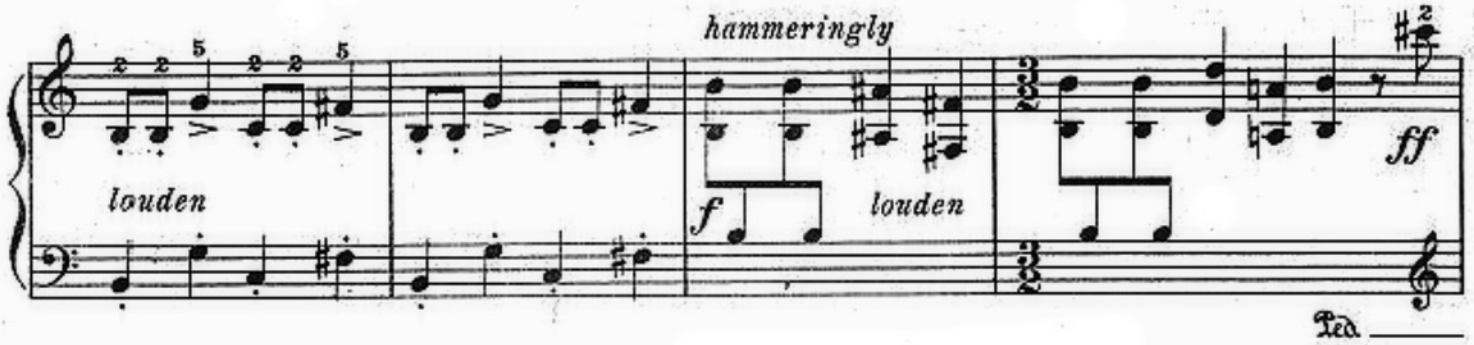
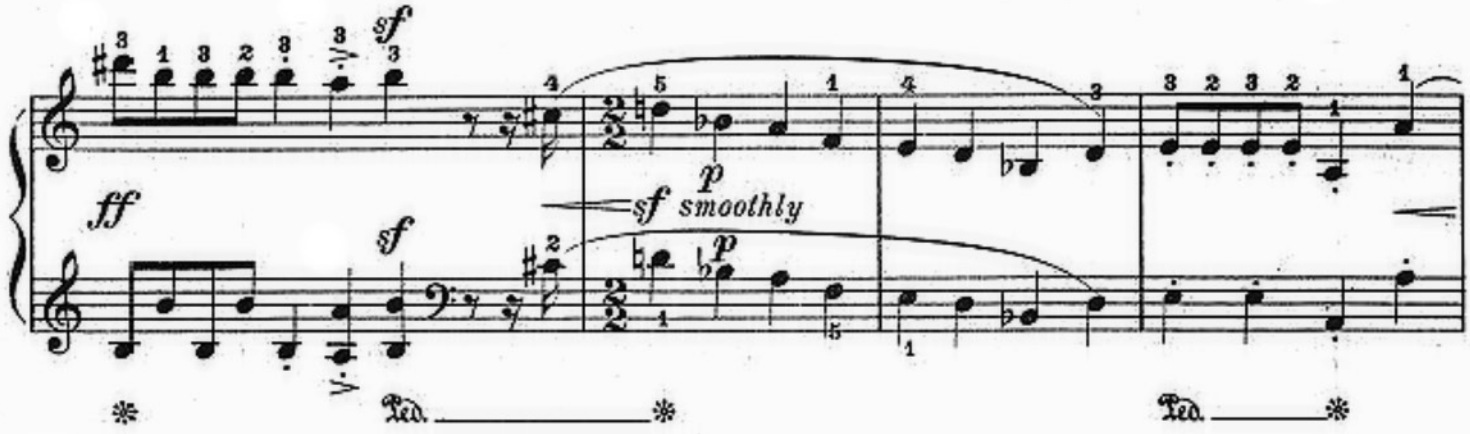
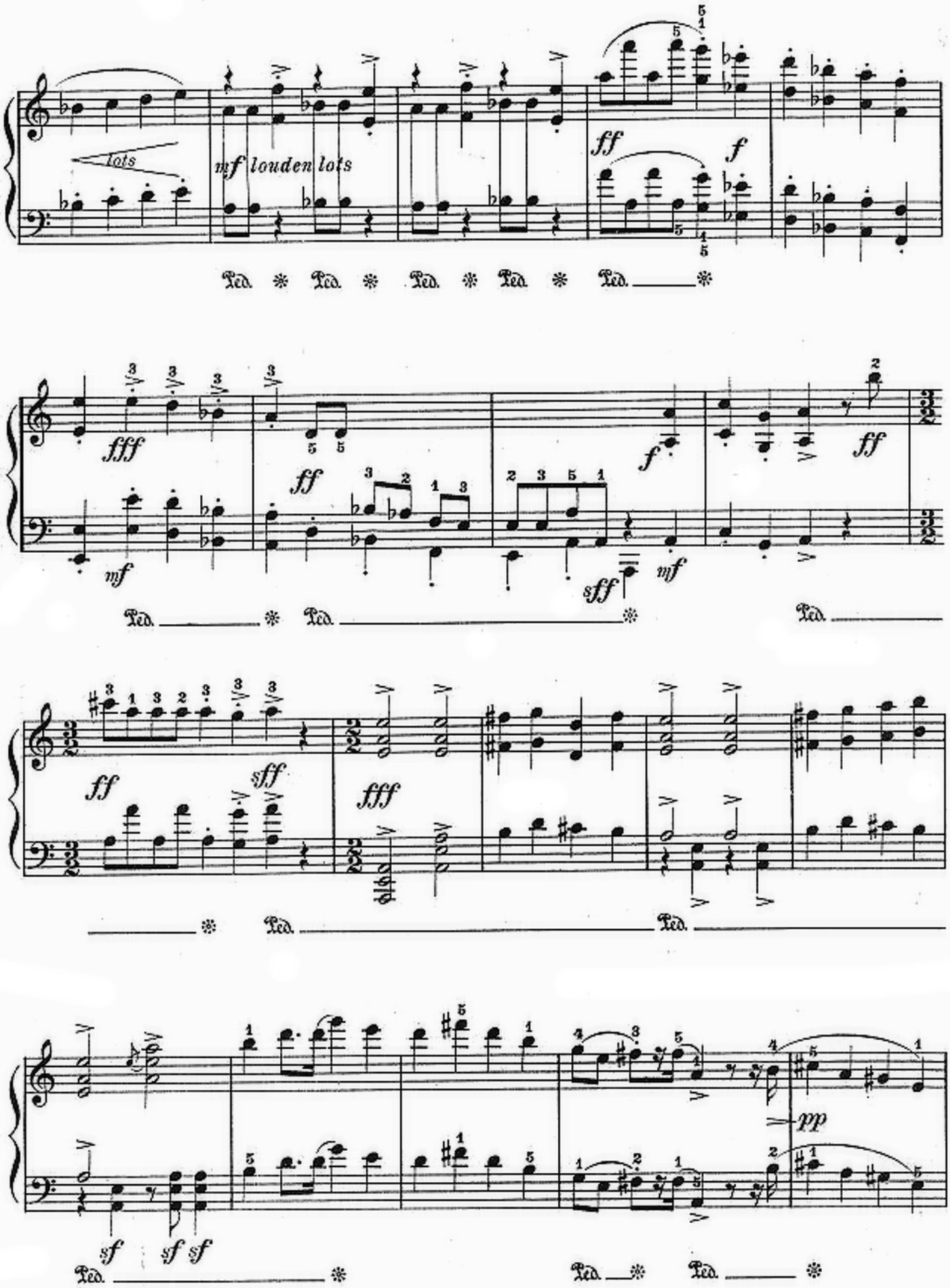
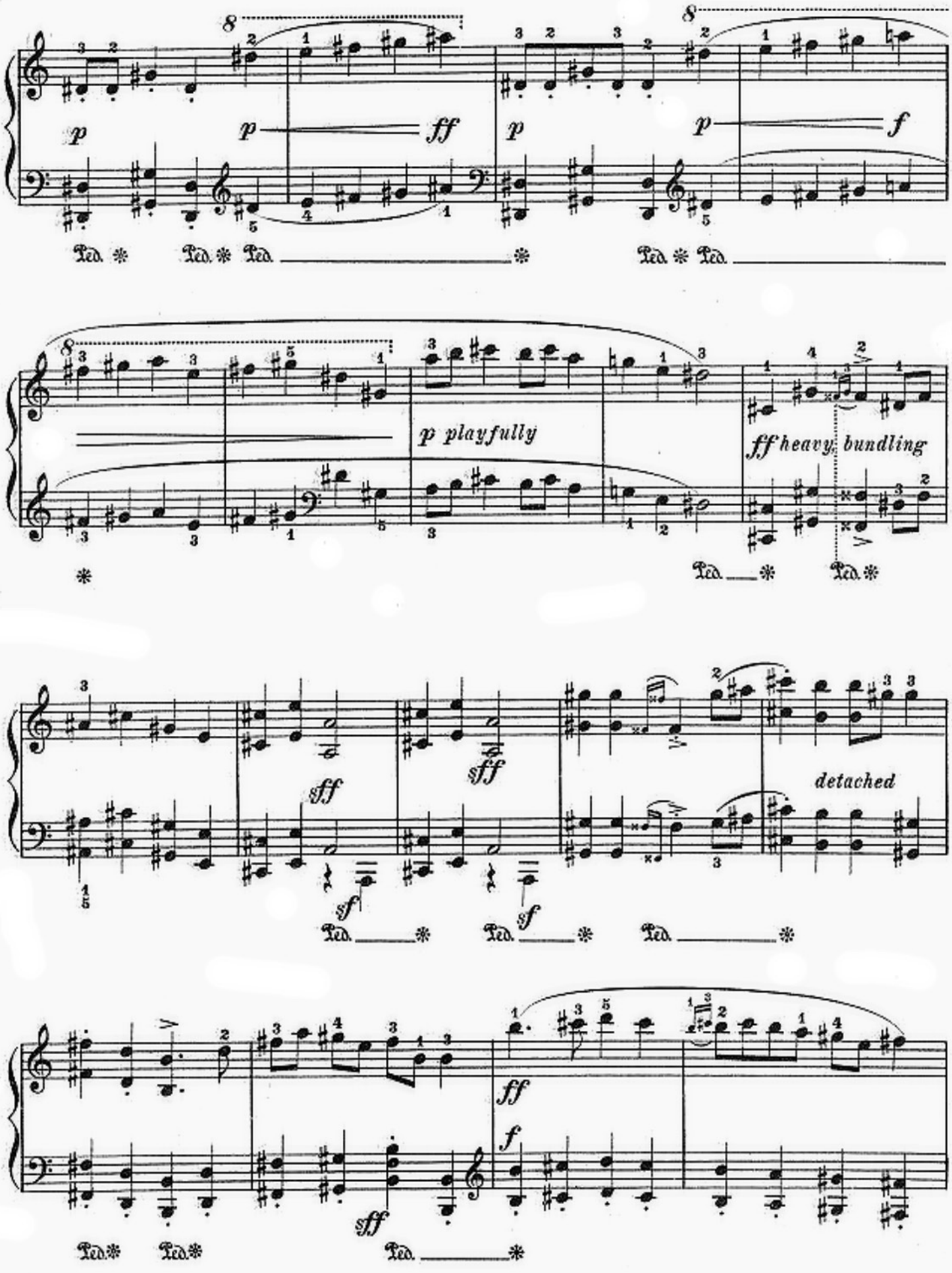

mf
mp
p
Ped.

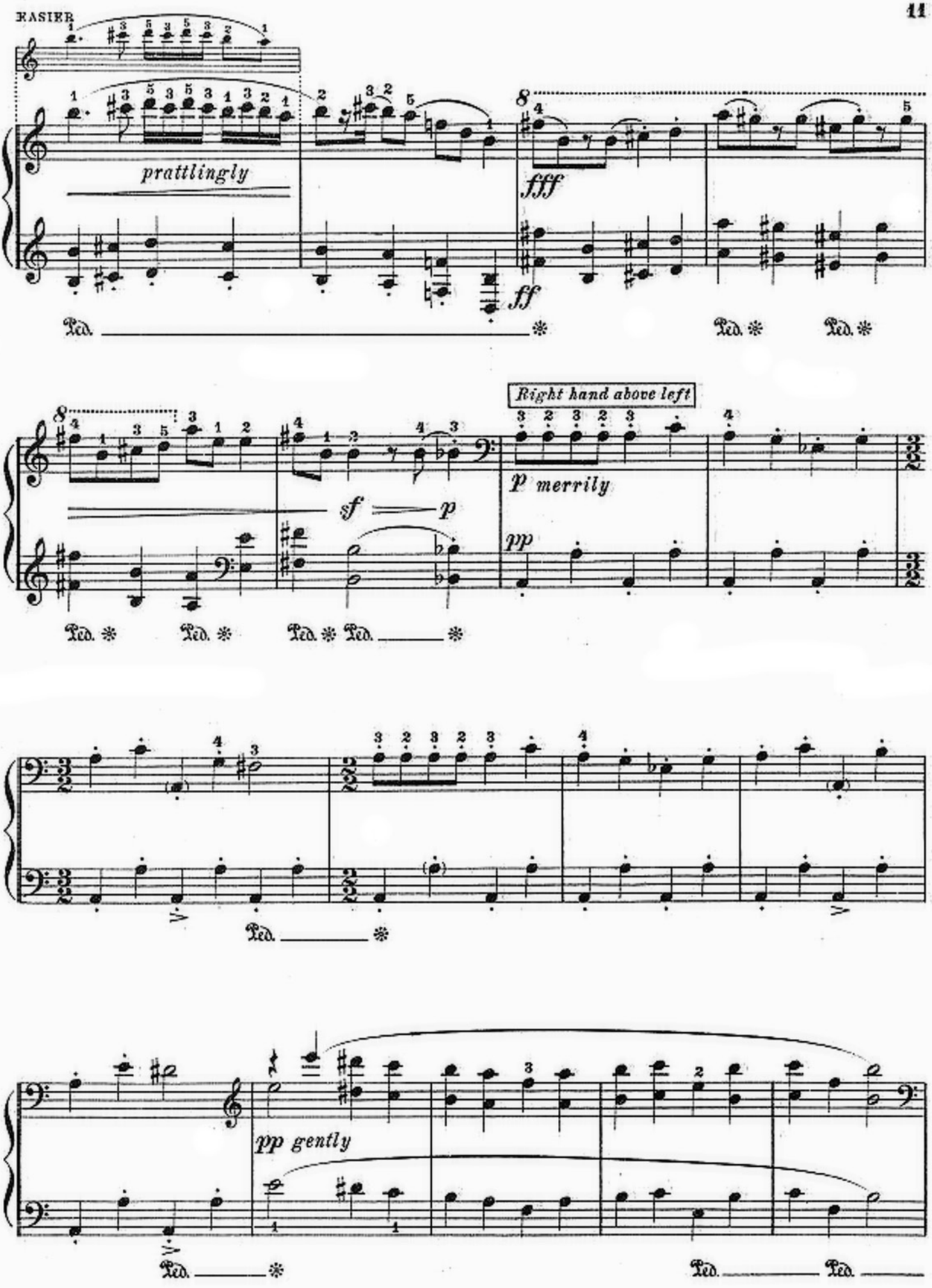

f
pp
mp
p
Ped.

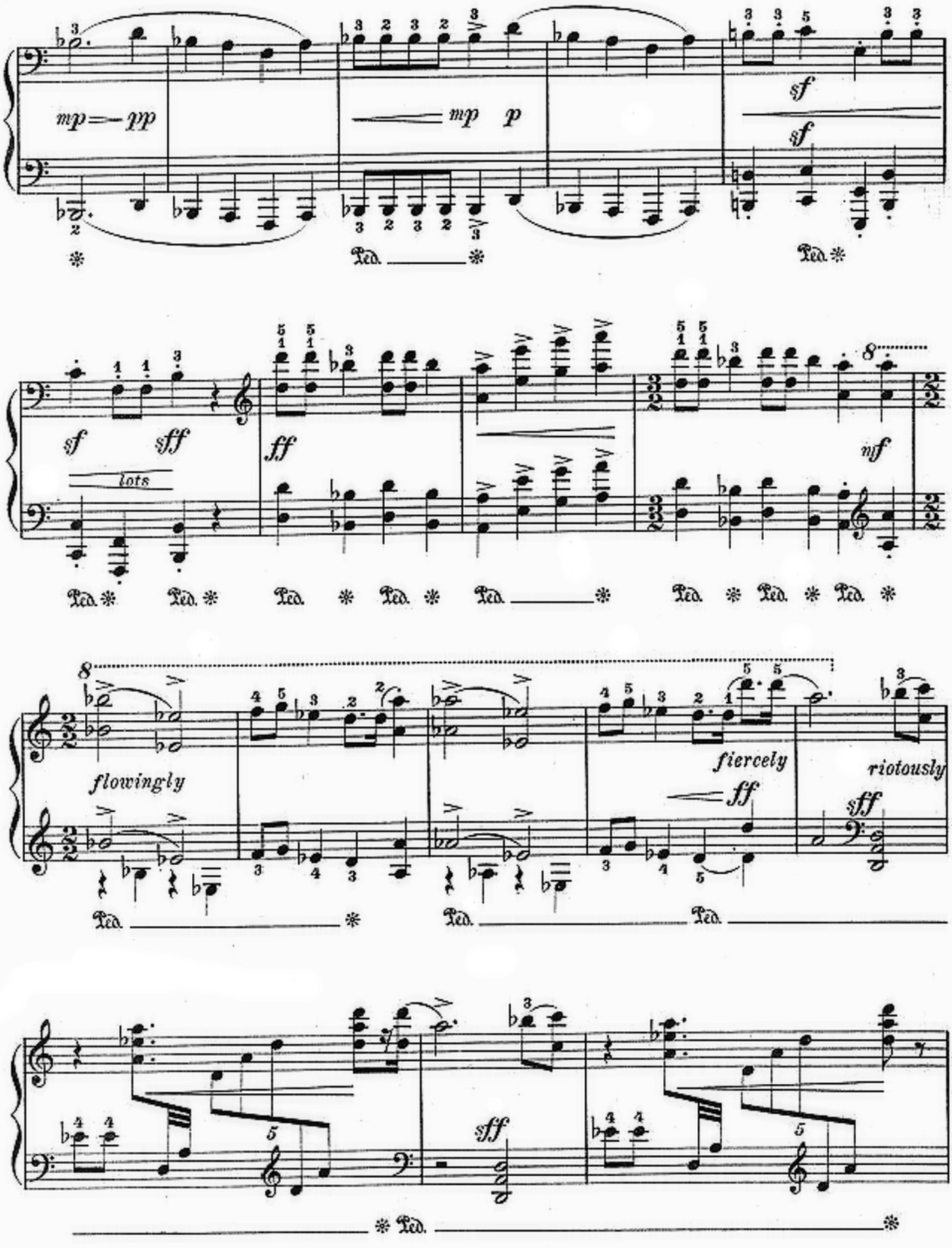

louden
hammeringly
f
louden
ff
Ped.

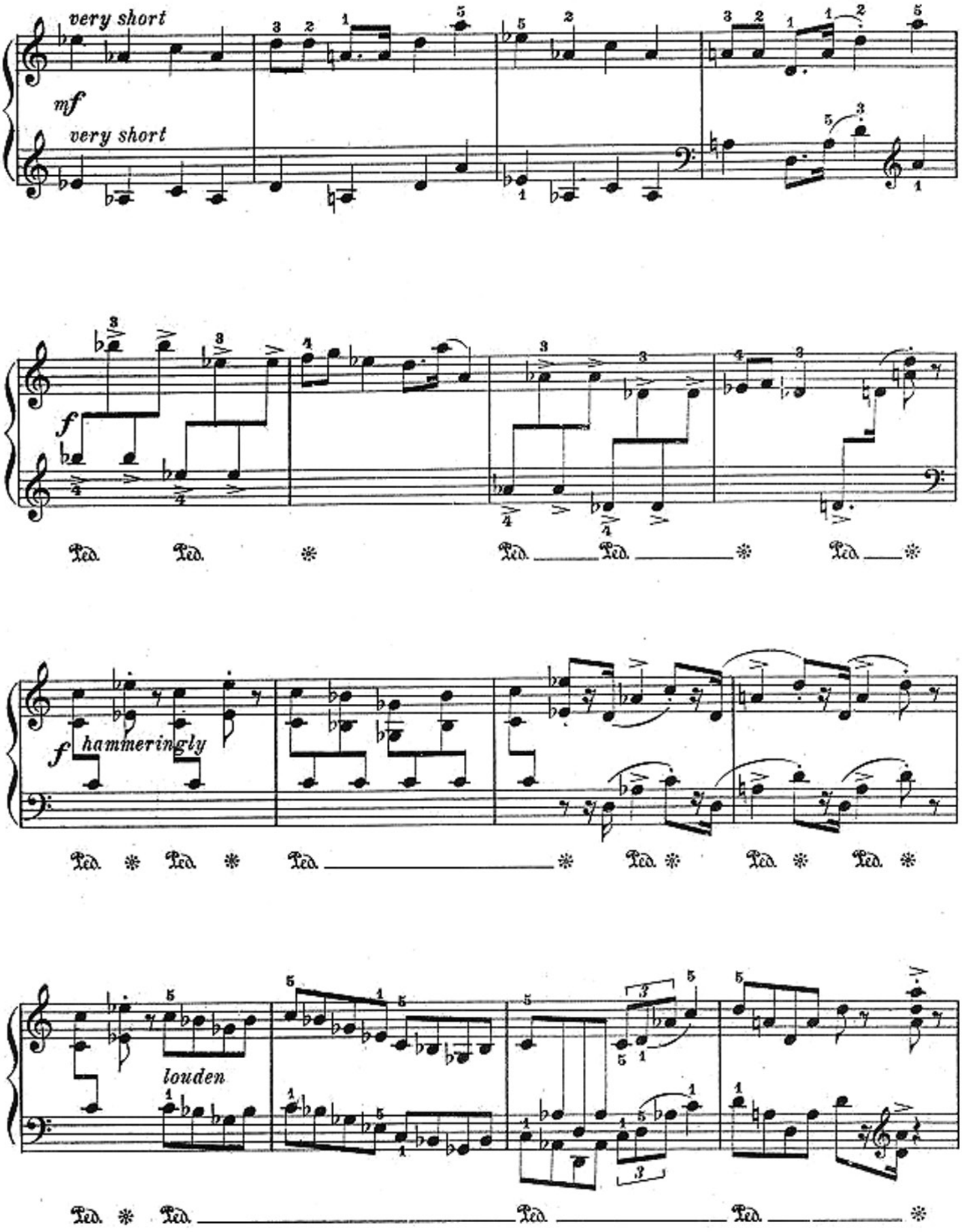

sf
ff
sf
p
sf smoothly
p
Ped.
Ped.

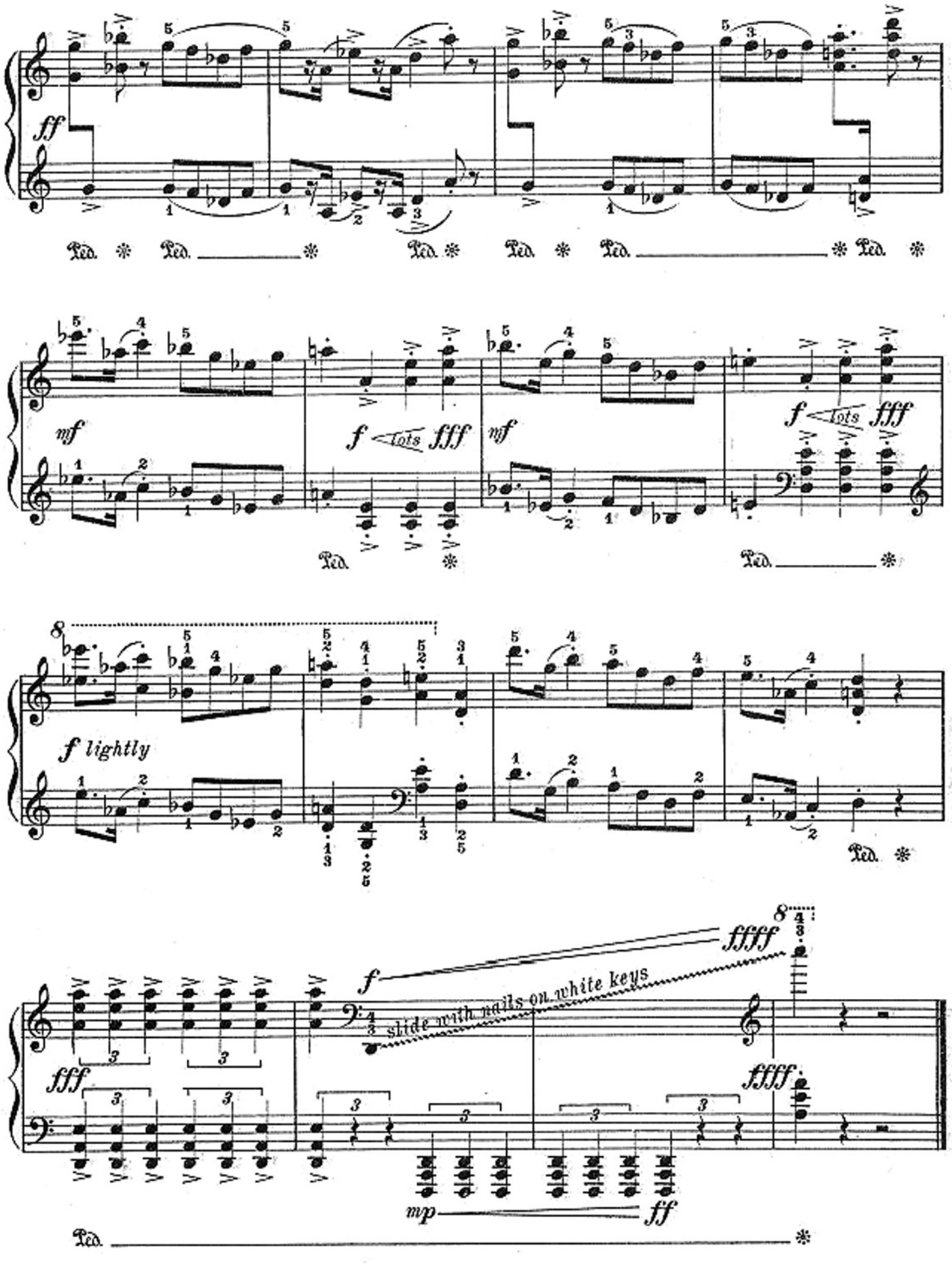

lots
mf louden lots
ff
f
Ped.
fff
mf
ff
sff
pp
sf


p
p
ff
p
p
f
Ped.
p playfully
ff heavy, bundling
sff
sf
detached
ff
f
sff


prattlingly
fff
ff
Ped.
Ped.
Ped.
Right hand above left
p merrily
sf
p
pp
Ped.
Ped.
Ped.
Ped.
Ped.
pp gently
Ped.
Ped.
Ped.


mp — pp
mp p
sf
sf
Ped. * Ped. *
sf sff
ff
lots
nf
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
flowingly
fiercely
ff
riotously
sff
Ped. * Ped. Ped.
sff
* Ped. *


very short
mf
very short
f
Ped.
f hammeringly
louden


ff
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
mf
f lots fff
mf
f lots fff
Ped. *
Ped. *
f lightly
Ped. *
ffff
f
slide with nails on white keys
fff
ffff
mp
ff
Ped. *

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