

PERCY ALDRIDGE GRAINGER

SENTIMENTALS

Nº 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.

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

(mf) louden (cresc.) mp

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

Slow off slightly (poco rit.)

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

In time (a tempo)

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

Tea *Tea* *Tea* *Tea* *Tea* *Tea* *Tea Tea* *Tea Tea* *Tea* *Tea* * S. P. (sustaining pedal)

slow off slightly
(poco rit.)

mp *mf* *p* *pp*

(S. P.)*

In time, more flowingly, but very wayward

(♩ = about 58)

lingeringly

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 Tea

Go ahead impulsively

more lingeringly

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

Slow off

In time, somewhat
(♩ = about 66)

louden

short short

mf *f* *mf*

Tea Tea Tea Tea Tea Tea Tea

faster, but wayward

Slightly lingeringly

f *mf*

Tea Tea Tea Tea Tea Tea Tea

very short In time

very short

f

S.P.....*

Tea Tea Tea Tea Tea Tea

Slow off lots

louden lots

S.P.....* S.P.....*

Tea Tea Tea Tea Tea Tea Tea

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

ff

r.h.

gliss. on white keys

fff

very rough

r.h.

Tea Tea Tea Tea Tea

Tea Tea Tea Tea Tea

l.h.

Tea Tea Tea * Tea Tea

S.P. *

very slightly slower (♩ = about 46)

fff

Tea Tea Tea Tea

8 3 2 2 1 3 3 3

fff *ff* *mf*

Red. Red. Red. Red.

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

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

7 7

Red. Red. Red. Red.

slower

gently

p *f* *f* *p*

♩ = about 40

Red. Red. Red.

Slow off hugely

Top much to the fore

still slower
(più lento)

slight

Musical score for the first system, featuring piano and bass staves. The piano staff begins with a dynamic of *mf* and includes a slur over the first six measures. Dynamics include *p*, *f*, *mp*, and *pp*. The bass staff starts with *p* and includes a slur over the first six measures. Dynamics include *f*, *p*, and *pp*. There are several slurs and accents throughout. Below the staves, there are rhythmic markings: *Ta*, *Ta*, *Ta*, *Ta*, *Ta*, *Ta*, *Ta*, *Ta*, *Ta*, *Ta*.

In time, slower than 1st 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. The piano staff starts with a dynamic of *p or mp* and includes a slur over the first six measures. Dynamics include *ppp* and *(ppp)*. The bass staff starts with *ppp* and includes a slur over the first six measures. Dynamics include *(ppp)*. There are several slurs and accents throughout. Below the staves, there are rhythmic markings: *Ta*, *Ta*, *Ta*, *Ta*, *Ta*, *Ta*, *Ta*, *Ta*. A vertical dotted line is present between the first and second measures. Below the staves, there are markings: *S.P.*.....*

Musical score for the third system, featuring piano and bass staves. The piano staff starts with a dynamic of *mp* and includes a slur over the first six measures. Dynamics include *pp* and *mp*. The bass staff starts with *mp* and includes a slur over the first six measures. Dynamics include *pp* and *mp*. There are several slurs and accents throughout. Below the staves, there are rhythmic markings: *Ta*, *Ta*, *Ta*, *Ta*, *Ta*, *Ta*, *Ta*, *Ta*, *Ta*, *Ta*. A vertical dotted line is present between the first and second measures. Below the staves, there are markings: *S.P.*.....*

Lingeringly

slow off lots
(molto rit.)

l.h.

f *ff* *mp* *p* *gently* *p*

— *Tea* — *Tea* — *Tea* — *Tea* *Tea* *Tea* *Tea* *Tea* *Tea* *Tea* *Tea* *Tea* — *Tea* — *Tea* —

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

slow off lots *long*

pp *pp* *ppp* *harplike* *p* *mf* *f* *l.h.*

mp *p* *pp* *ppp* Bass to the fore

— *Tea* — *Tea* — *Tea* — *Tea* *Tea* *Tea* *Tea* *Tea* *Tea* *Tea* *Tea* — *Tea* — *Tea* —

Faster

Press down keys
without the hammers
striking the strings

In time (about 1st speed) *ff* *p* *Slow off*

— *Tea* — *Tea* *Tea* *Tea* *Tea* *Tea* — *Tea* — *

*) 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.