



GRAINGER

**BRITISH
FOLK-MUSIC
SETTINGS**

№ 22

“Country Gardens”

Piano Solo

Price, 60 cents, net

(In U. S. A.)

G. SCHIRMER, INC., NEW YORK

WILL A. YOUNG
1132 CALHOUN ST.
PORT WAYNE, IND.

"Country Gardens"

"COUNTRY GARDENS"

English Morris Dance Tune

The dance melody on which this piano setting of mine is based was collected from traditional sources by Cecil J. Sharp and is published in "Morris Dance Tunes," by Cecil J. Sharp and Herbert C. Macilwaine (Novello & Co., Ltd., London), and in "The Morris Book," by Cecil J. Sharp and Herbert C. Macilwaine (Novello & Co., Ltd., London).

The traditional tune is as follows:

"Country Gardens"

Handkerchief Dance

(Morris Dance Tunes, Set 1, No. 3)

Collected and arranged by
Cecil J. Sharp and Herbert C. Macilwaine

M.M. $\text{♩} = 92$

My use of the same has very kindly been sanctioned by Mr. Cecil J. Sharp and Novello & Co., Ltd., London.

PERCY ALDRIDGE GRAINGER.

New York City, Nov., 1918.

Lovingly and reverently dedicated to the memory of Edvard Grieg

Nr 22. "Country Gardens"

(By kind permission of Novello & Co., Ltd.)

* English Morris Dance Tune

Collected by

Cecil J. Sharp

and set for piano by

Rough-sketched for room-music about 1908
Worked out for piano, spring, 1918

PERCY ALDRIDGE GRAINGER

* See Morris Dance Tunes (Novello & Co., Ltd.) and The Morris Book (Novello & Co., Ltd.) both by Cecil J. Sharp and Herbert C. Macilwaine.

Birthday-gift,
mother, July 3, 1918

Fairly fast (M.M. $\text{♩} =$ about 96) and with a leisurely swing

The top notes louder and sharper than the rest

Piano

mp R.H. detached
L.H. short

Ted * Ted *

Ted * Ted * Ted * Ted * Ted * Ted * Ted *

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or $\begin{matrix} 4 & 5 & 4 & 3 & 2 & 1 \\ 1 & 2 & 3 & 4 & 5 & 4 & 3 & 2 & 1 \end{matrix}$ or $\begin{matrix} 5 & 4 & 3 & 2 & 1 \\ 1 & 2 & 3 & 4 & 5 & 4 & 3 & 2 & 1 \end{matrix}$

sf sf

The lower voice of the right hand slightly louder than the top voice

very short

p

ped. * ped. * ped. *

Bring out the lower voice of the R.H.

louden

f

ped. * ped. * ped. * ped. * ped. * *f* ped. * ped. *

Very gently and smoothly

p

pp

pp

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

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

or

very sharp
s

ff
violently wrenched

sff *sff*

Tea *Tea* *Tea* *Tea* *Tea* *Tea* *Tea* *Tea* *Tea* *Tea* *Tea* *Tea* *Tea* *

s

f

f

Tea * *Tea* * *Tea* * *Tea* * *Tea* * *Tea* * *Tea* *

p

Tea * *Tea* * *Tea* _____ *

Tea _____ *Tea* *Tea* *Tea* _____ *Tea* *

Musical score for the first system. The piano part (left hand) is marked *mp* and features a melodic line with eighth notes and quarter notes. The left hand part (right hand) is marked *p* and features a bass line with quarter notes. The score includes dynamic markings *mp* and *p*, and articulation marks like *acc.* and *acc.**. There are also handwritten annotations: "L.H." with a circled $\frac{3}{4}$ and "L.H." with a circled $\frac{3}{4}$.

Musical score for the second system. The piano part (left hand) is marked *mp* and features a melodic line with eighth notes and quarter notes. The left hand part (right hand) is marked *p* and features a bass line with quarter notes. The score includes dynamic markings *mp* and *p*, and articulation marks like *acc.** and *acc.*. A handwritten annotation "very short" is present below the piano part.

Musical score for the third system. The piano part (left hand) is marked *mp* and features a melodic line with eighth notes and quarter notes. The left hand part (right hand) is marked *p* and features a bass line with quarter notes. The score includes dynamic markings *mp* and *p*, and articulation marks like *acc.** and *acc.*. A handwritten annotation "louden lots" is present above the piano part. There is also a handwritten "fist" above a *ff* marking.

Musical score for the fourth system. The piano part (left hand) is marked *ff* and features a melodic line with eighth notes and quarter notes. The left hand part (right hand) is marked *f* and features a bass line with quarter notes. The score includes dynamic markings *ff* and *f*, and articulation marks like *acc.** and *acc.*. A handwritten annotation "violently" is present above the piano part. There is also a handwritten "or" above the left hand part.

ff
sf sf sf sf sf sf
fff violently
 Ted. * Ted. * Ted. * Ted. * Ted. * Ted. *

or

Top notes sharp
mp
wrenched but short (no pedal)
 Ted. * Ted. * Ted. *

sf sf
f mf sf
louden hugely
mp mp mp mf
 Ted. * Ted. * Ted. * Ted. * Ted. * Ted. *

Slow off

f detached and heavy louden steadily
fff
fff
fff
 Ted. * Ted. * Ted. * Ted. *

Written out,
 Fort Jay, Governor's Island, N.Y.
 June 29, 1918

IN A NUTSHELL

Suite for Pianoforte

(originally composed for Piano and Orchestra)

by PERCY GRAINGER

SUITE "IN A NUTSHELL"

NO. 1. ARRIVAL PLATFORM HUMLET

(No. 1 in A. Major, 2/4 Time)
 Amusing arrival of belated train. Trilling
 and cheerful from foreign parts, great fun!
 The sort of thing one hears in an accom-
 paniment to such traveling that one hap-
 pily goes up and down the arrival platform.

for piano
 by
 PERCY ALDRIDGE GRAINGER

WITH REALITY AND SOMEWHAT FEROCIOUS "OO" *(A. minor 188)*

Piano *mp somewhat gently*

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SUITE "IN A NUTSHELL"

NO. 2. "GAY BUT WISTFUL"

(Tune is a popular London Ditty)
(No. 2 in G. Major, 2/4 Time)

for piano

by
 PERCY ALDRIDGE GRAINGER

N. B. All big stretches can be harped (played arpeggio) at will

*Gracefully flowing, in a 2/4 strain in
 Top only in the first*

Piano *marked f*

Exceller *marked f*

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SUITE "IN A NUTSHELL"

NO. 3. "PASTORAL"

(No. 3 in G. Major, 2/4 Time)

for piano

by
 PERCY ALDRIDGE GRAINGER

N. B. All big stretches can be harped (played arpeggio) at will

Piano *marked f*

fresh, but wayward in time. Begin in a slow 1/2
of from after

rubato

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SUITE "IN A NUTSHELL"

NO. 4. "THE GUM-SUCKERS" MARCH

(No. 4 in G. Major, 2/4 Time)

for piano

by
 PERCY ALDRIDGE GRAINGER

N. B. All big stretches can be harped (played arpeggio) at will

Piano *marked f*

Fast in a 2/4 strain in 2nd and 3rd

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Lilly
 m.
 018
 60894
 101