"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

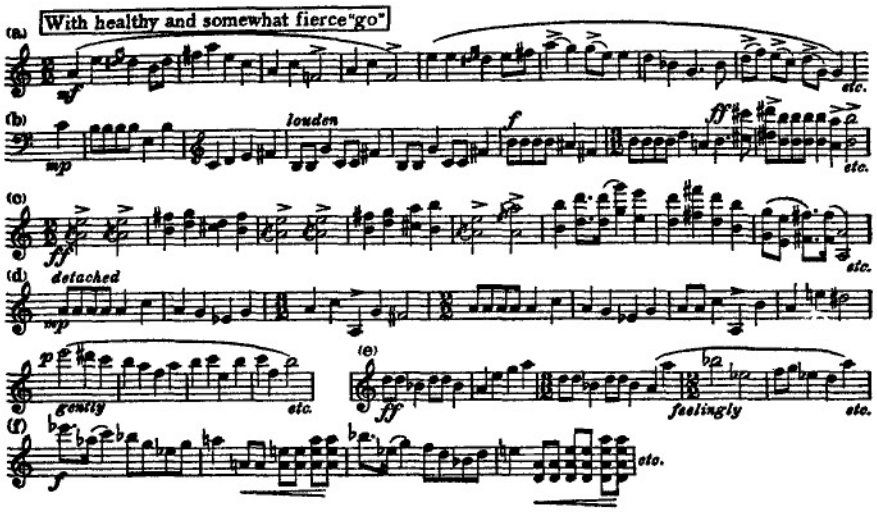
Mo te tau o te ate,
mo te karearoto

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"

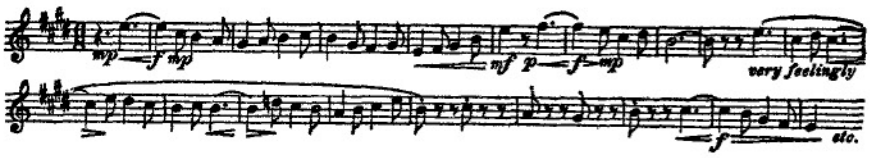
Tune in a popular London style

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:

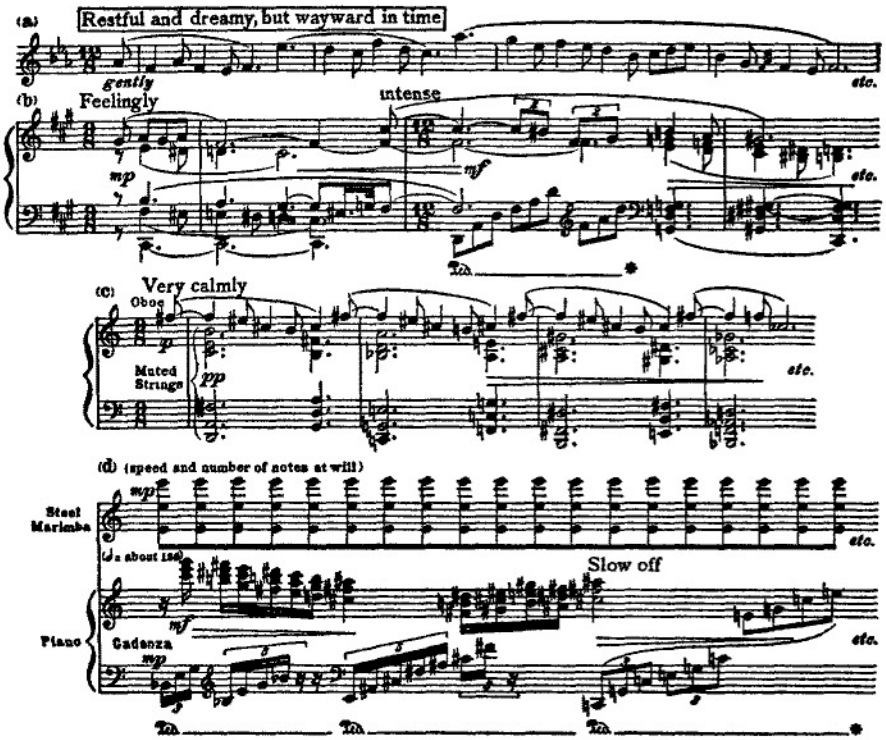


The musical material, composed in London, dates from about 1912, and was worked out and scored during the winter of 1915/16 in New York City and in railway trains.

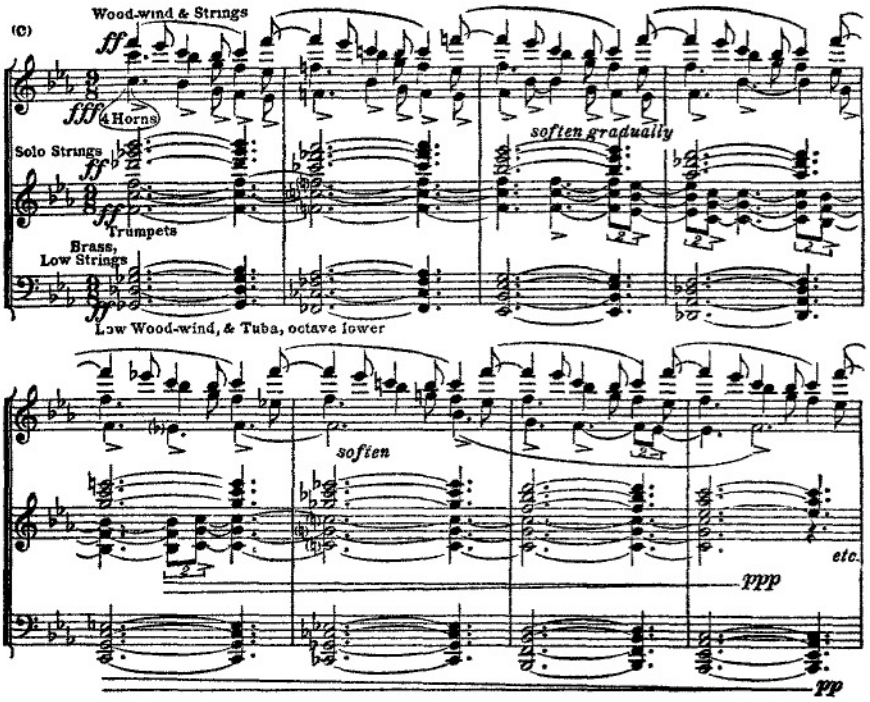
No. 3. PASTORAL

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:



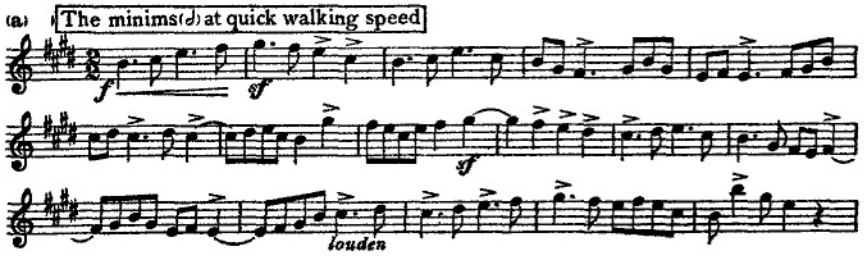
The tune marked (a) was composed at Binfield, Surrey, England, probably about 1907. Apart from this all the contents of the Pastoral date from 1915 and 1916 (New York City, Ypsilanti, Mich., Rochester, N. Y., etc.) The whole thing was put together and scored during the spring and summer of 1916 (New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

No. 4. "THE GUM-SUCKERS" MARCH

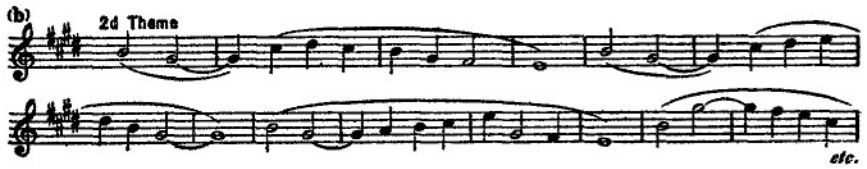
For Henry and Abbie Finck, with love

"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.

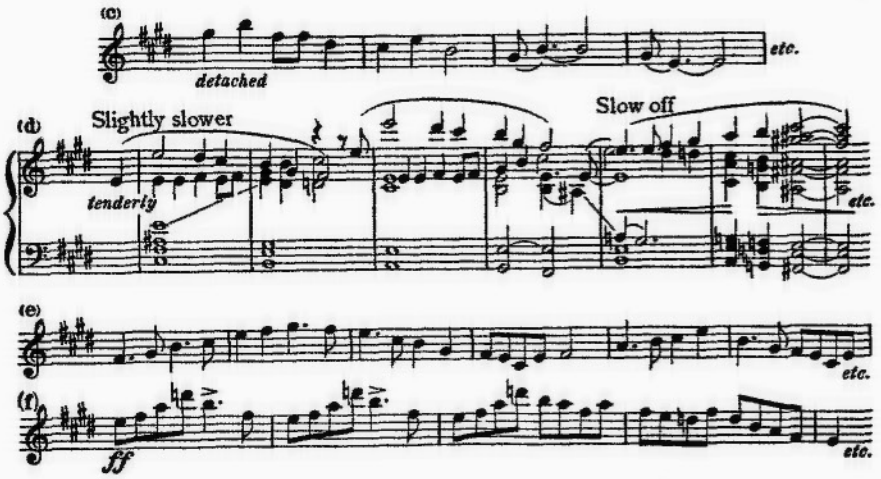
The first theme, composed at Hill Hall, Epping, England (probably around about 1911), is as follows:



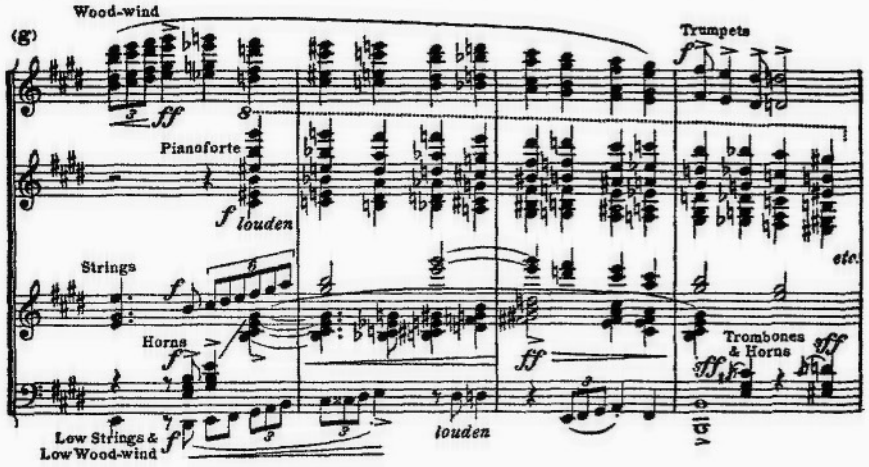
The second theme is taken from the composer's own "Up-country Song" (an attempt to write a melody typical of Australia as Stephen Foster's songs are typical of America), which dates from about 1905. This same melody is also used in the same composer's Australian piece entitled "Colonial Song."



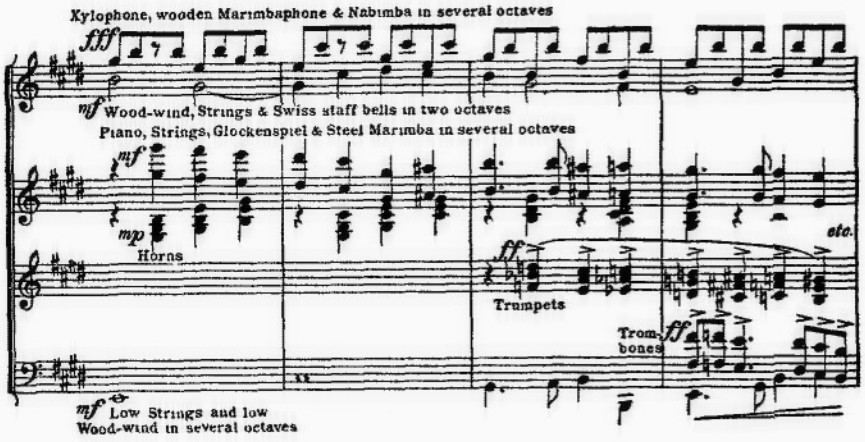
Other tunes and ideas in the March date from between 1905 and 1907, of which the following may be cited:



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.

SUITE: "IN A NUTSHELL"

Nr 1. ARRIVAL PLATFORM HUMLET

Mo te tau o te ate, mo te karearoto.

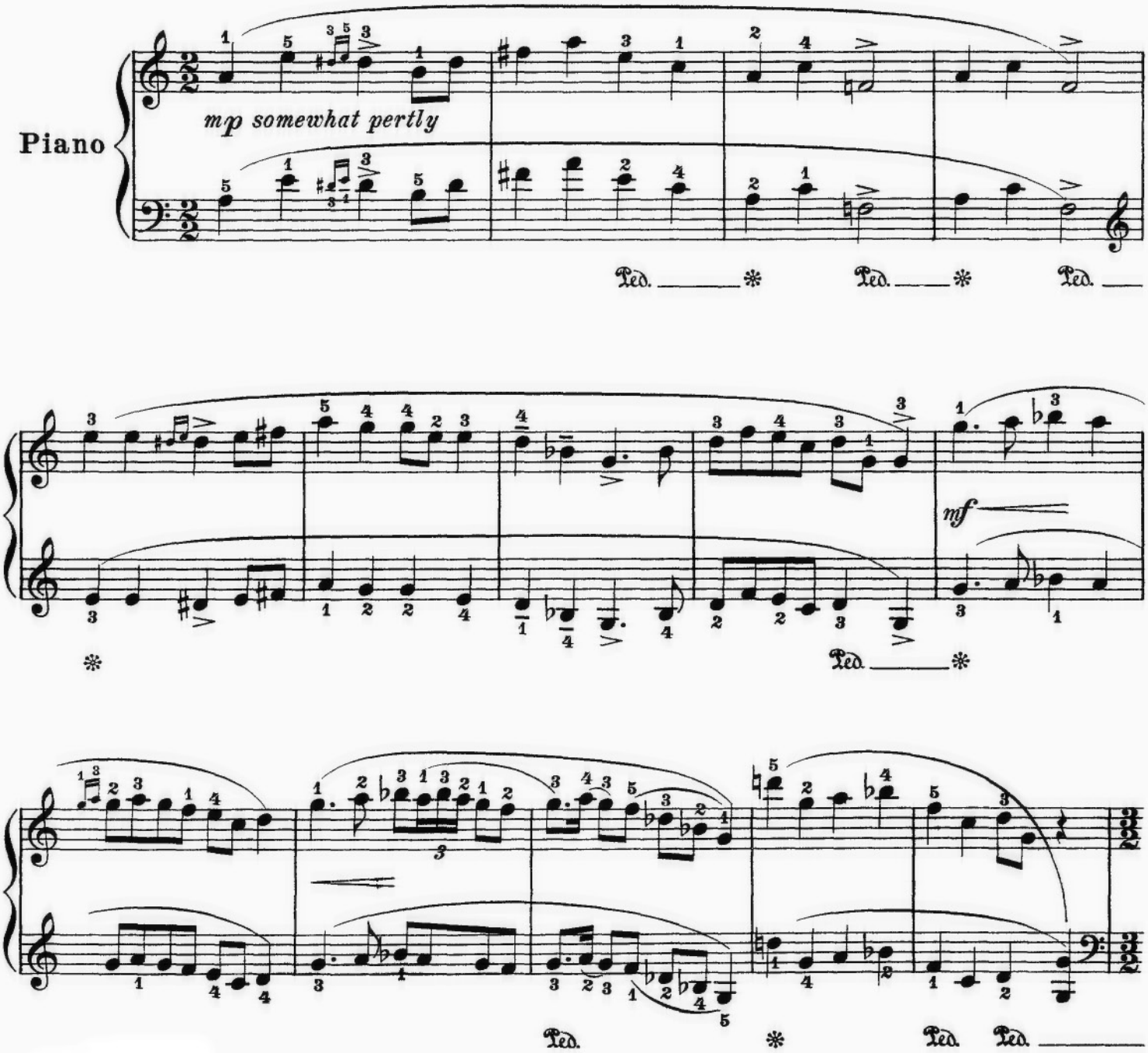
Awaiting arrival of belated train bringing one's sweetheart from foreign parts; great fun! The sort of thing one hums to oneself as an accompaniment to one's tramping feet as one happily, excitedly, paces up and down the arrival platform.

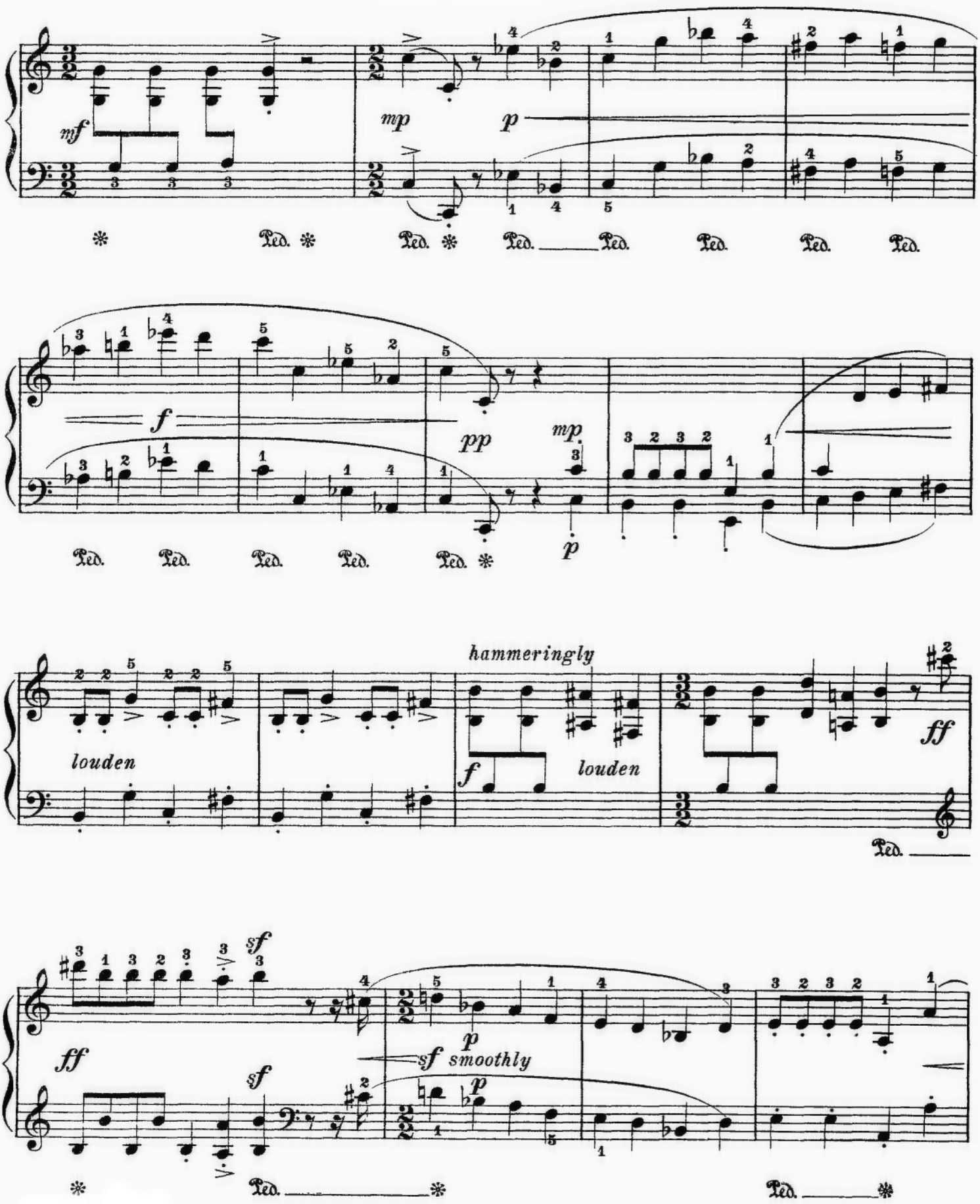
for piano

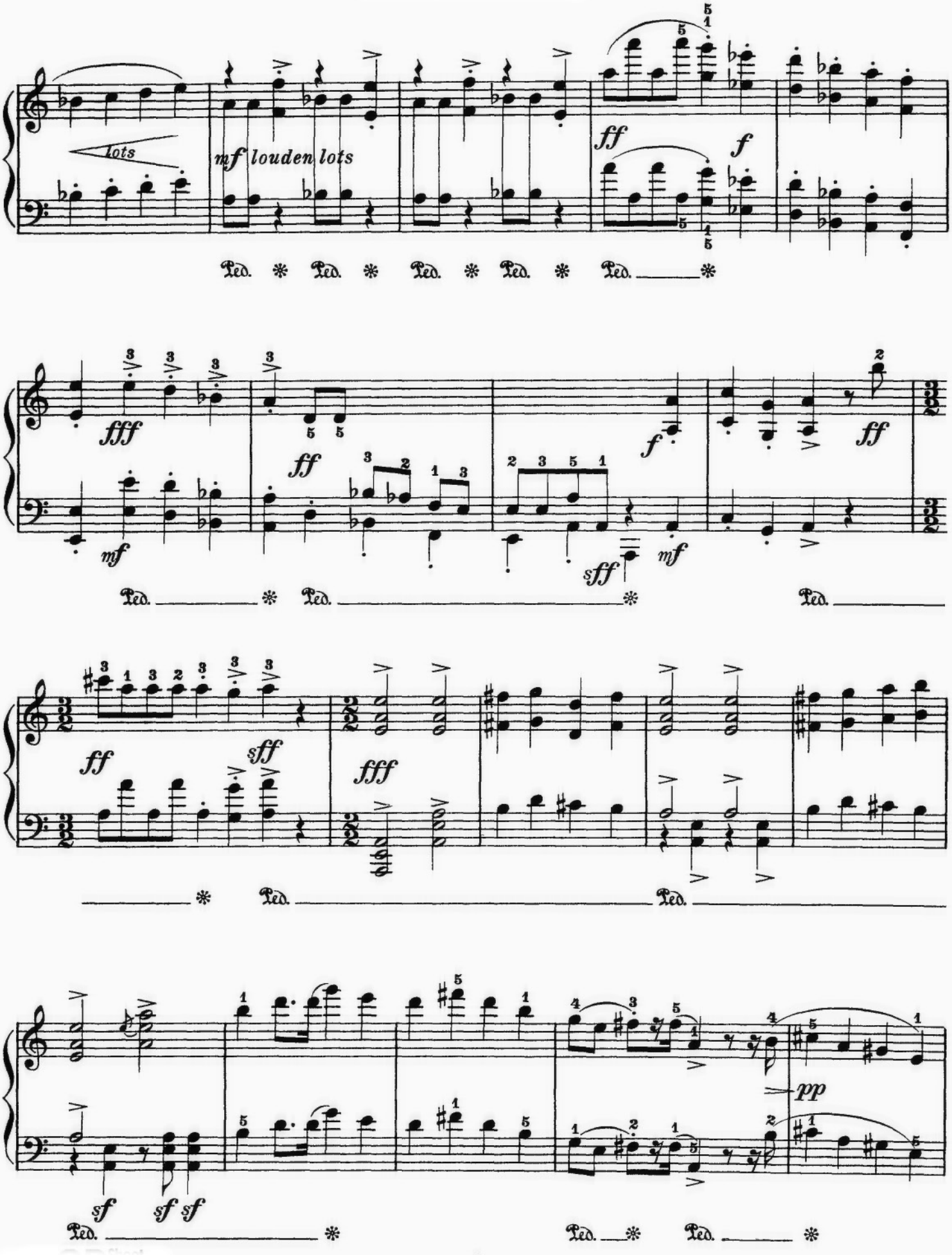
by

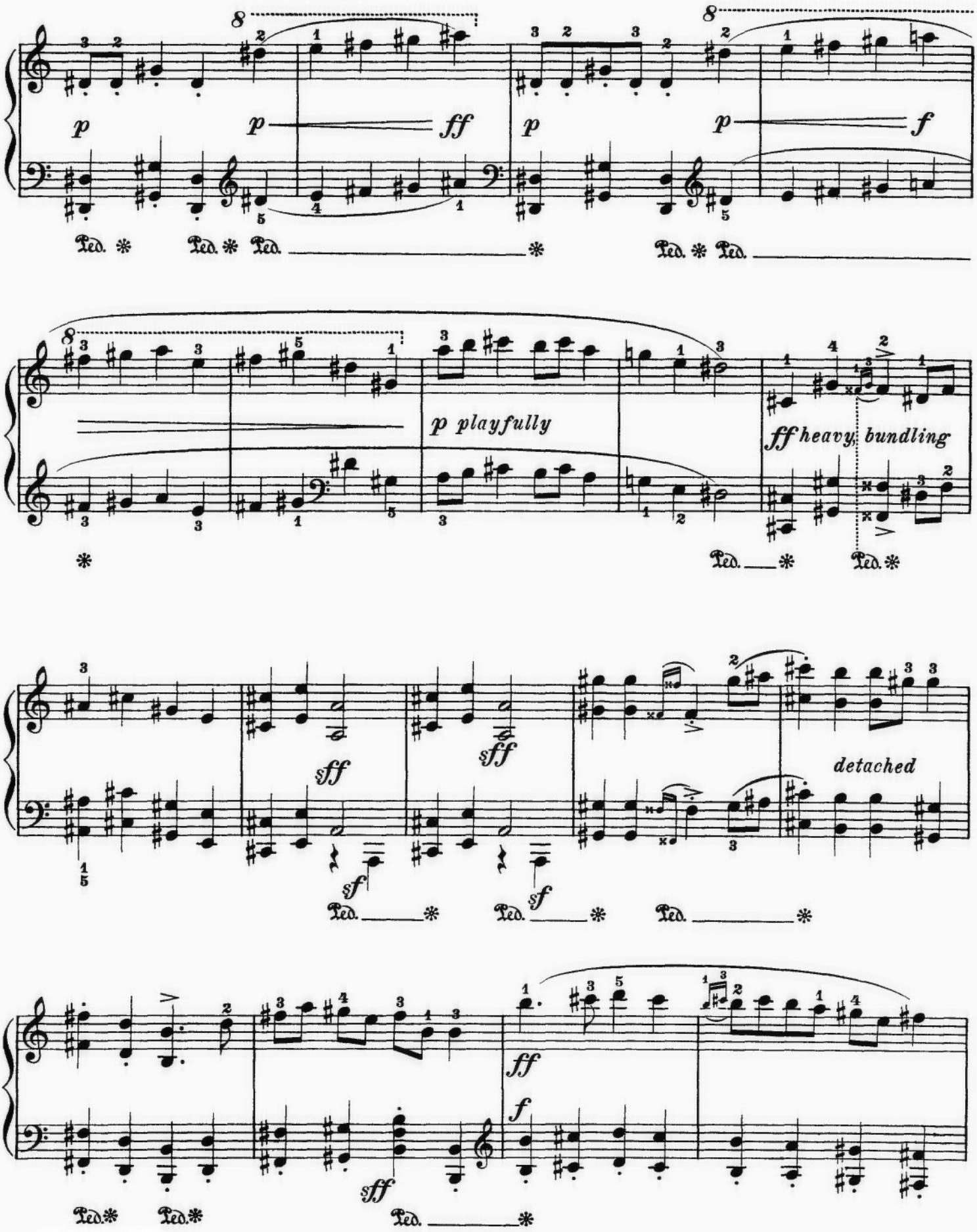
PERCY ALDRIDGE GRAINGER

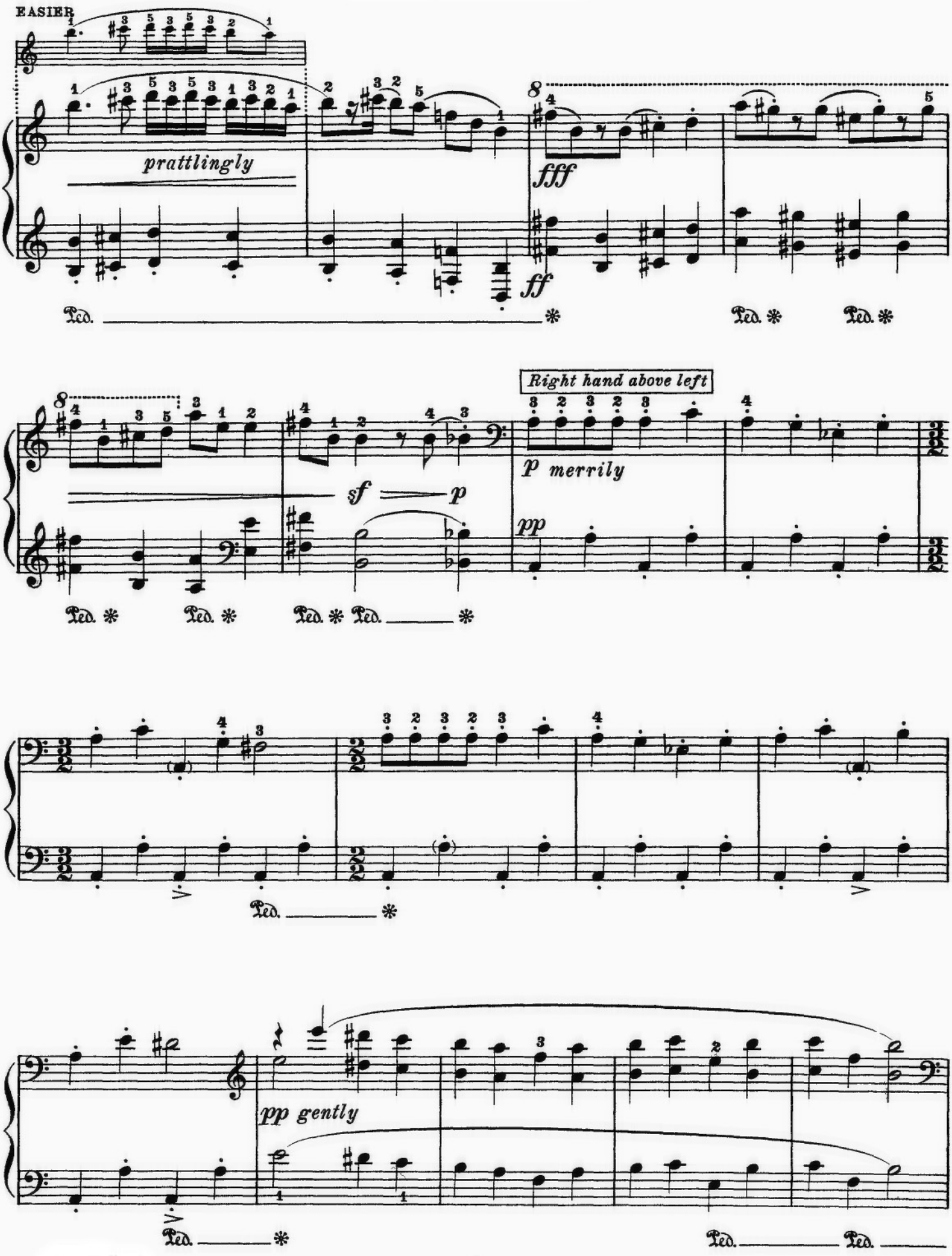
WITH HEALTHY AND SOMEWHAT FIERCE "GO" ♩ = about 126

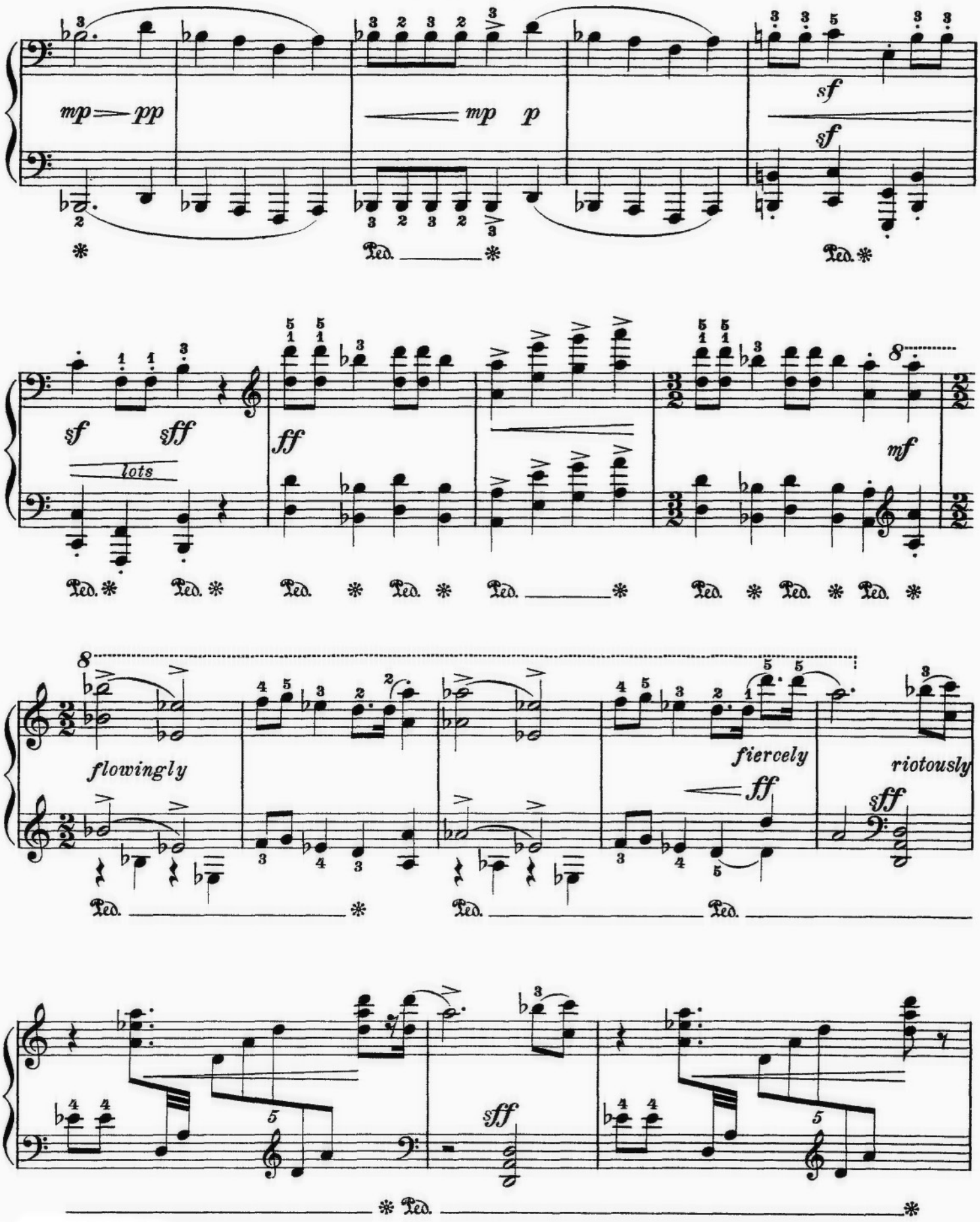


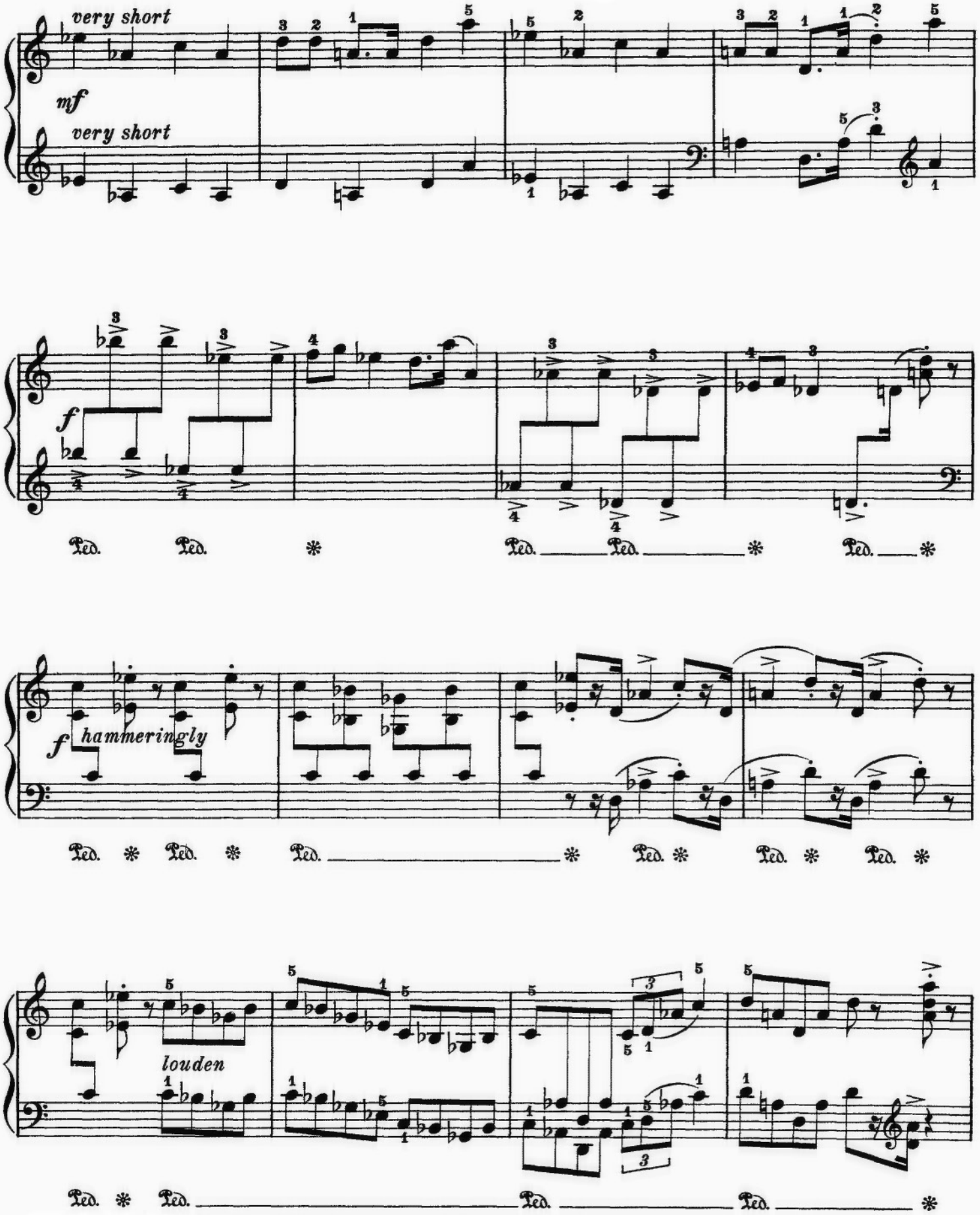

mf
mp
p
Ped.
f
pp
mp
p
louden
hammeringly
f
louden
ff
Ped.
ff
sf
sf
p
sf smoothly
p
Ped.
Ped.

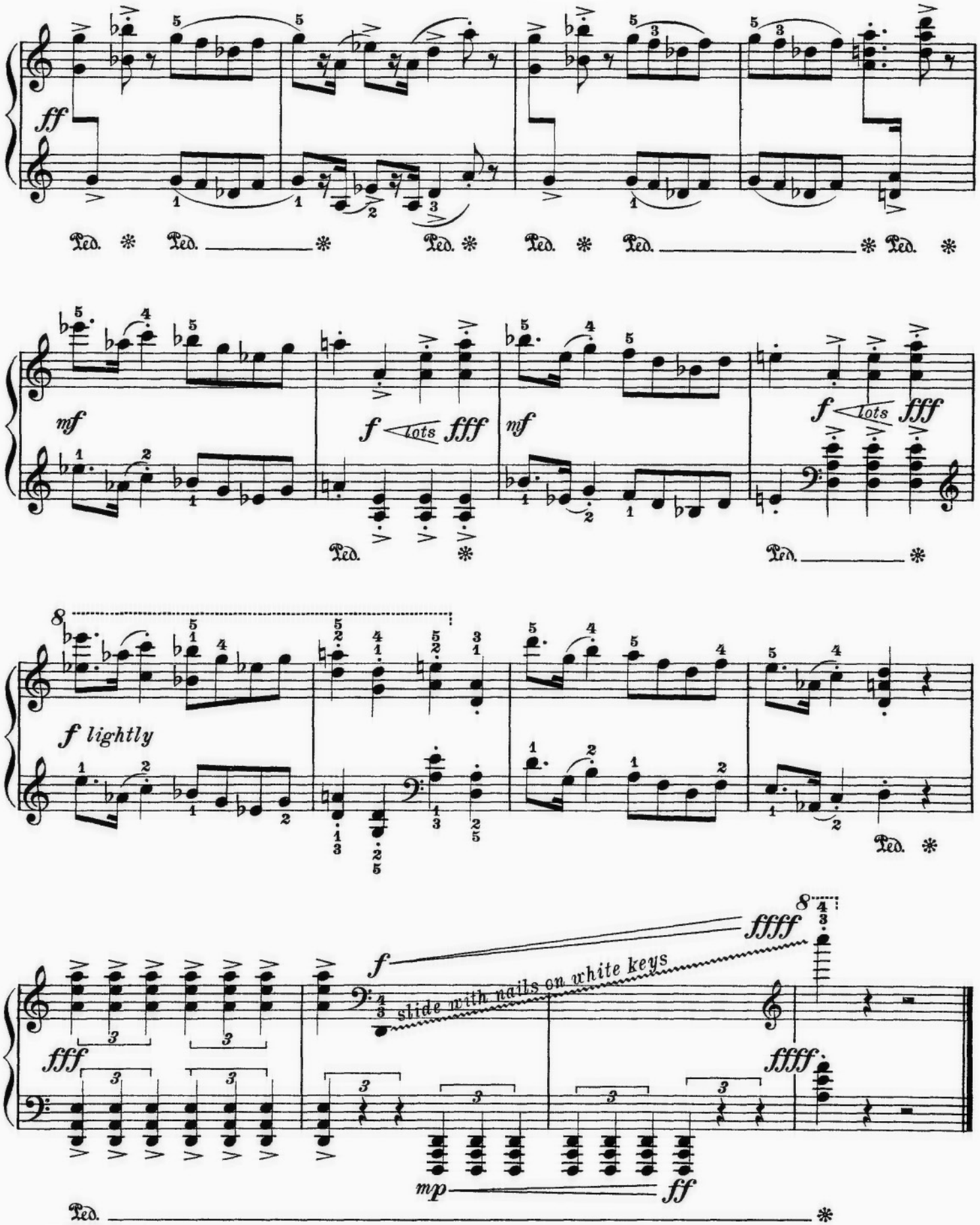

lots
mf louden lots
ff
f
fff
mf
ff
f
ff
sff
mf
ff
sff
fff
sf
sf sf
pp


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


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


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


very short
mf
very short
f
Ped.
f hammeringly
louden


ff
Ped.
mf
f lots fff
f lightly
8
ffff
slide with nails on white keys
mp
ff

SUITE: "IN A NUTSHELL"

Nr 2. "GAY BUT WISTFUL"

Tune in a popular London Style

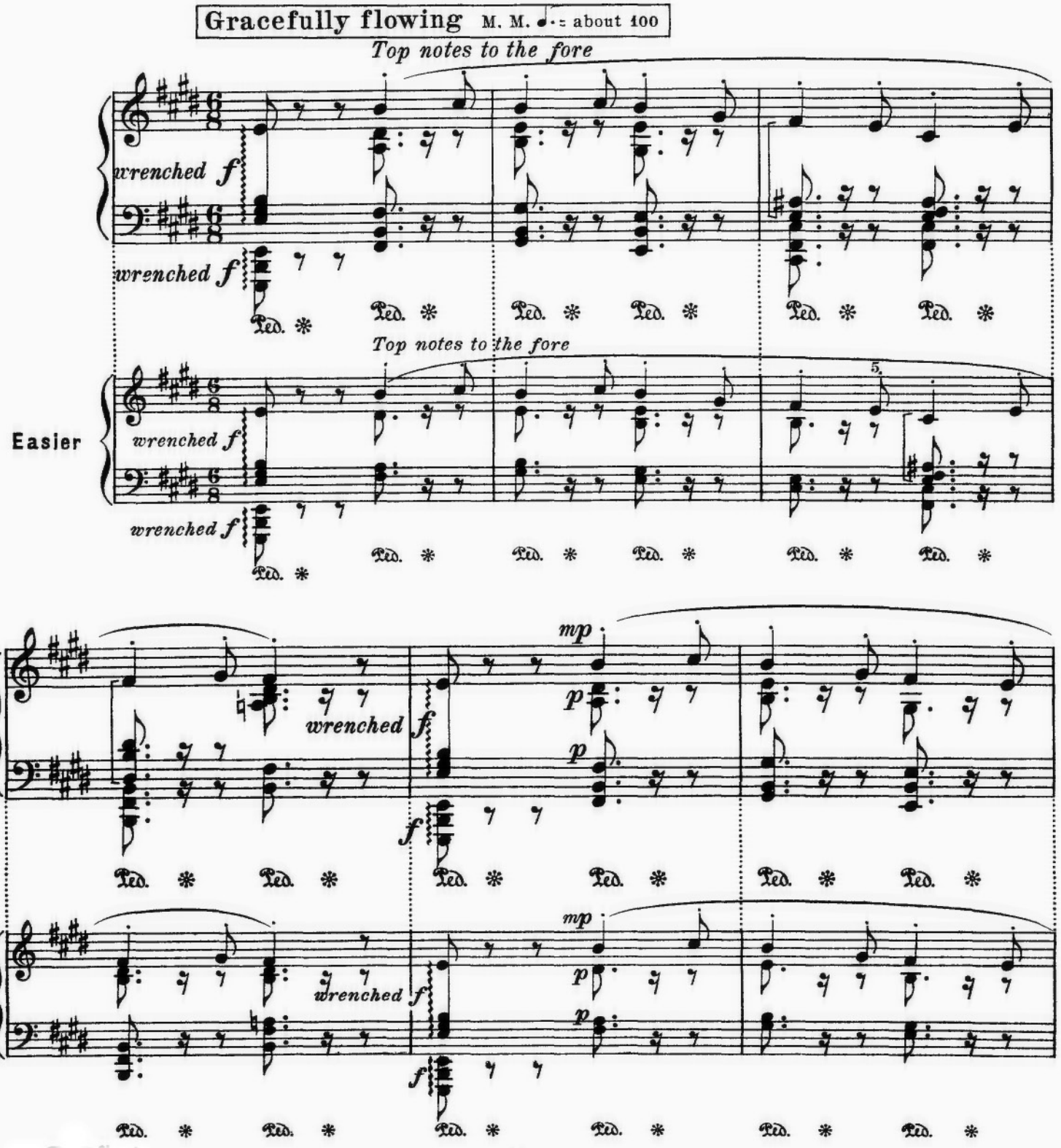
For my dear friend Edward J. de Coppet

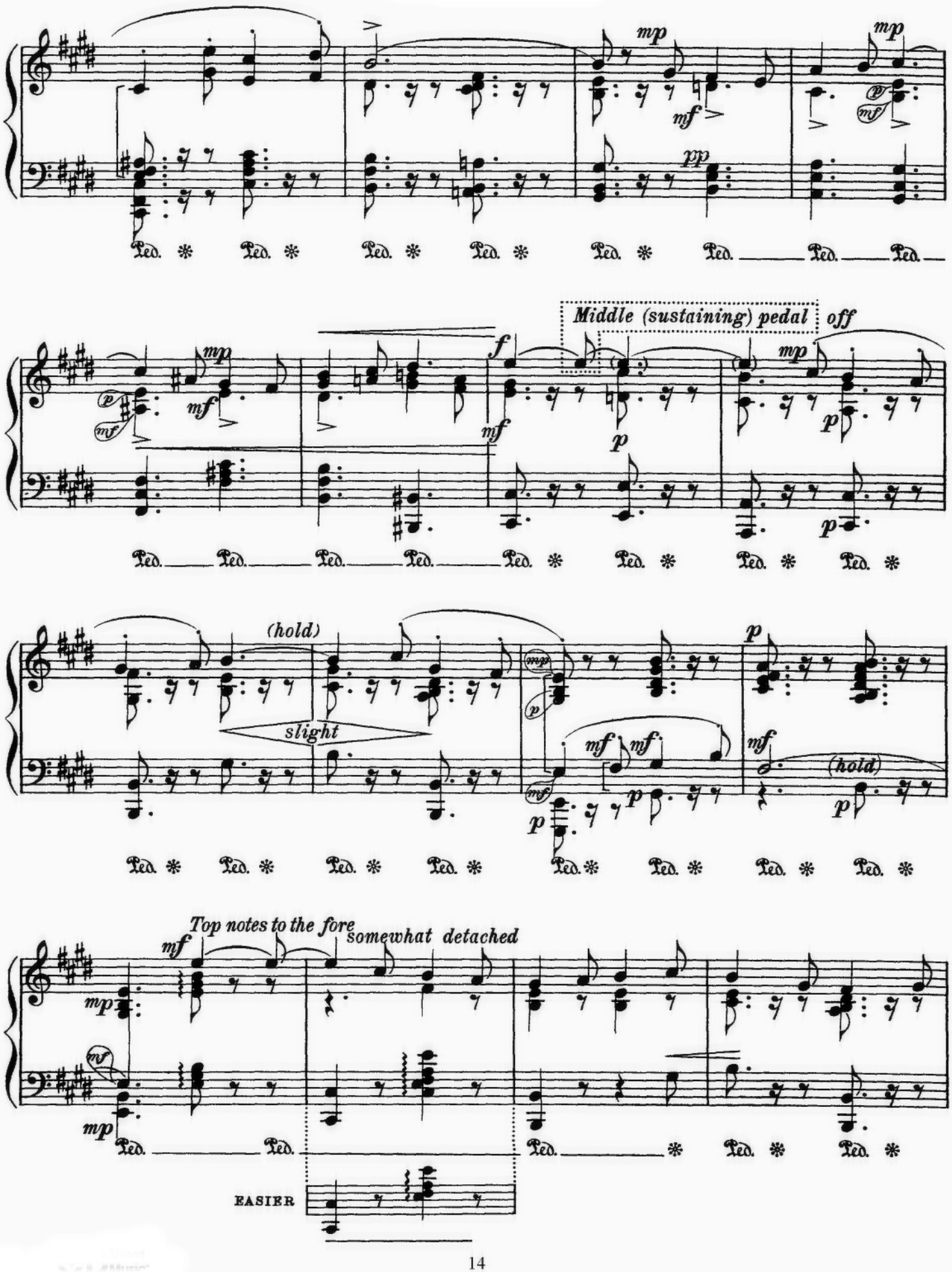
for piano

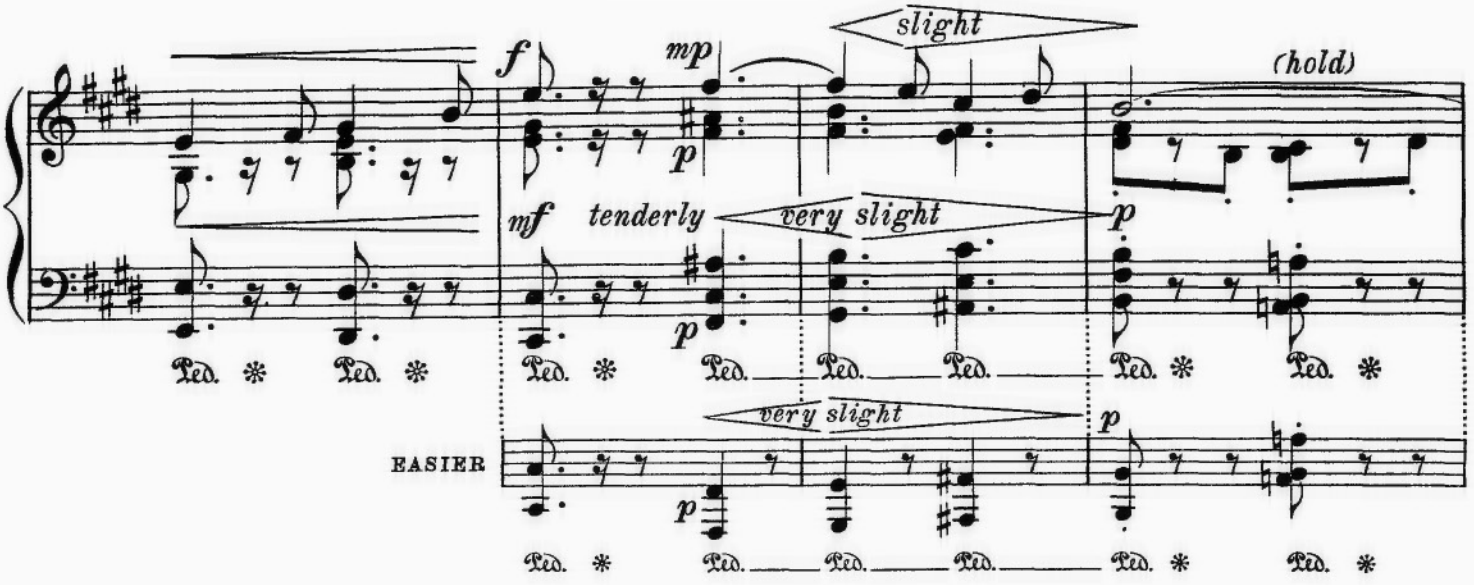
by

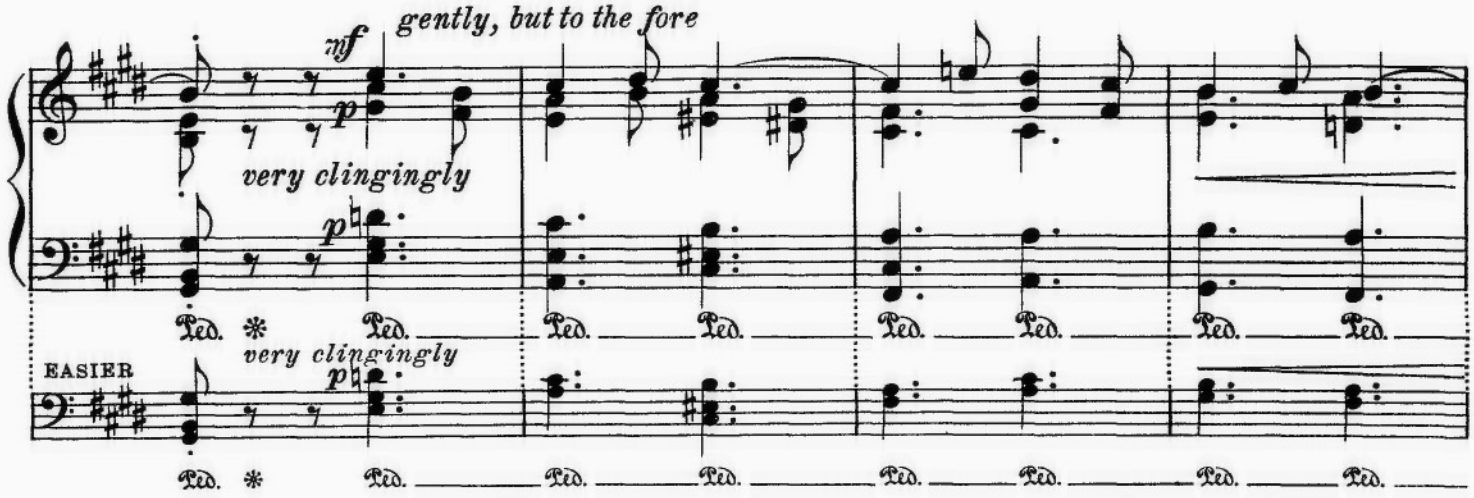
PERCY ALDRIDGE GRAINGER

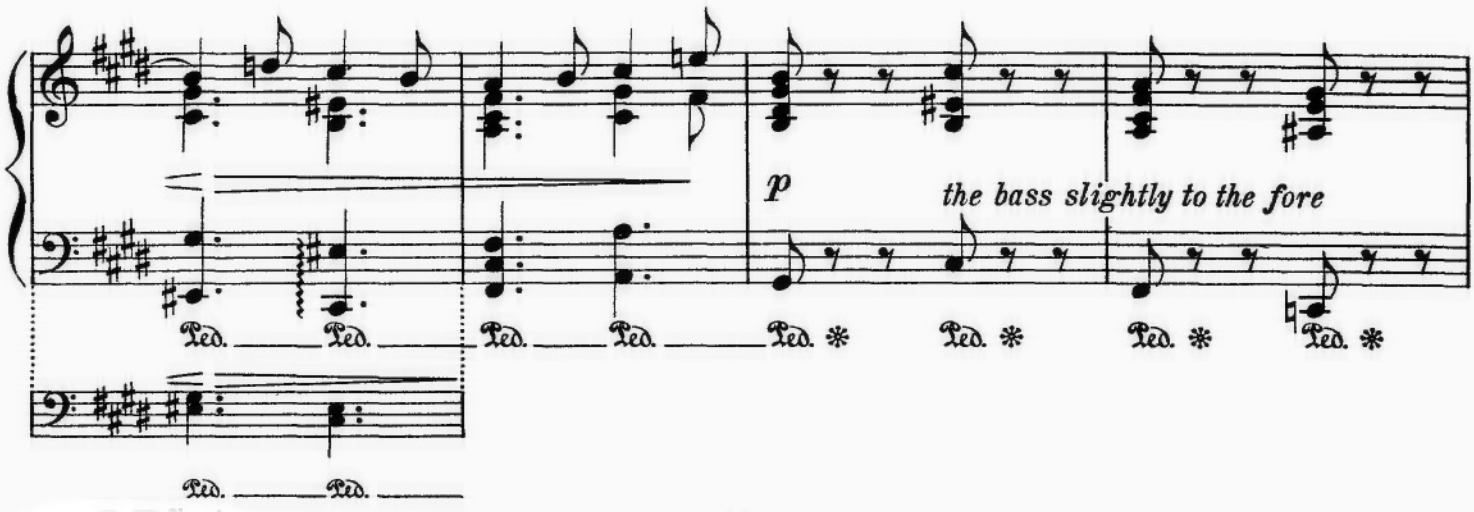
N. B. All big stretches can be harped (played *arpeggio*) at will

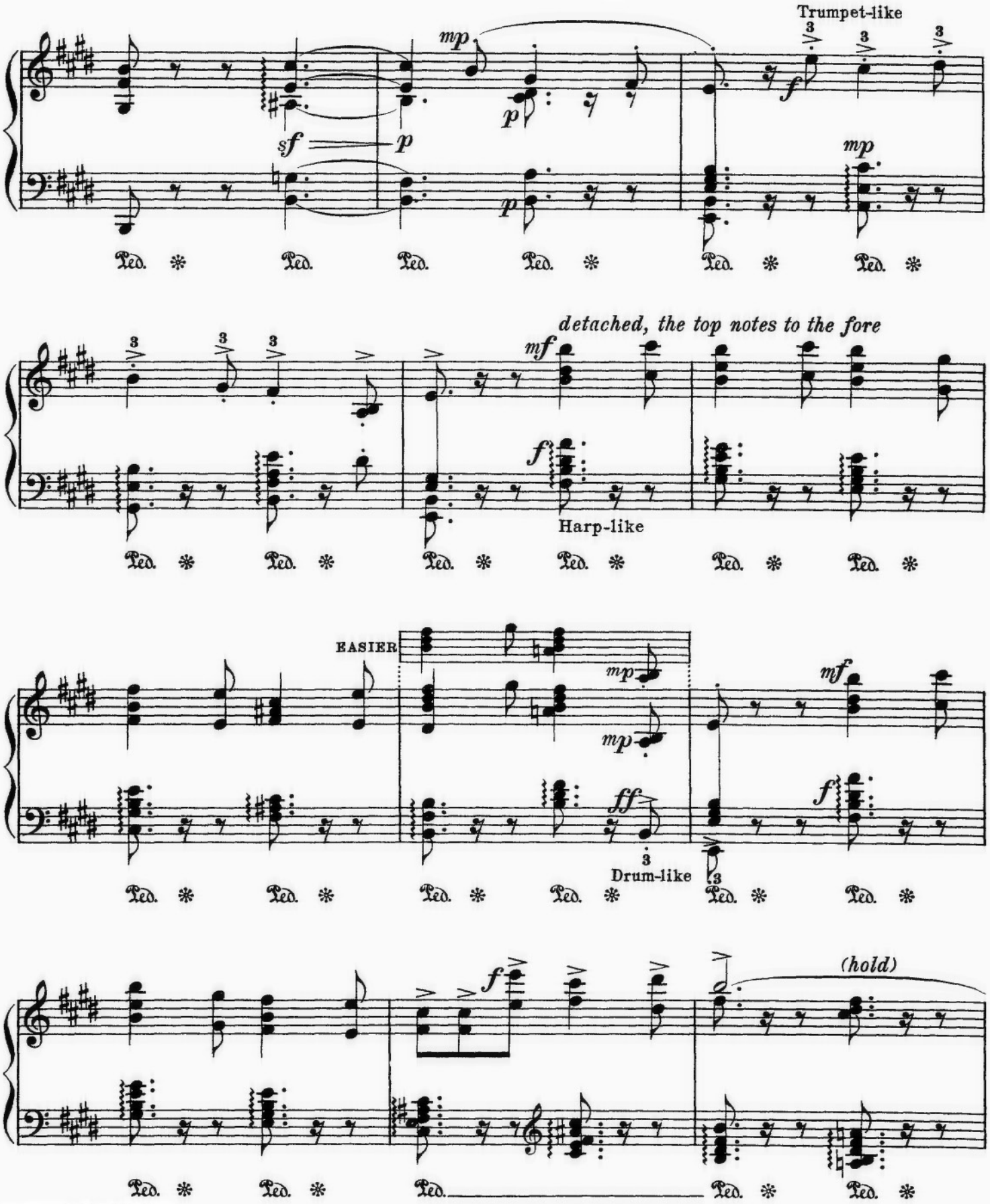


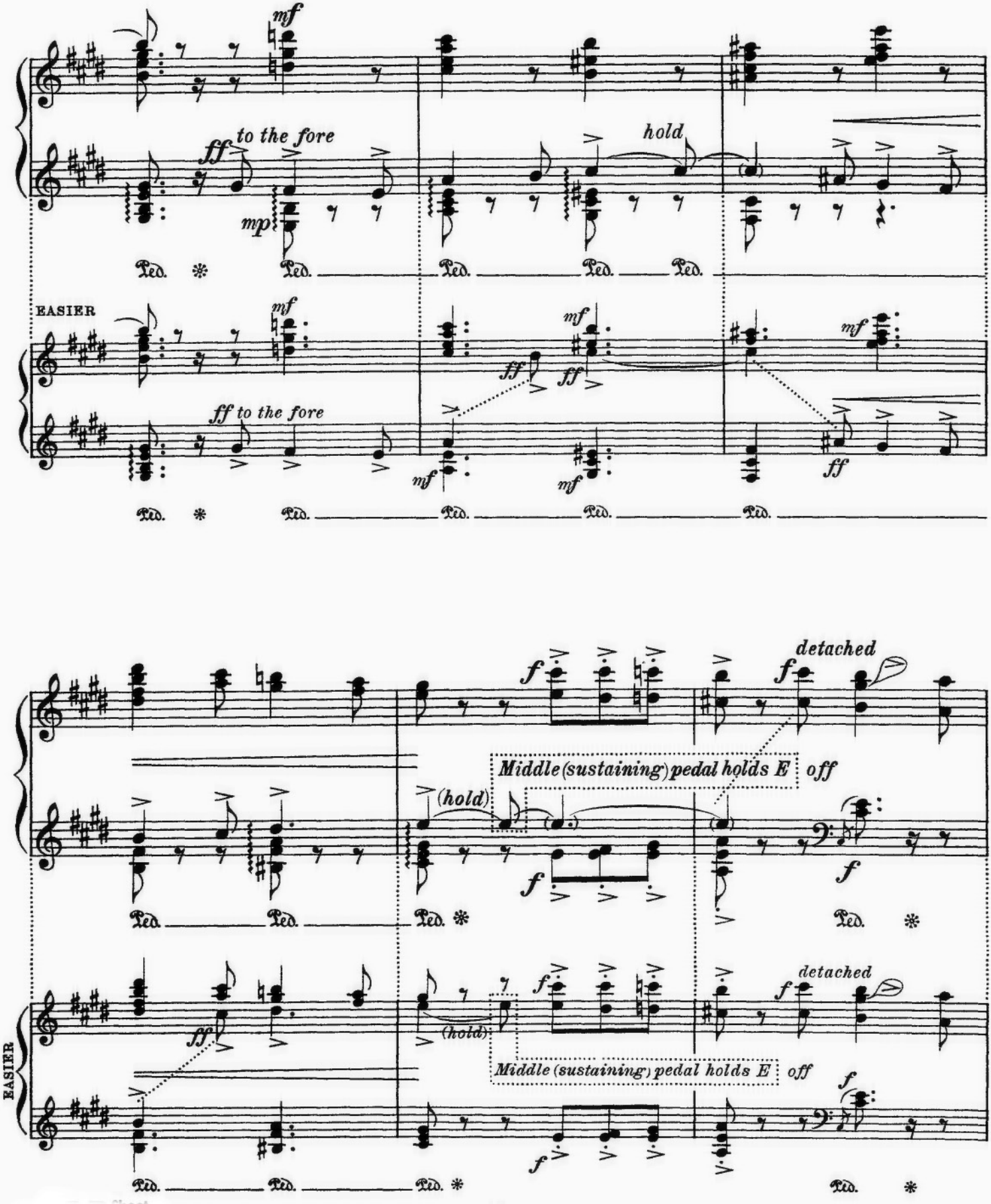

Middle (sustaining) pedal
off
(hold)
slight
Top notes to the fore
somewhat detached
EASIER

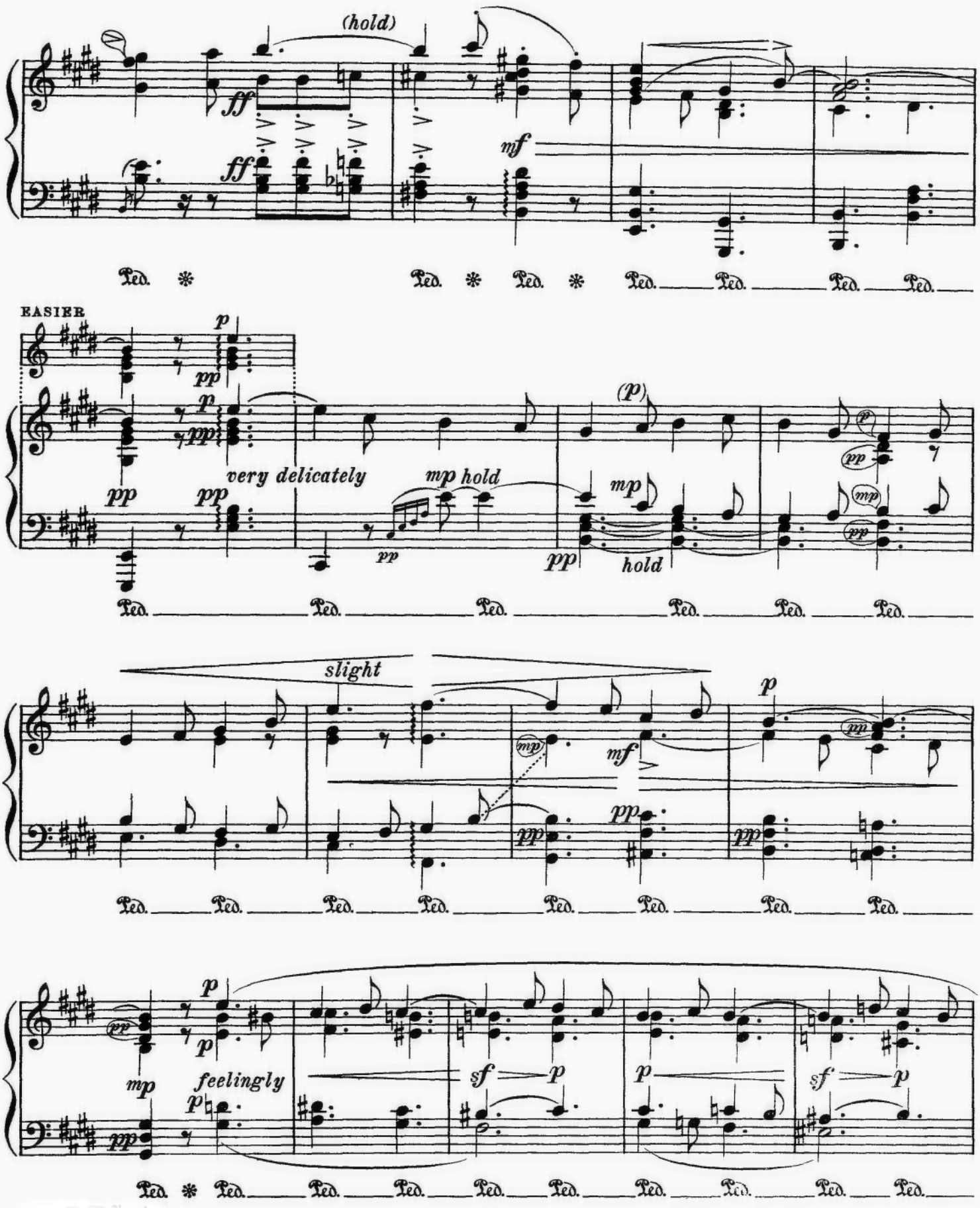

slight
(hold)
f
mp
p
mf
tenderly
very slight
p
very slight
p
EASIER
Ped.

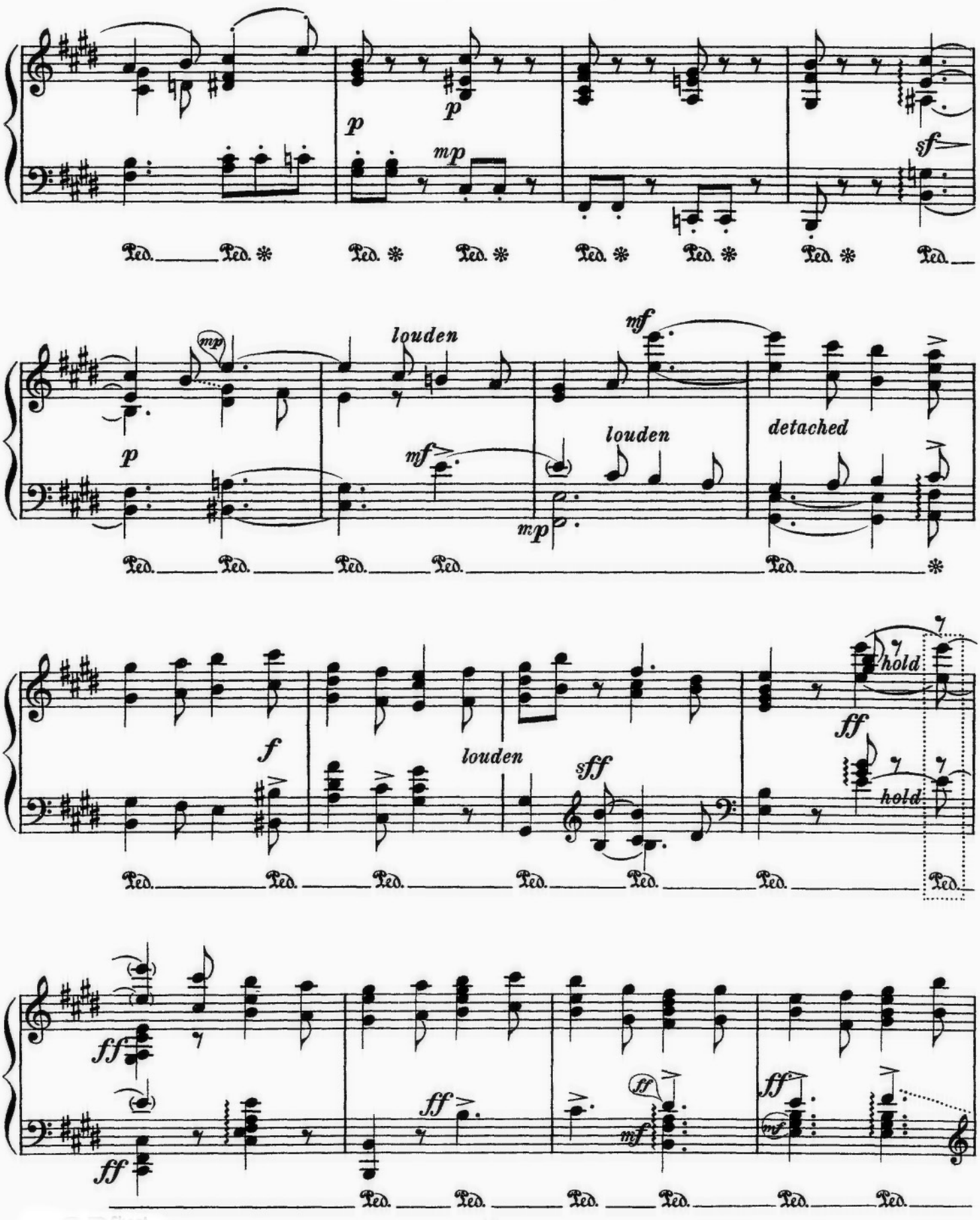

gently, but to the fore
mf
p
very clingingly
p
very clingingly
p
EASIER
Ped.

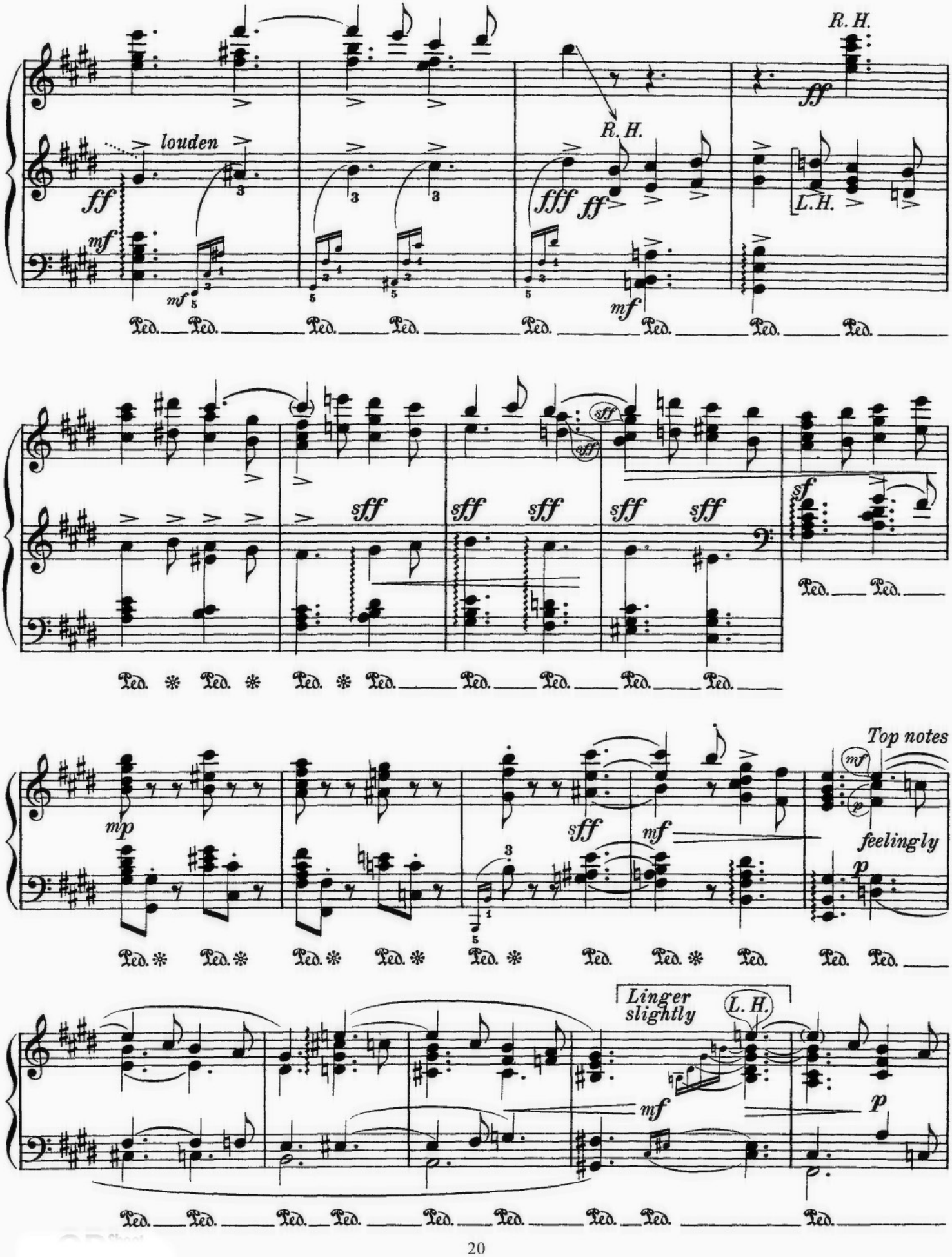

p
the bass slightly to the fore
Ped.

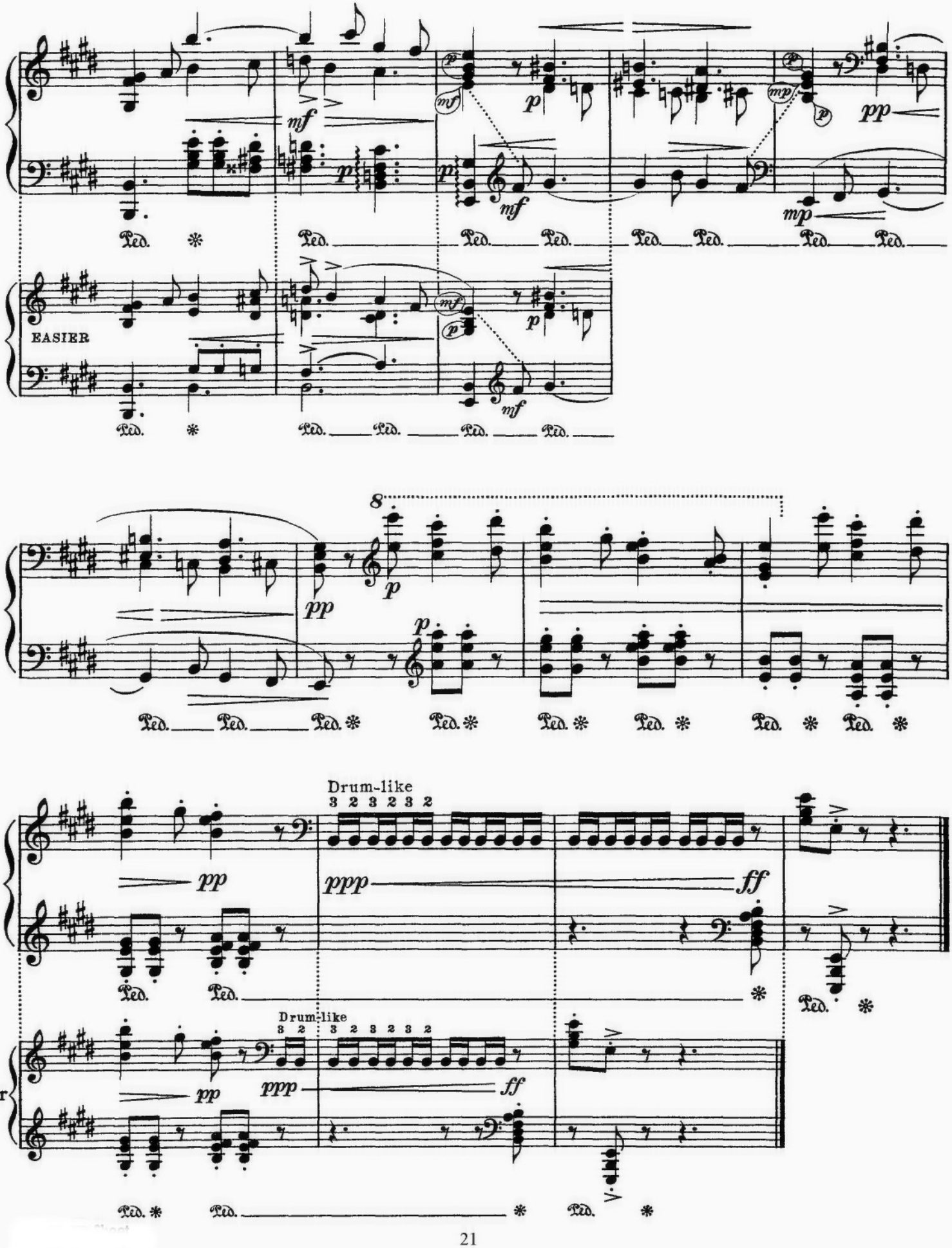

Trumpet-like
detached, the top notes to the fore
Harp-like
EASIER
Drum-like
(hold)


mf
ff to the fore
mp
hold
Ped.
EASIER
mf
ff to the fore
ff
mf
detached
Middle (sustaining) pedal holds E
off
(hold)
EASIER


(hold)
ff
ff
mf
Ped. * Ped. * Ped. * Ped. Ped. Ped. Ped.
EASIER
p
pp
very delicately
mp hold
(p)
mp
hold
slight
mf
feelingly
sf p
p
sf p


p
p
mp
sf
Ped. Ped. * Ped. * Ped. * Ped. * Ped. * Ped.
mp
p
louden
mf
mf
louden
mp
detached
Ped. Ped. Ped. Ped. Ped. *
f
louden
sff
hold
ff
hold
Ped. Ped. Ped. Ped. Ped. Ped. Ped.
ff
ff
ff
ff
mf
ff
mf
Ped. Ped. Ped. Ped. Ped. Ped.


R. H.
louden
ff
mf
fff
L. H.
sff
sf
mp
Top notes
feelingly
p
Linger slightly
L. H.
Ped.


EASIER
Drum-like
3 2 3 2 3 2
Drum-like
3 2
3 2 3 2 3 2
or

SUITE: "IN A NUTSHELL"

Nr 3. "PASTORAL"

For my dear comrade in art and thought Cyril Scott

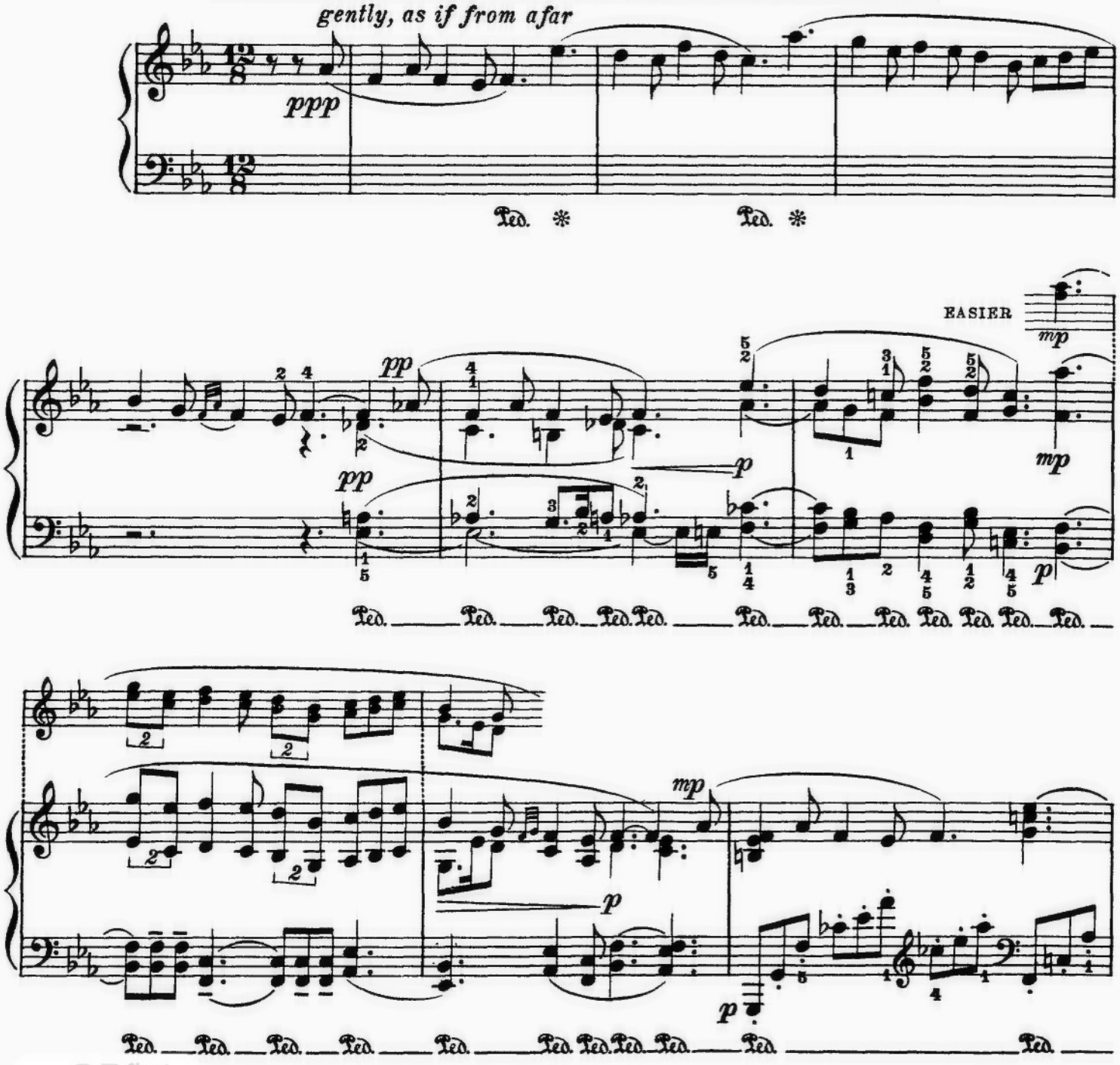
for piano

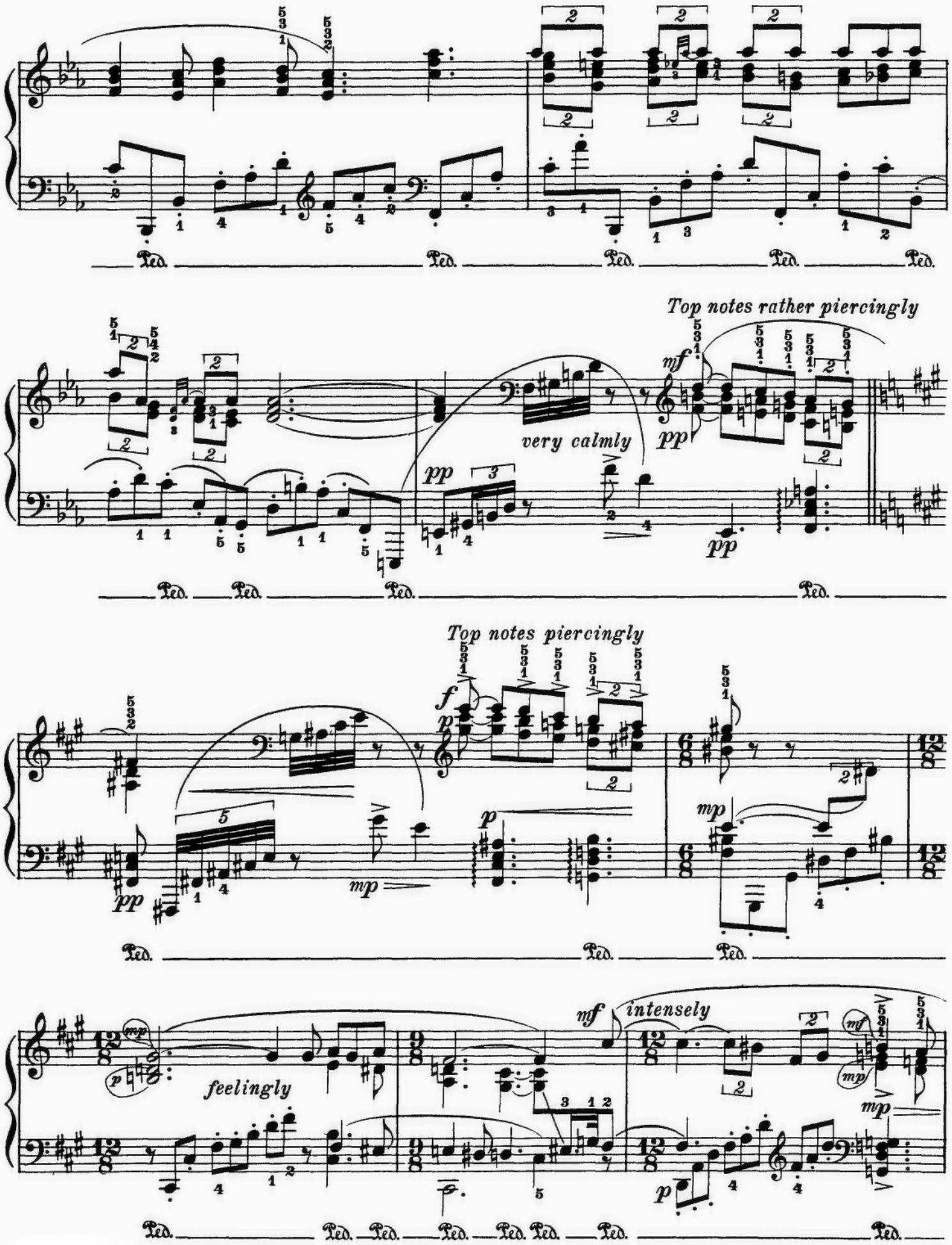
by

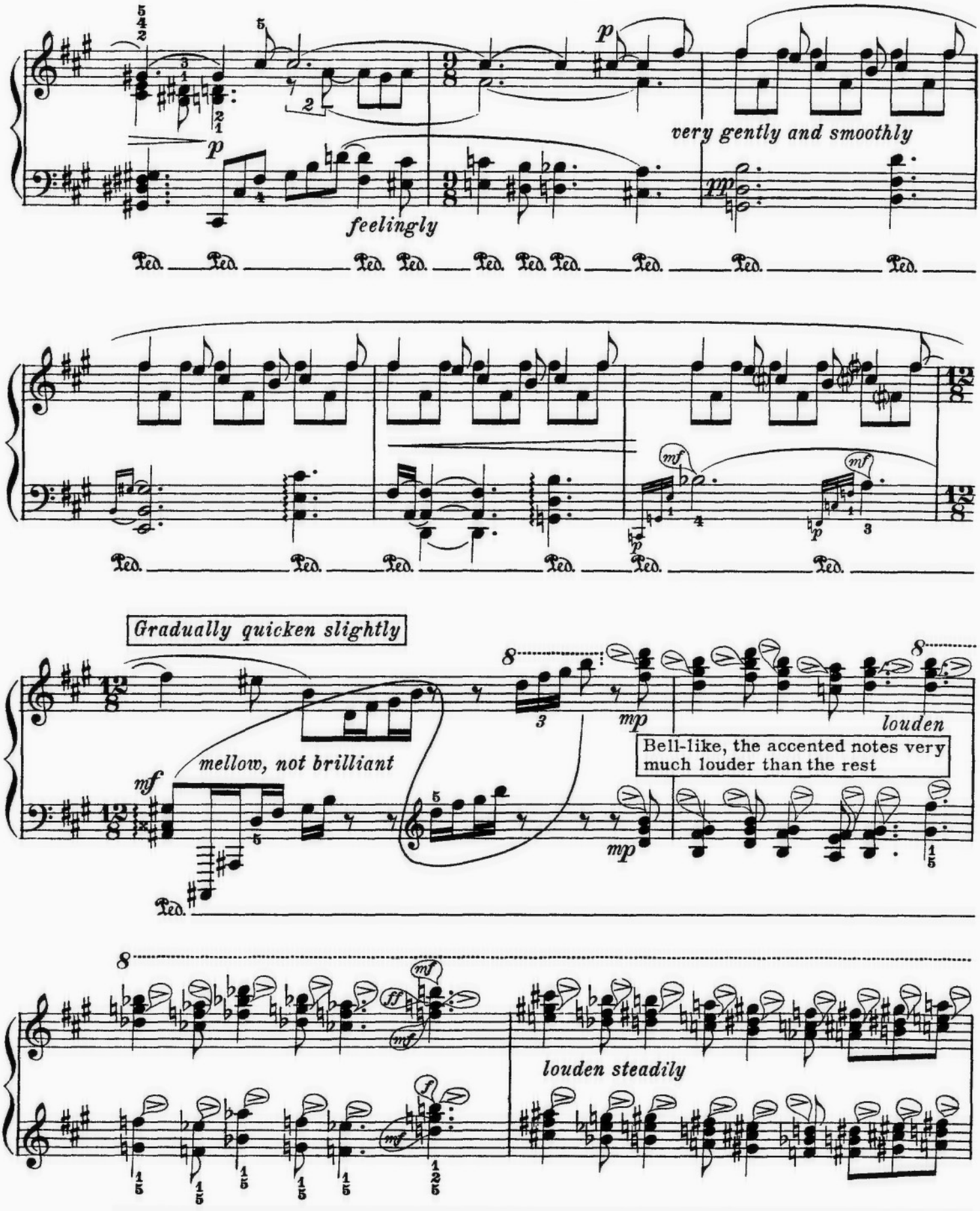
PERCY ALDRIDGE GRAINGER

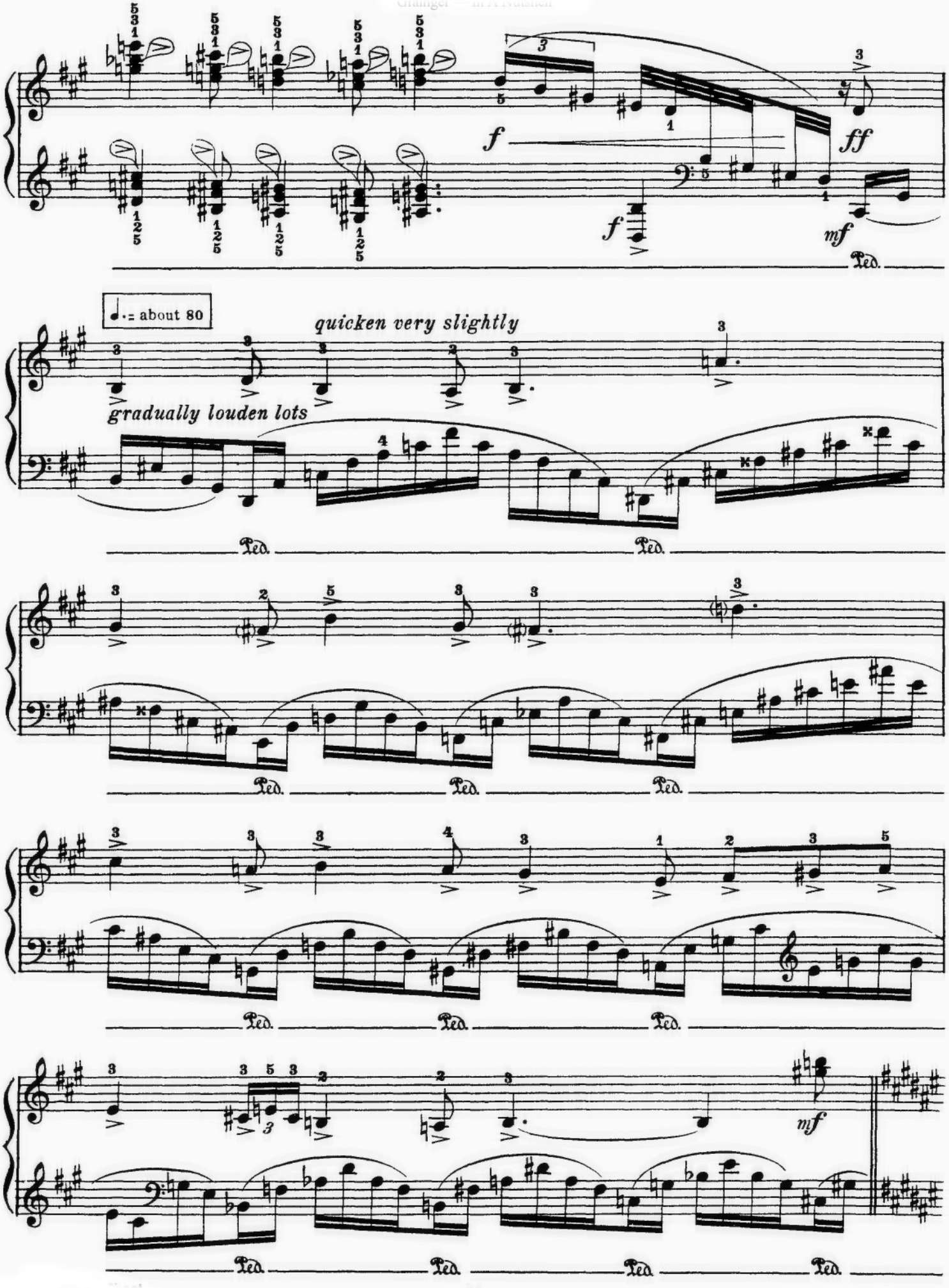
N. B. All big stretches can be harped (played *arpeggio*) at will

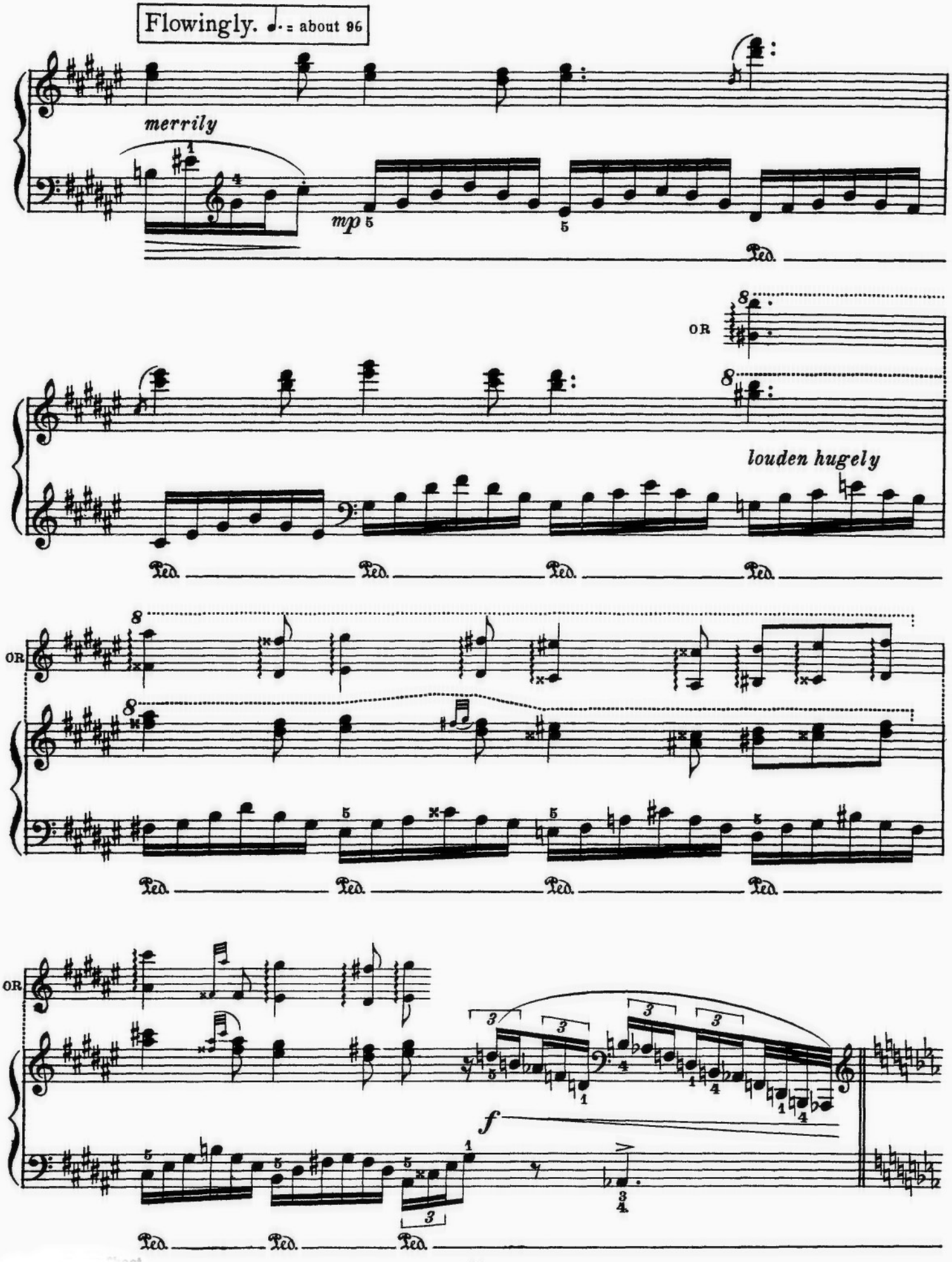
Restful and dreamy, but wayward in time Begin ♩. = about 54

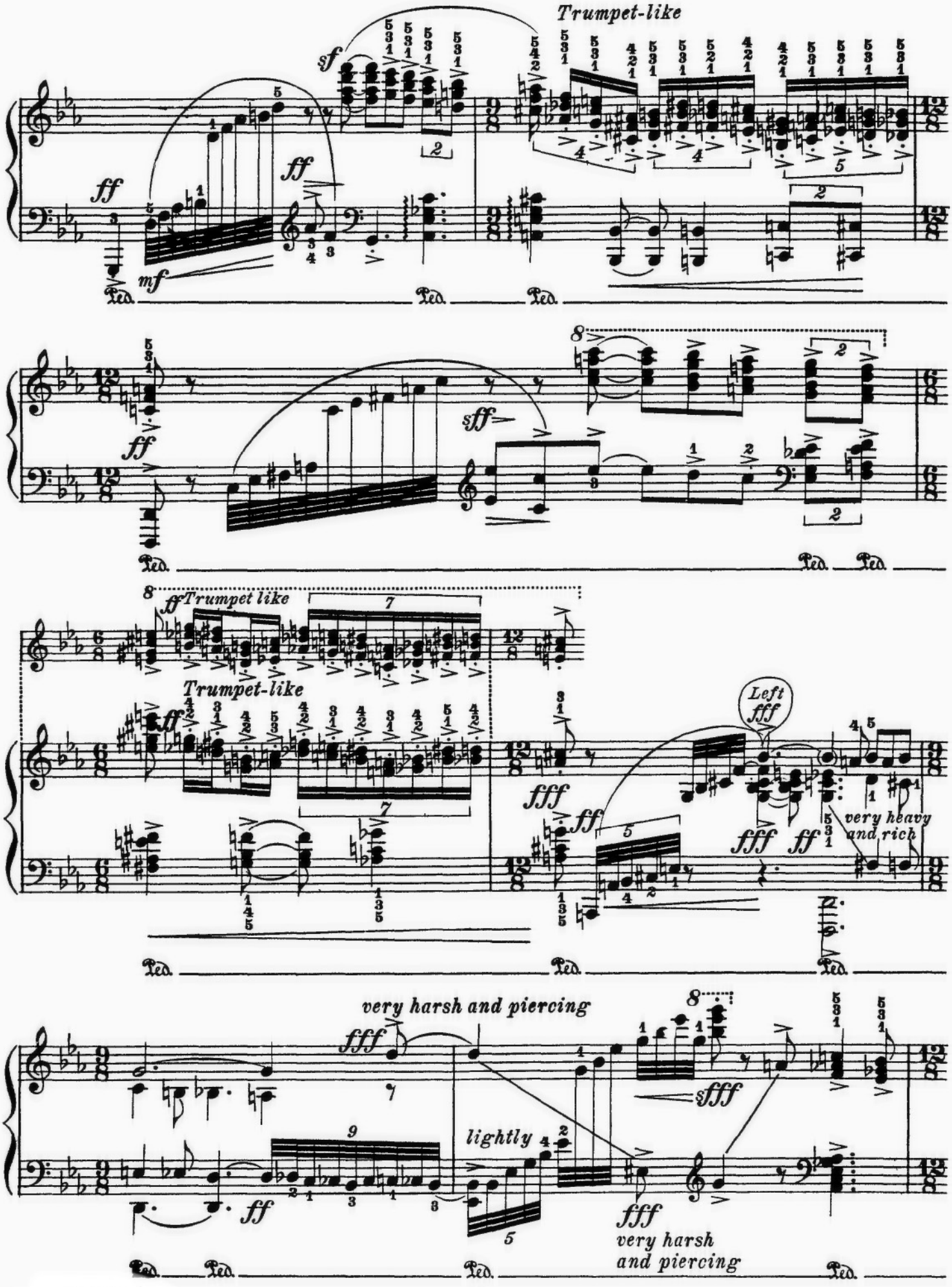


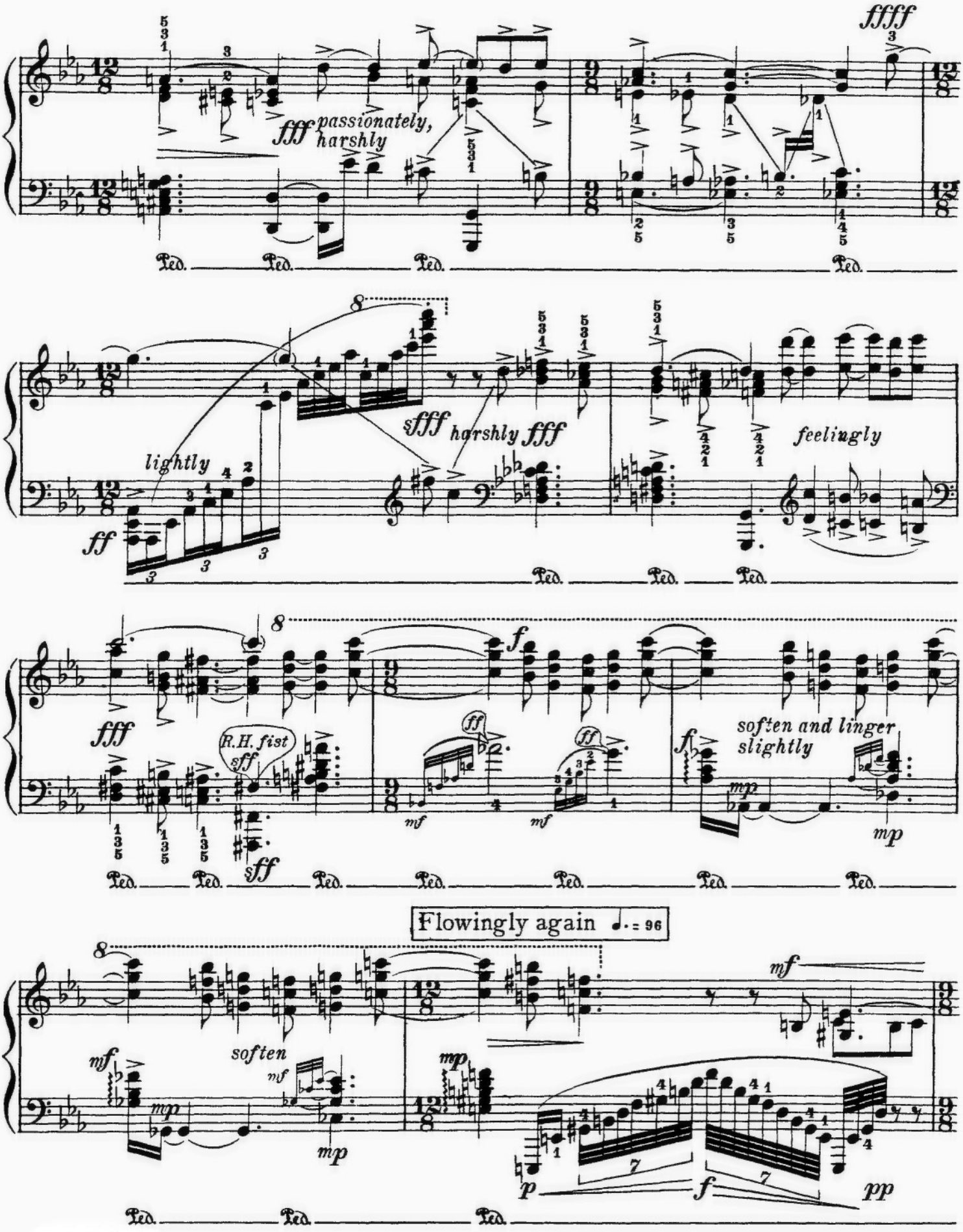

Top notes rather piercingly
very calmly
Top notes piercingly
feelingly
intensely

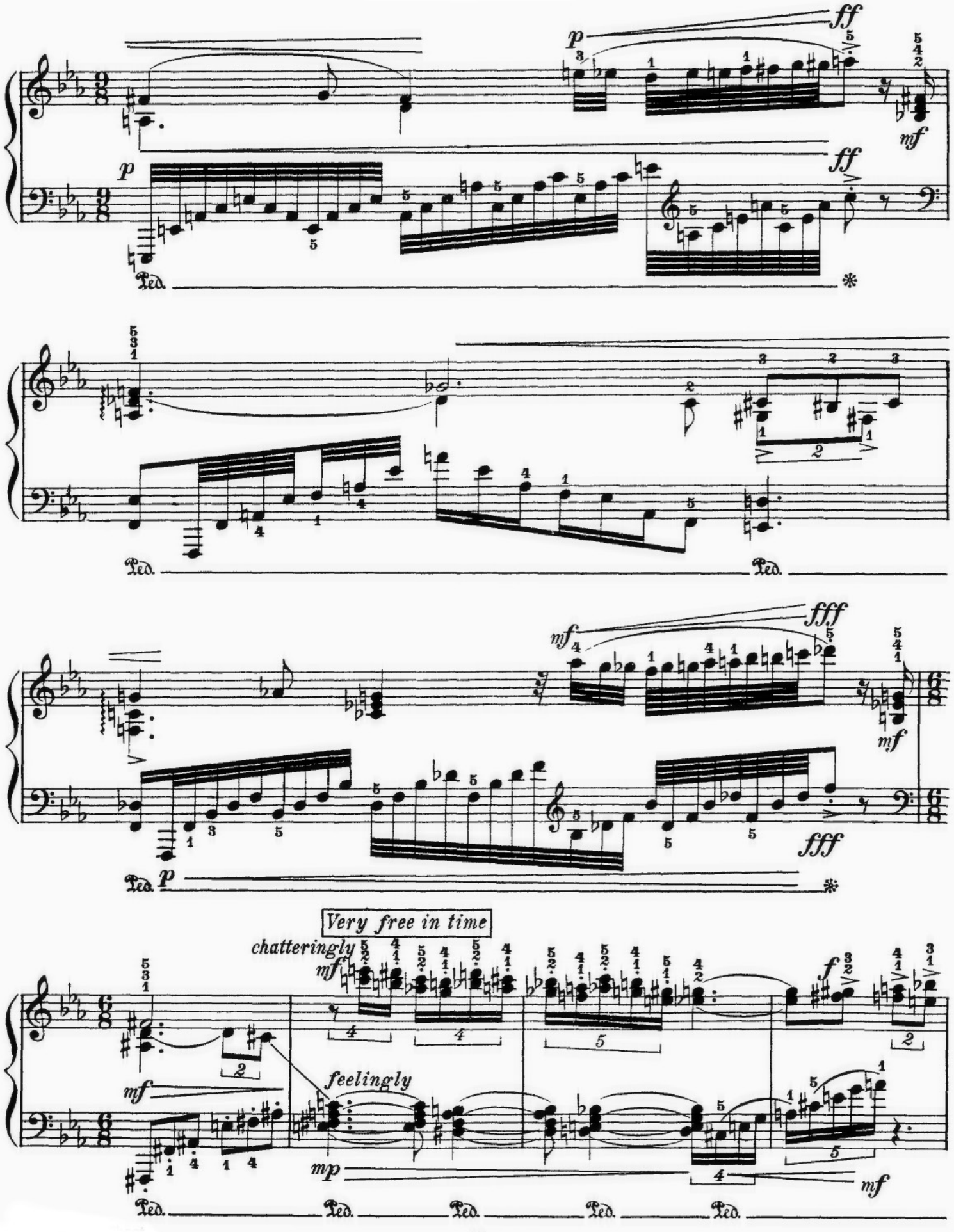

very gently and smoothly
feelingly
Gradually quicken slightly
mellow, not brilliant
louden
Bell-like, the accented notes very much louder than the rest
louden steadily

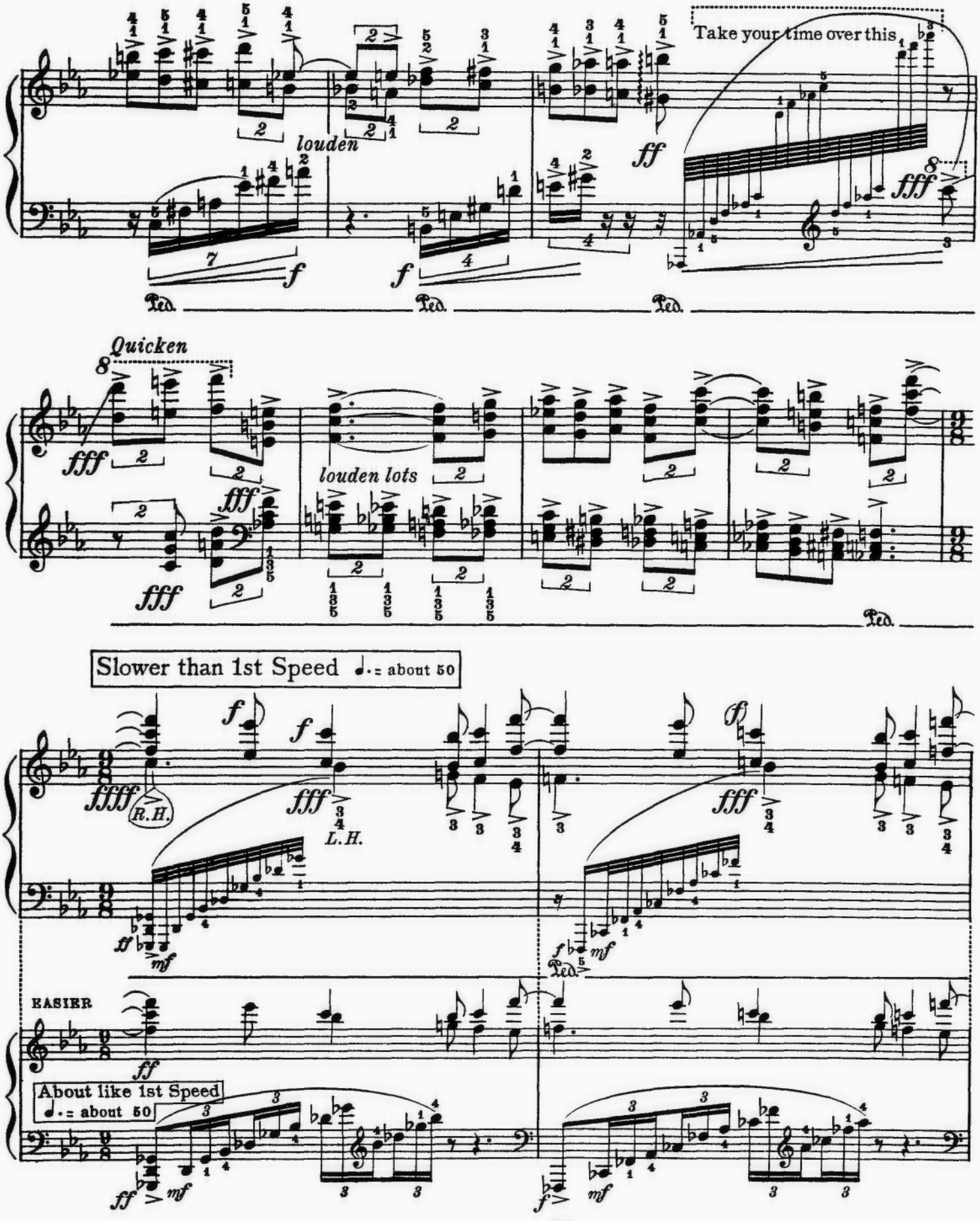

f
ff
f
mf
Ped.
♩.= about 80
quicken very slightly
gradually louden lots
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
mf
Ped.
Ped.
Ped.
Ped.

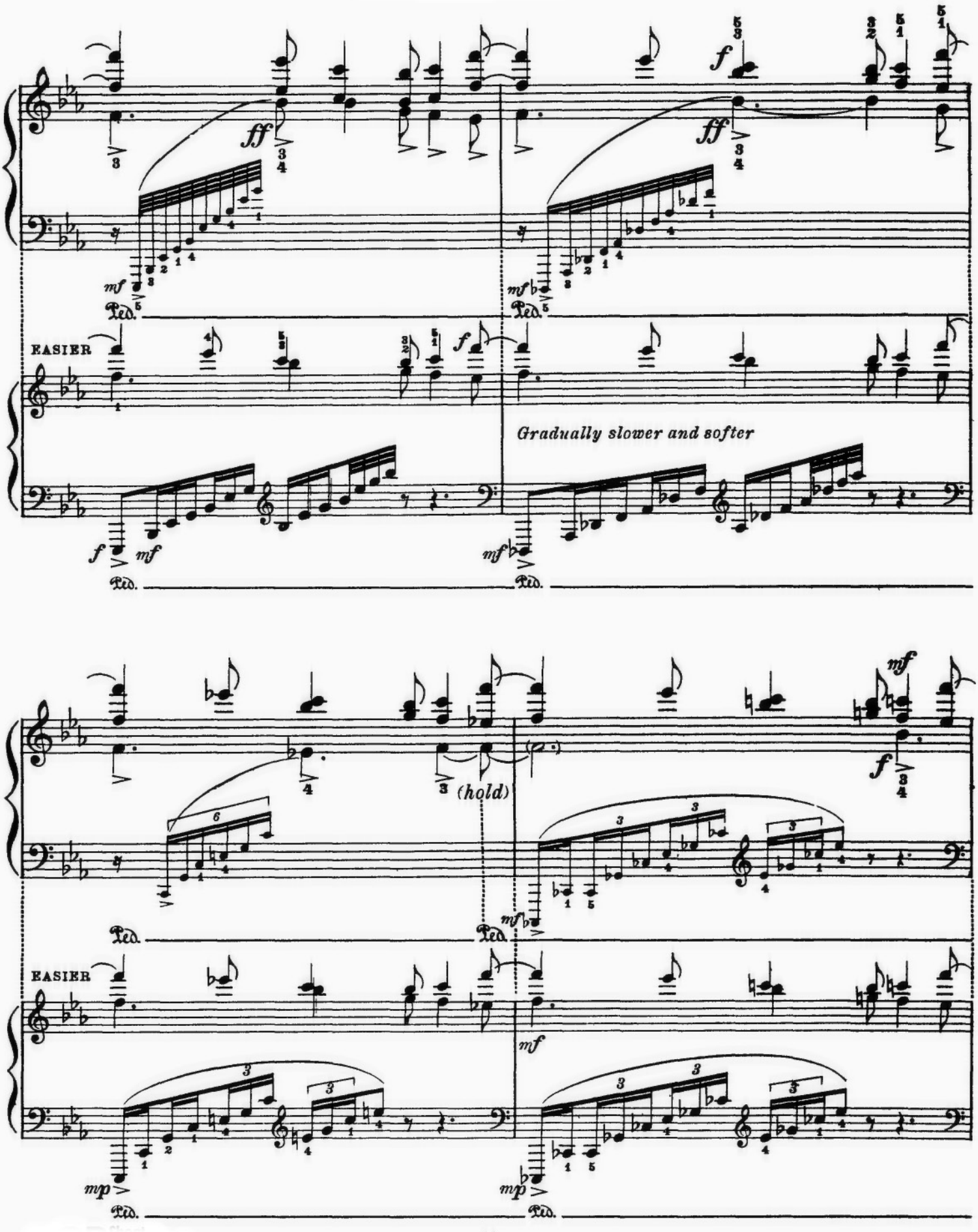

Flowingly. ♩. = about 96
merrily
mp
Ped.
OR
louden hugely
f

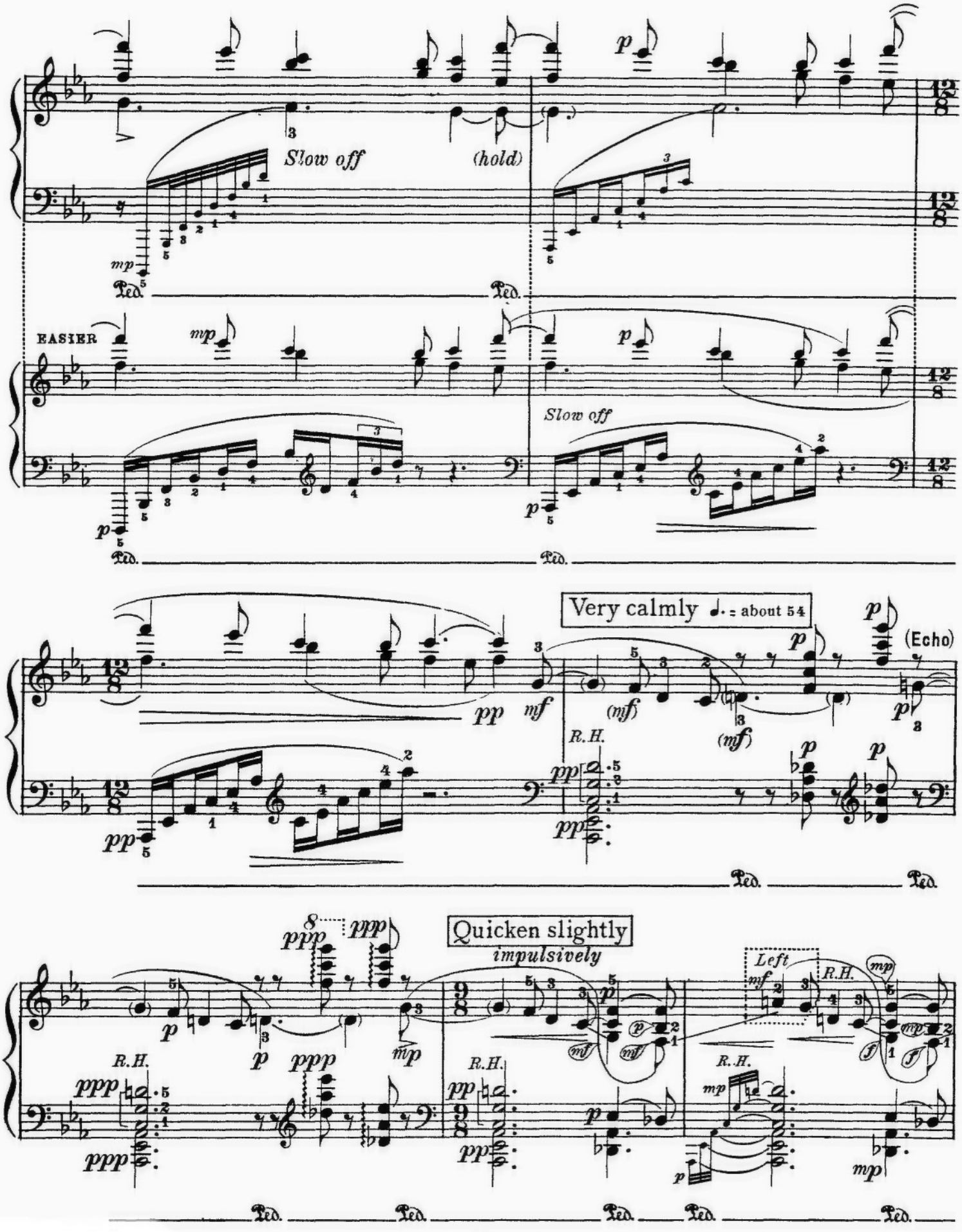

Trumpet-like
sf
ff
ff
mf
Ped.
Ped.
Ped.
8
sff
ff
Ped.
Ped.
8
ff Trumpet like
Trumpet-like
ff
Left
fff
fff
ff
very heavy
and rich
Ped.
Ped.
Ped.
very harsh and piercing
fff
8
sfff
lightly
ff
fff
very harsh
and piercing
Ped.
Ped.
Ped.
Ped.

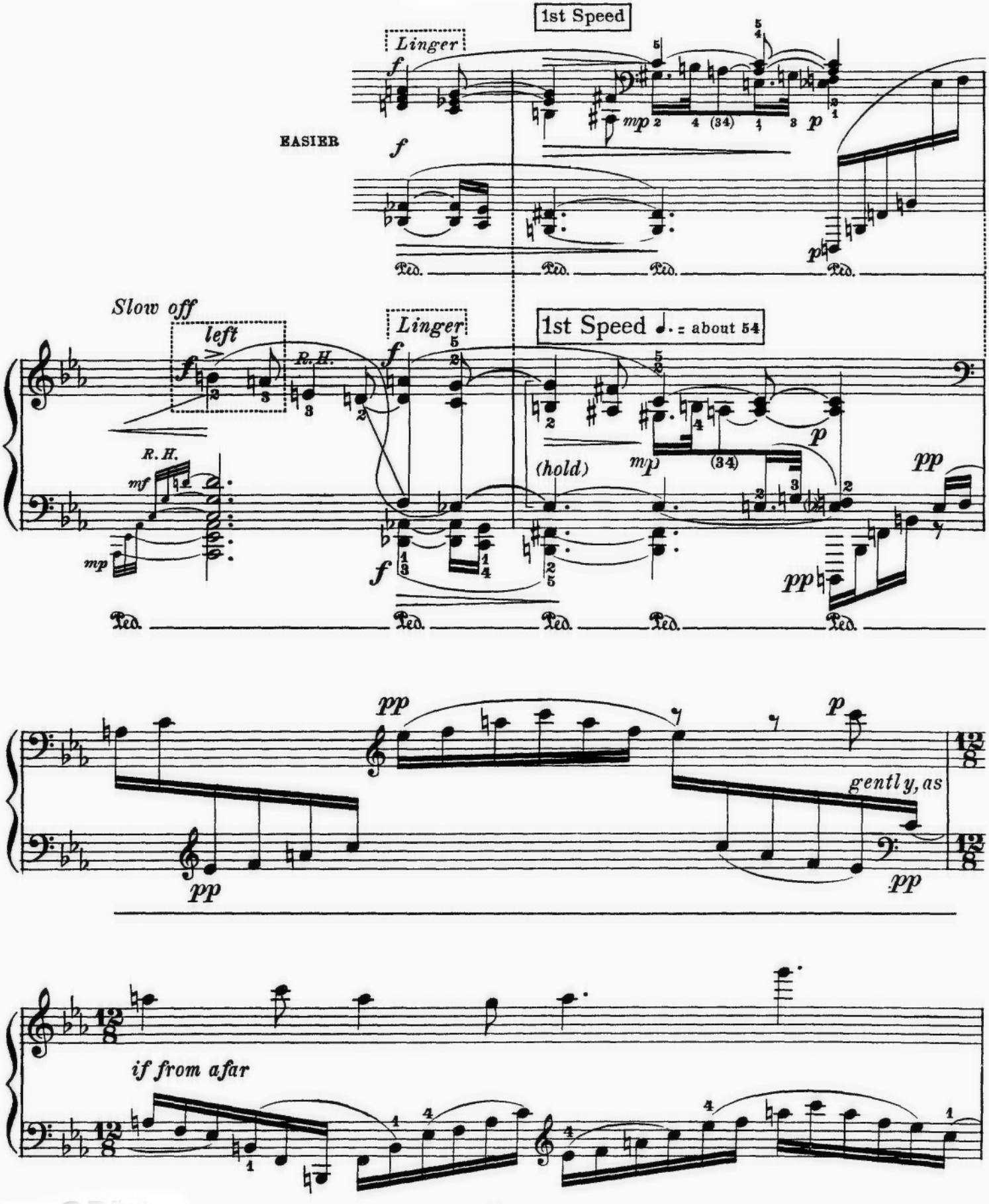

ffff
fff passionately, harshly
Ped.
8
lightly
ff
sfff harshly fff
feelingly
fff
R.H. fist
sff
f
ff
mf
soften and linger slightly
mp
Flowingly again ♩. = 96
soften
p
pp

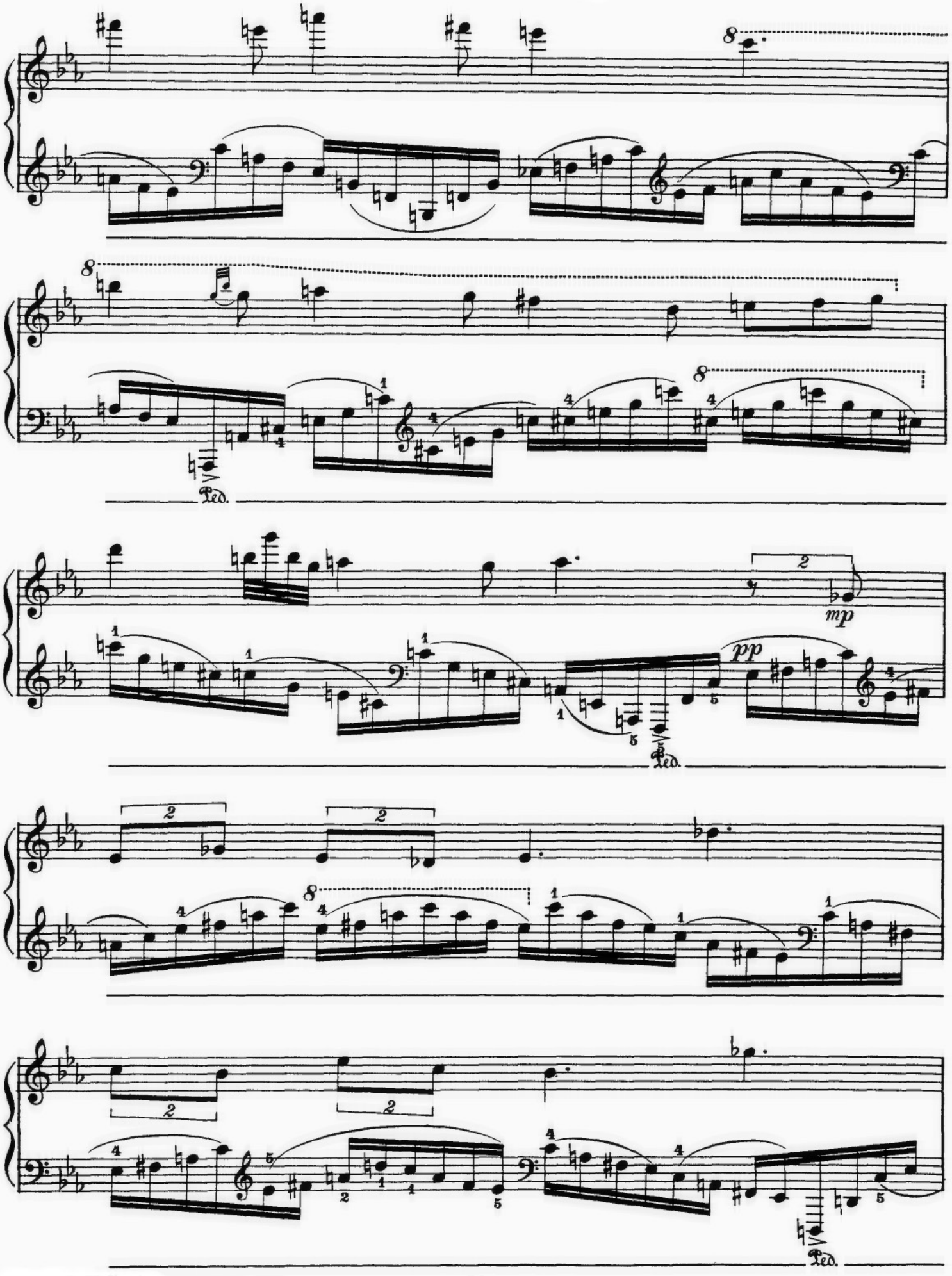

ff
p
mf
ff
p
Ped.
*
Ped.
Ped.
fff
mf
mf
fff
p
Ped.
*
Very free in time
chatteringly
mf
feelingly
mf
f
mp
mf
Ped.
Ped.
Ped.
Ped.
Ped.

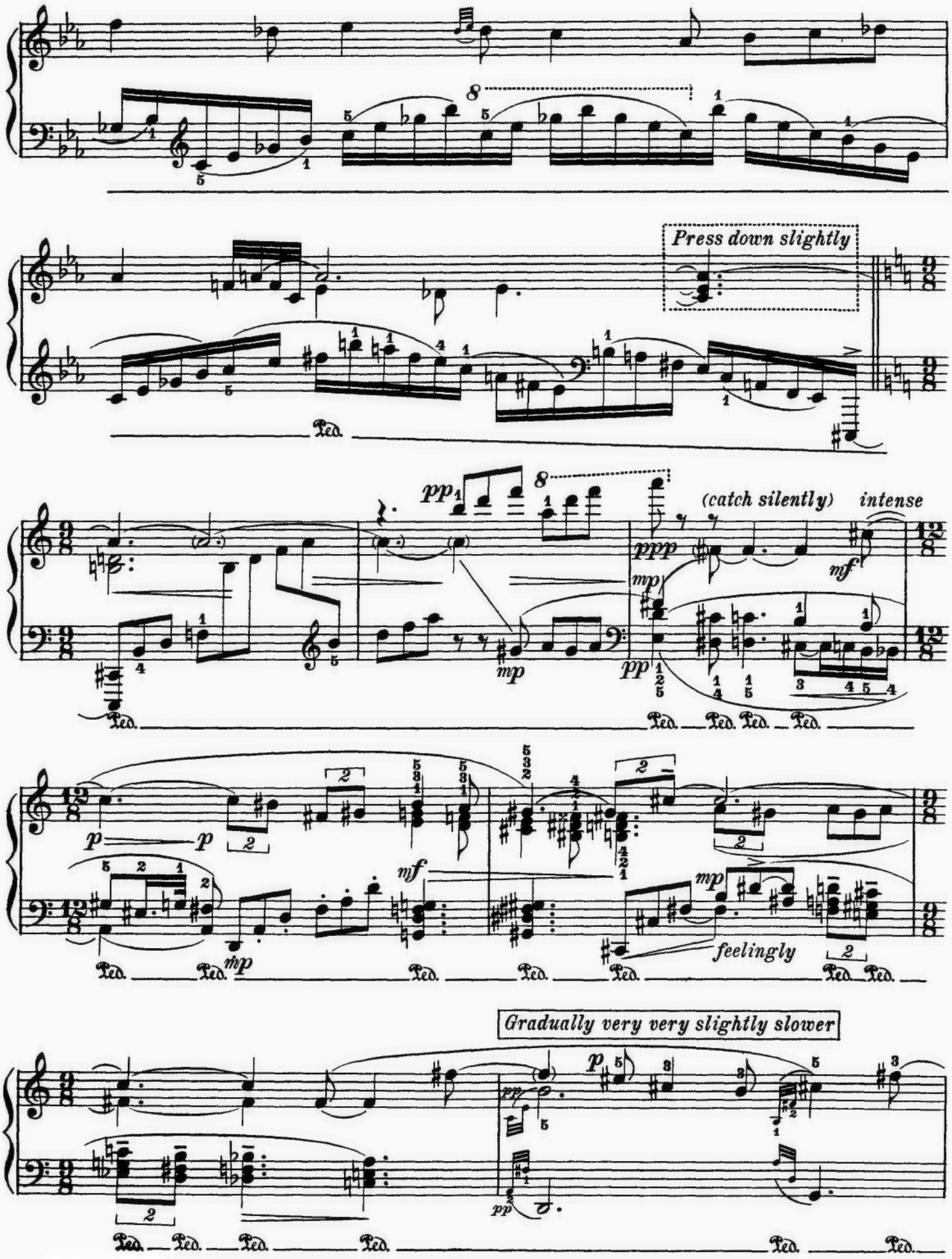

Take your time over this
louden
Quicken
louden lots
Slower than 1st Speed ♩.= about 50
R.H.
L.H.
EASIER
About like 1st Speed
♩.= about 50

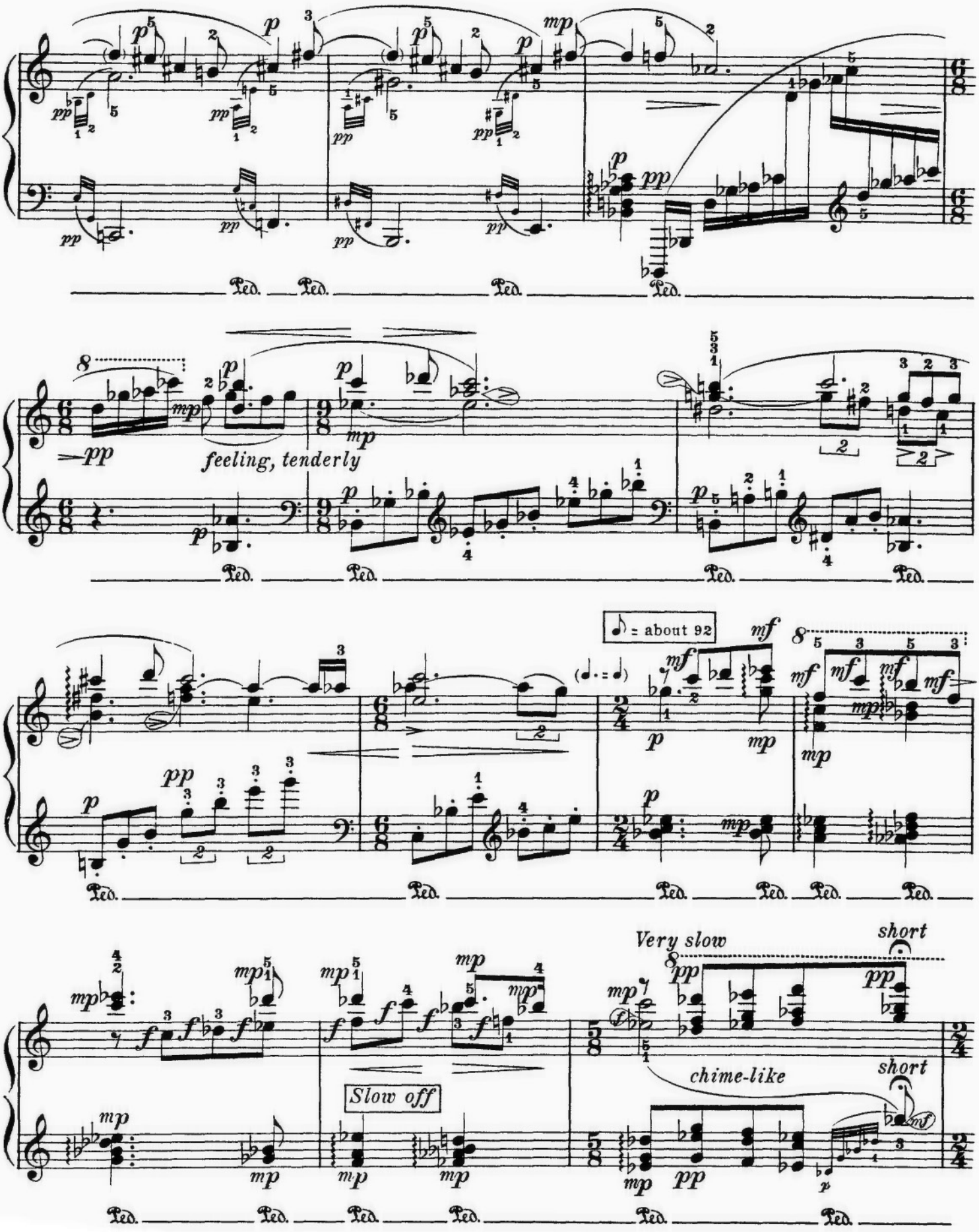

EASIER
Gradually slower and softer
(hold)
EASIER

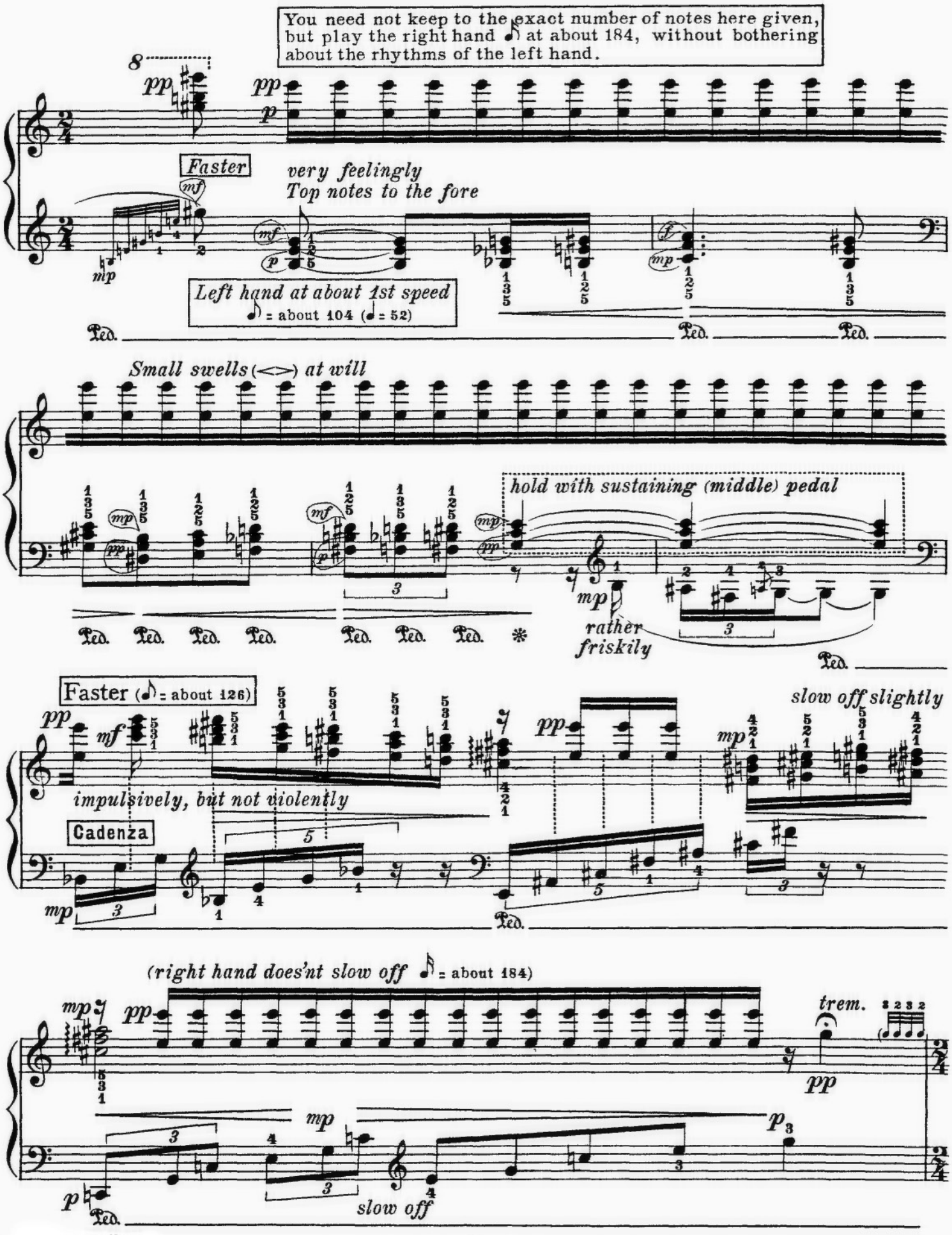

Slow off
(hold)
EASIER
Slow off
Very calmly ♩. = about 54
(Echo)
R.H.
Quicken slightly
impulsively
Left
R.H.

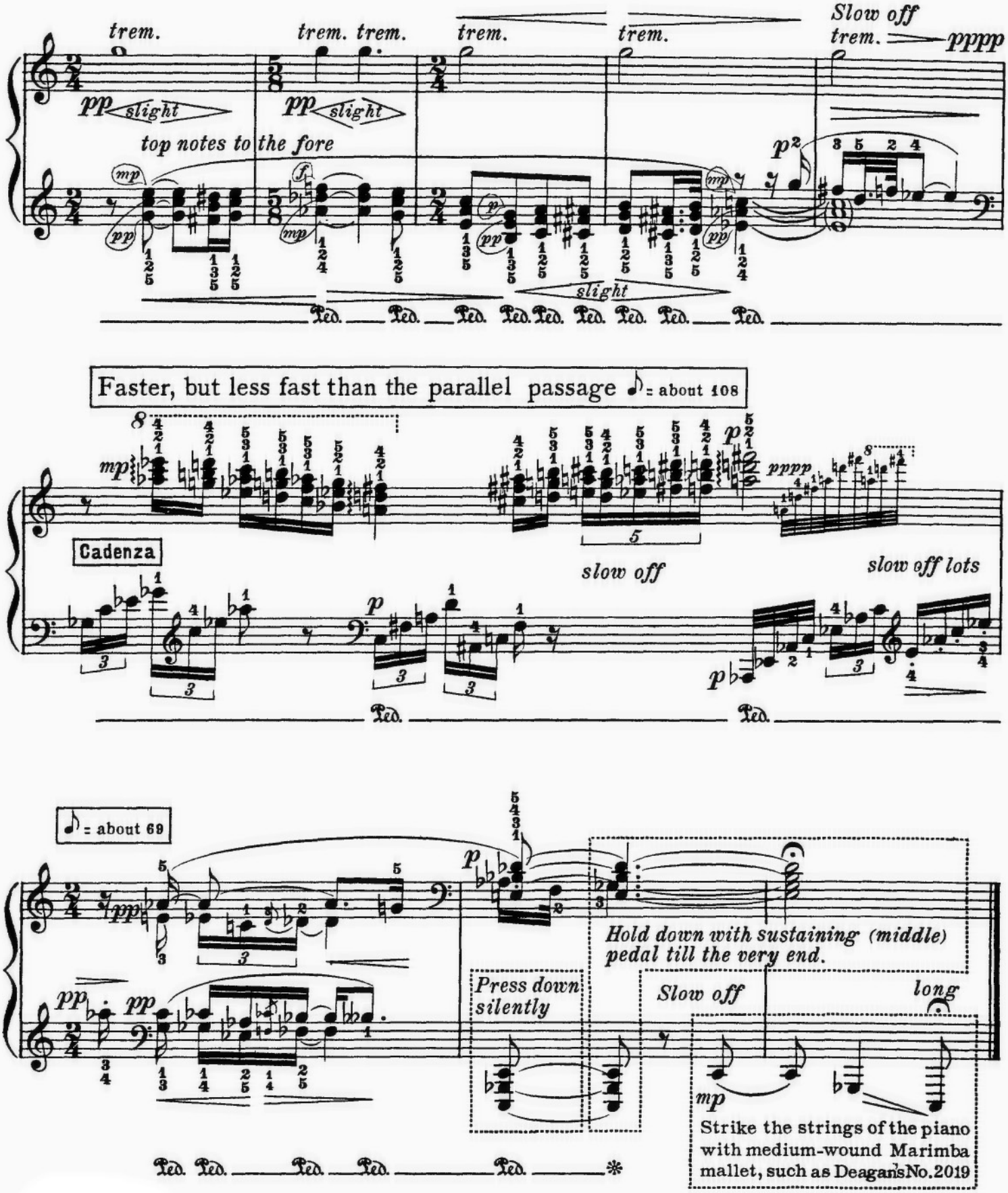

1st Speed
Linger
EASIER
Slow off
left
R. H.
Linger
1st Speed ♩. = about 54
(hold)
gently, as
if from afar


8
8
Ped.
mp
pp
Ped.
2
2
8
2
2
Ped.


Press down slightly
(catch silently)
intense
feelingly
Gradually very very slightly slower


feeling, tenderly
♪ = about 92
Very slow
short
chime-like
short
Slow off


You need not keep to the exact number of notes here given, but play the right hand ♪ at about 184, without bothering about the rhythms of the left hand.
8
pp
pp
p
Faster
very feelingly
Top notes to the fore
mf
mf
mp
p
Left hand at about 1st speed
♪ = about 104 (♩ = 52)
Ped.
Ped.
Ped.
Small swells (<>) at will
hold with sustaining (middle) pedal
mp
rather friskily
Ped.
Faster (♪ = about 126)
pp
mf
impulsively, but not violently
Cadenza
mp
pp
mp
slow off slightly
Ped.
(right hand does'nt slow off ♪ = about 184)
mp
pp
trem.
pp
mp
p
slow off
Ped.


trem.
trem. trem.
trem.
trem.
Slow off
trem.
pppp
pp slight
pp slight
top notes to the fore
slight
Faster, but less fast than the parallel passage ♪ = about 108
Cadenza
slow off
slow off lots
♪ = about 69
Press down silently
Hold down with sustaining (middle) pedal till the very end.
Slow off
long
Strike the strings of the piano with medium-wound Marimba mallet, such as Deagan's No. 2019

SUITE: "IN A NUTSHELL"

Nr 4. "THE GUM-SUCKERS" MARCH

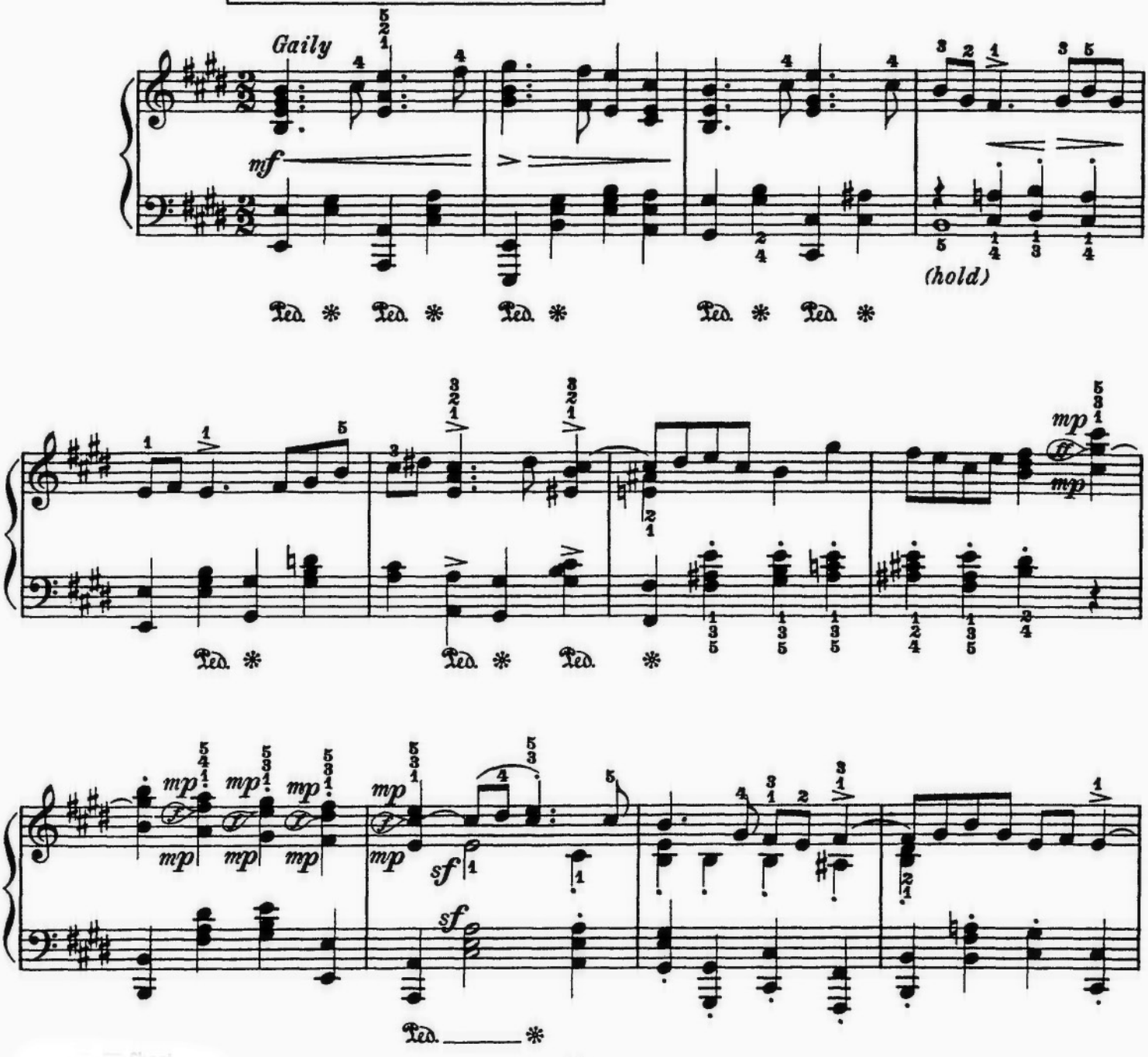
For Henry and Abbie Finck, with love

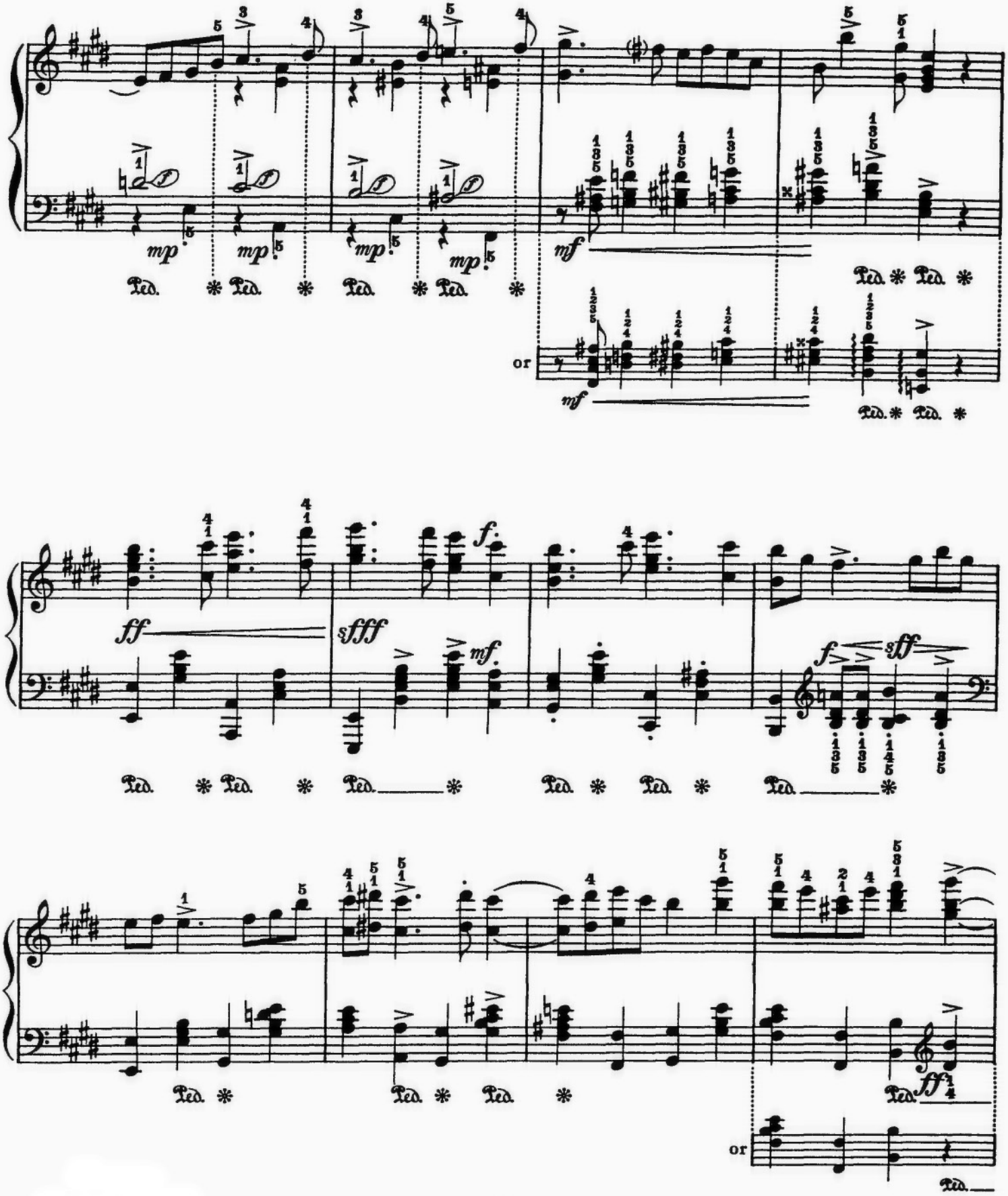
for piano
by

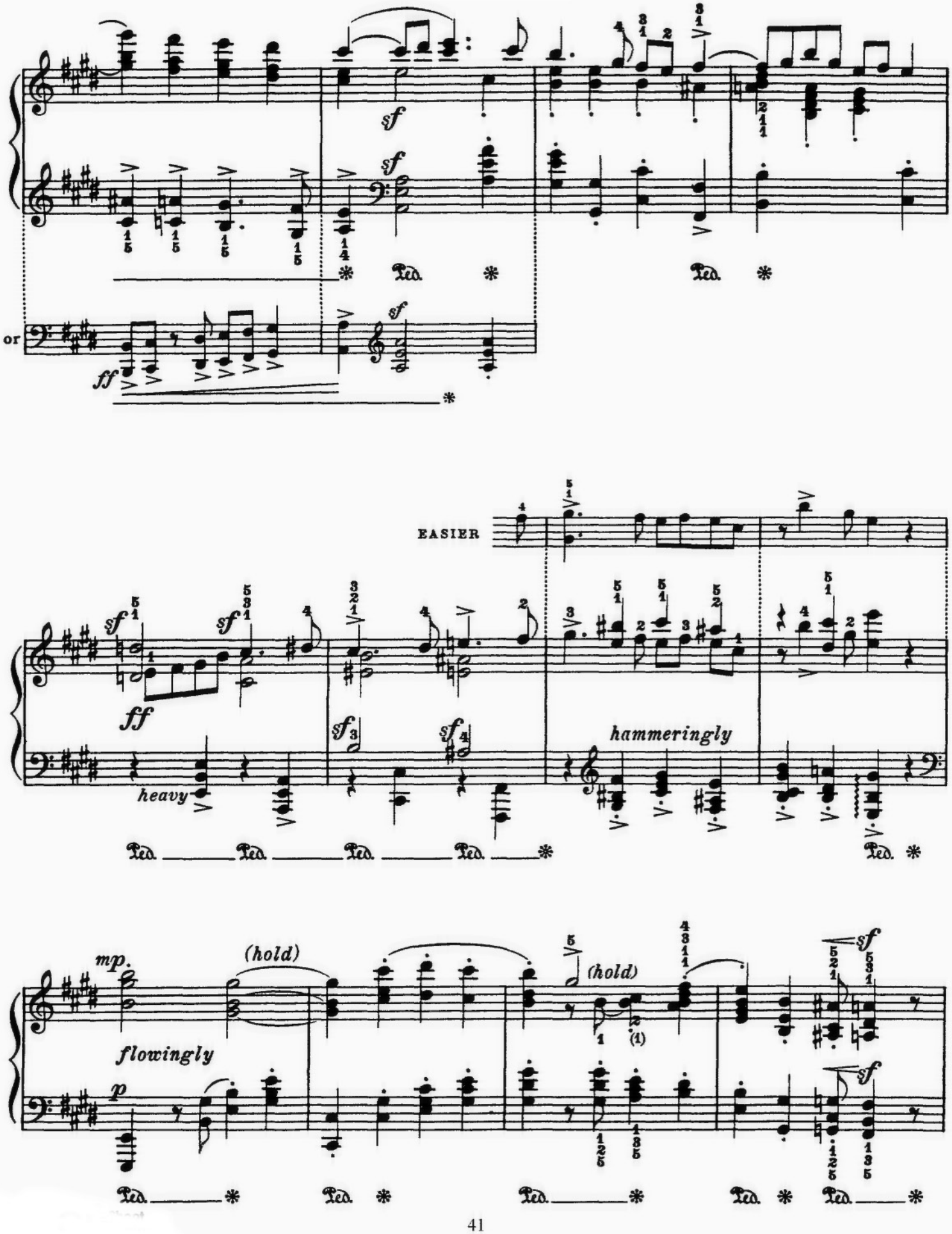
PERCY ALDRIDGE GRAINGER

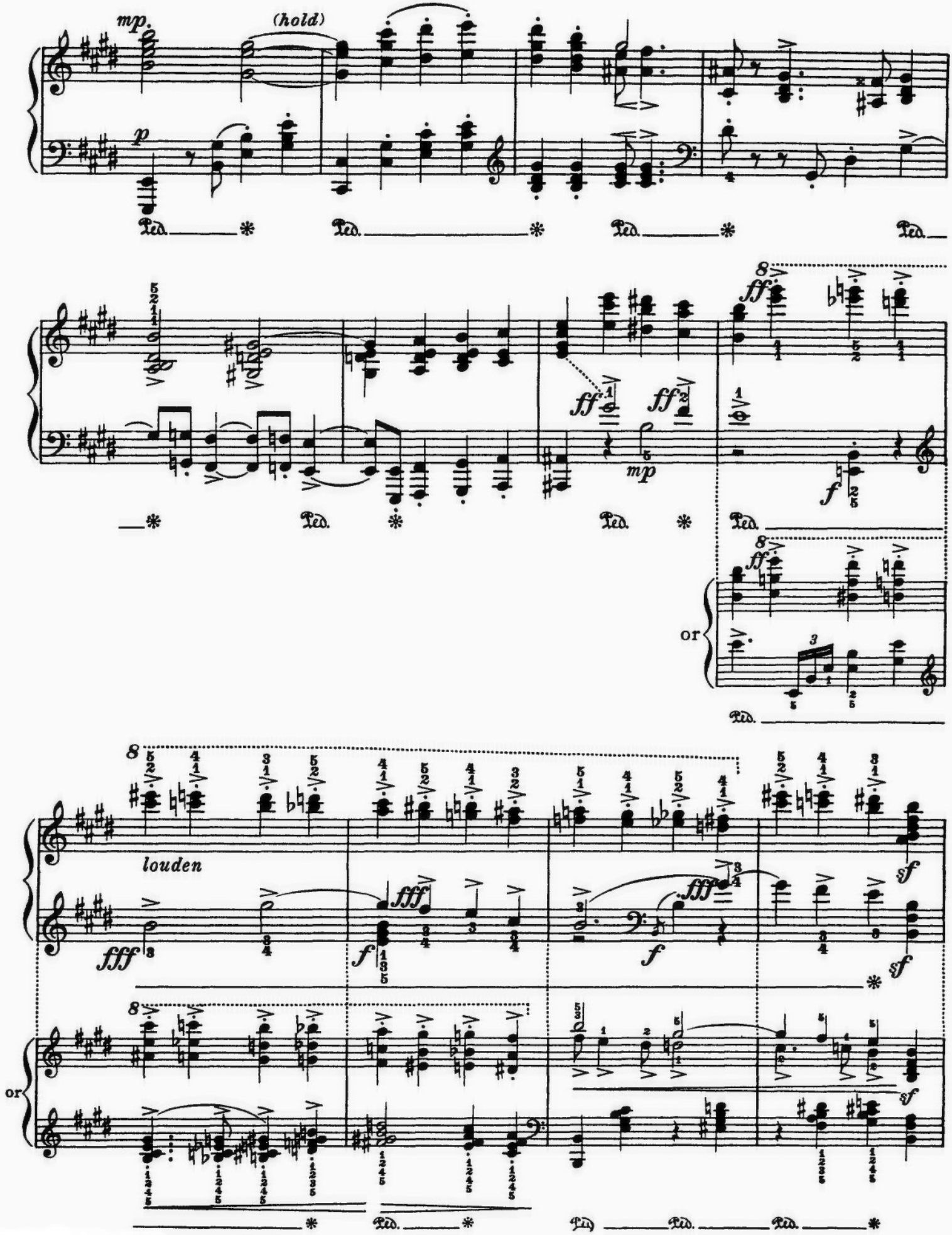
N. B. All big stretches can be harped (played *arpeggio*) at will

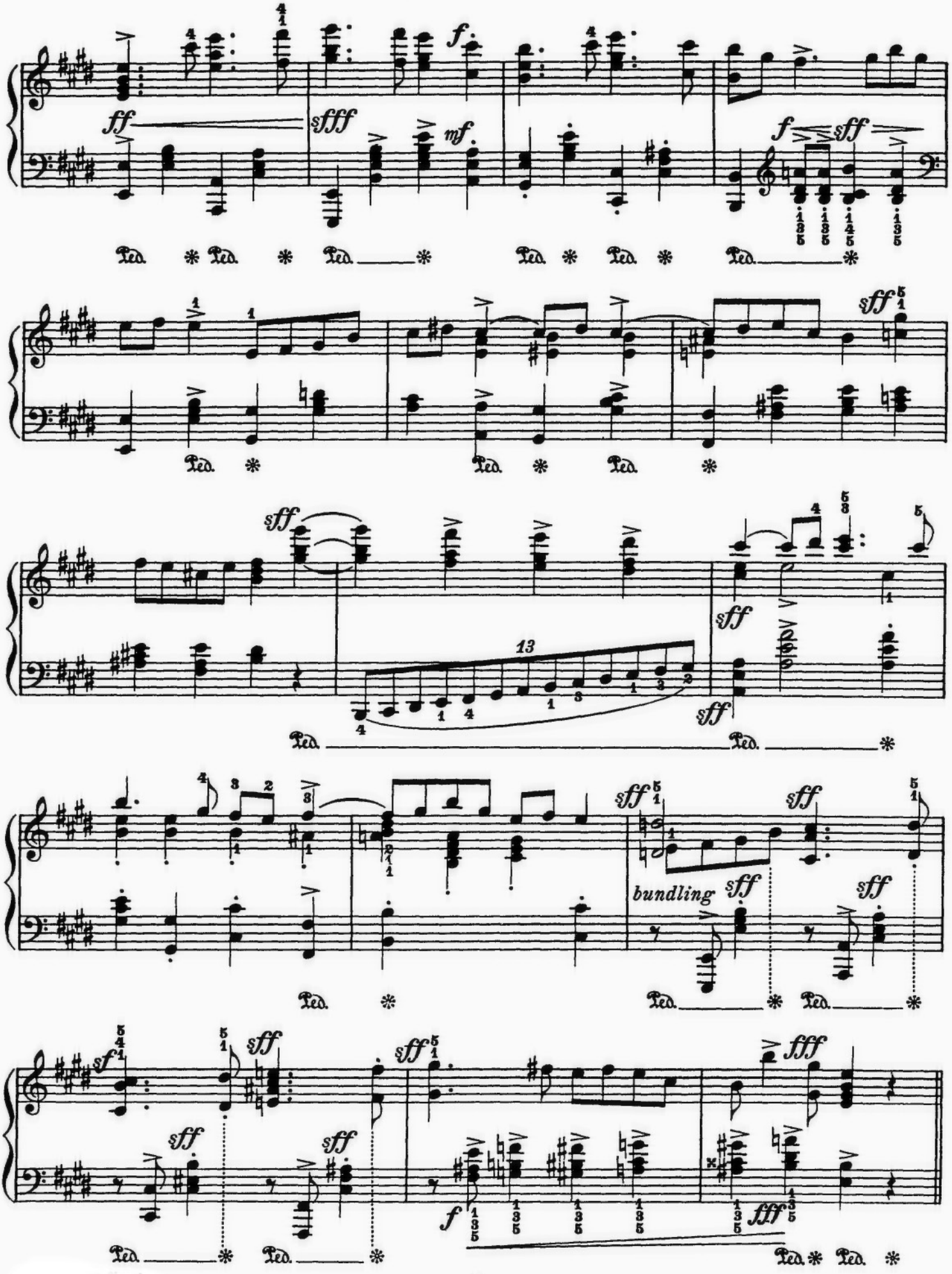
Fast M. M. ♩= between 116 and 126

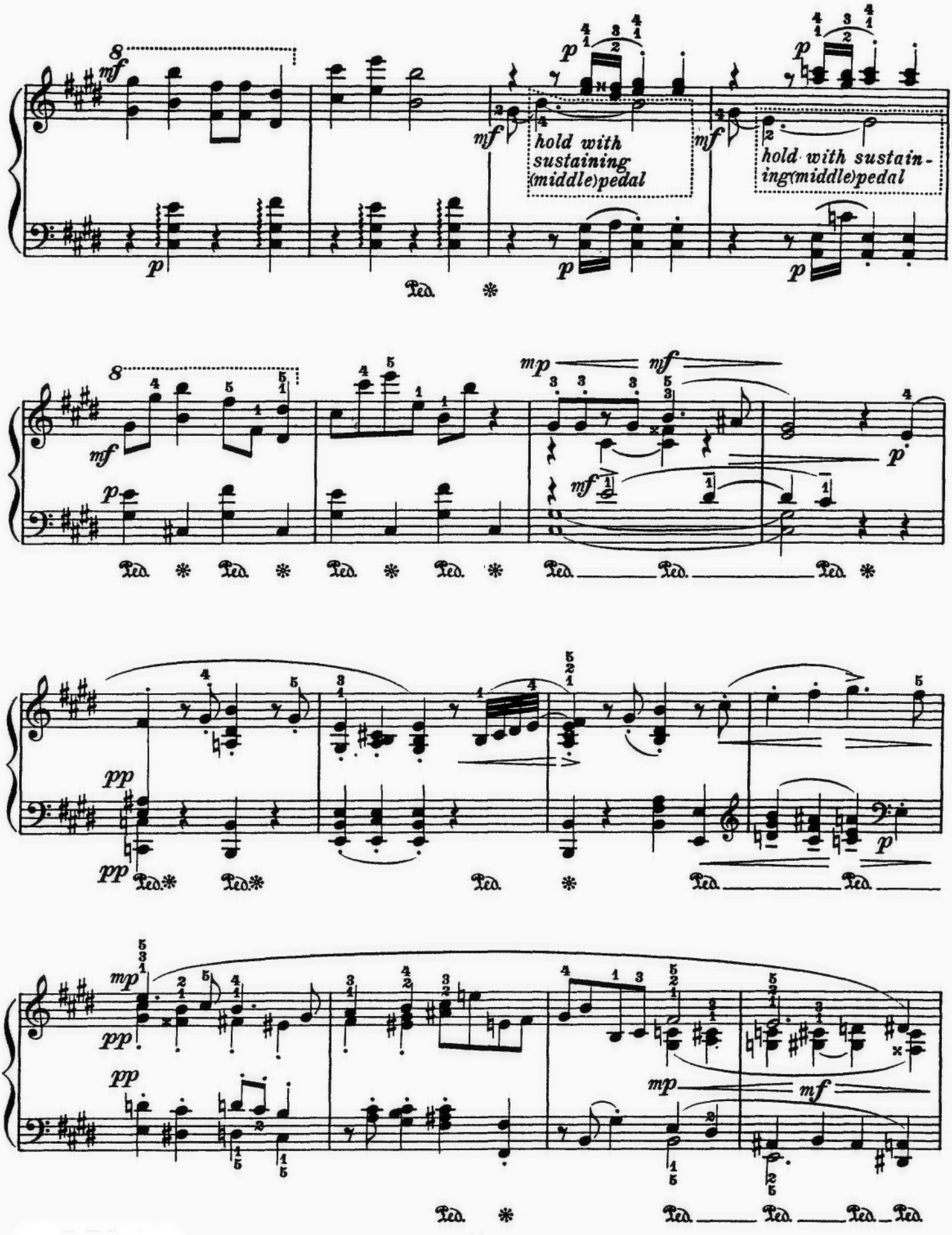


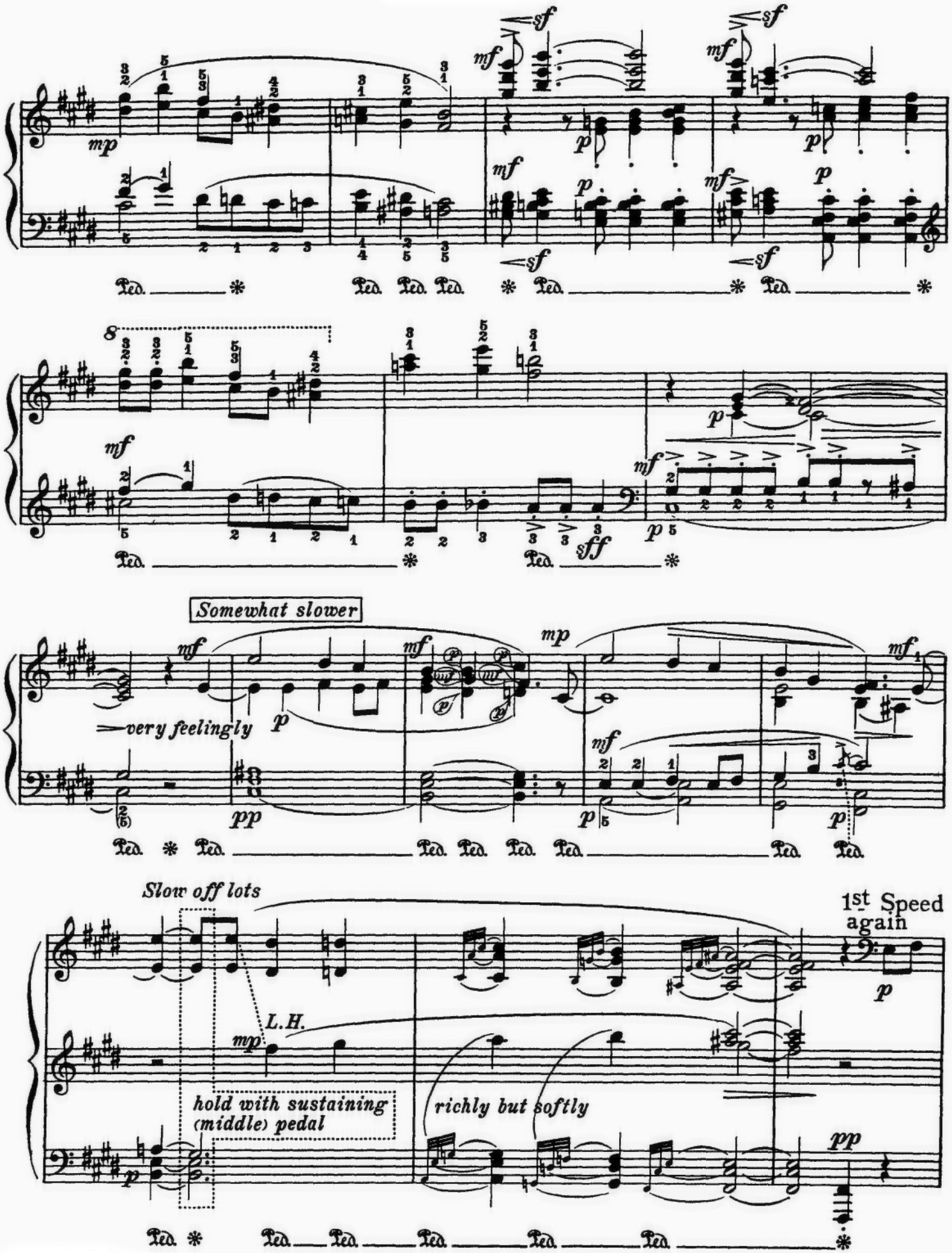

mp
mf
or
ff
sfff
f
sff
ff

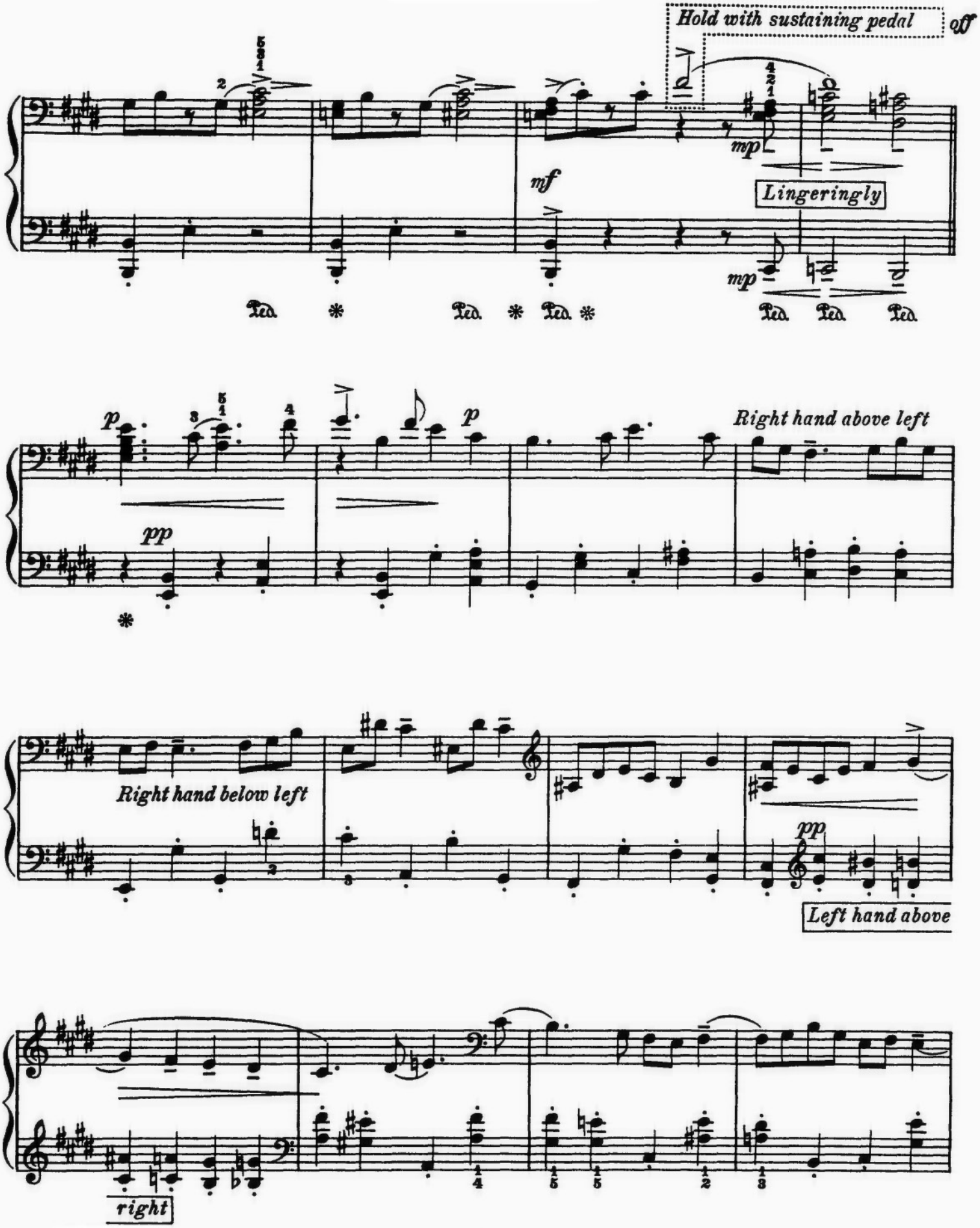

or
EASIER
hammeringly
heavy
flowingly
(hold)
(hold)

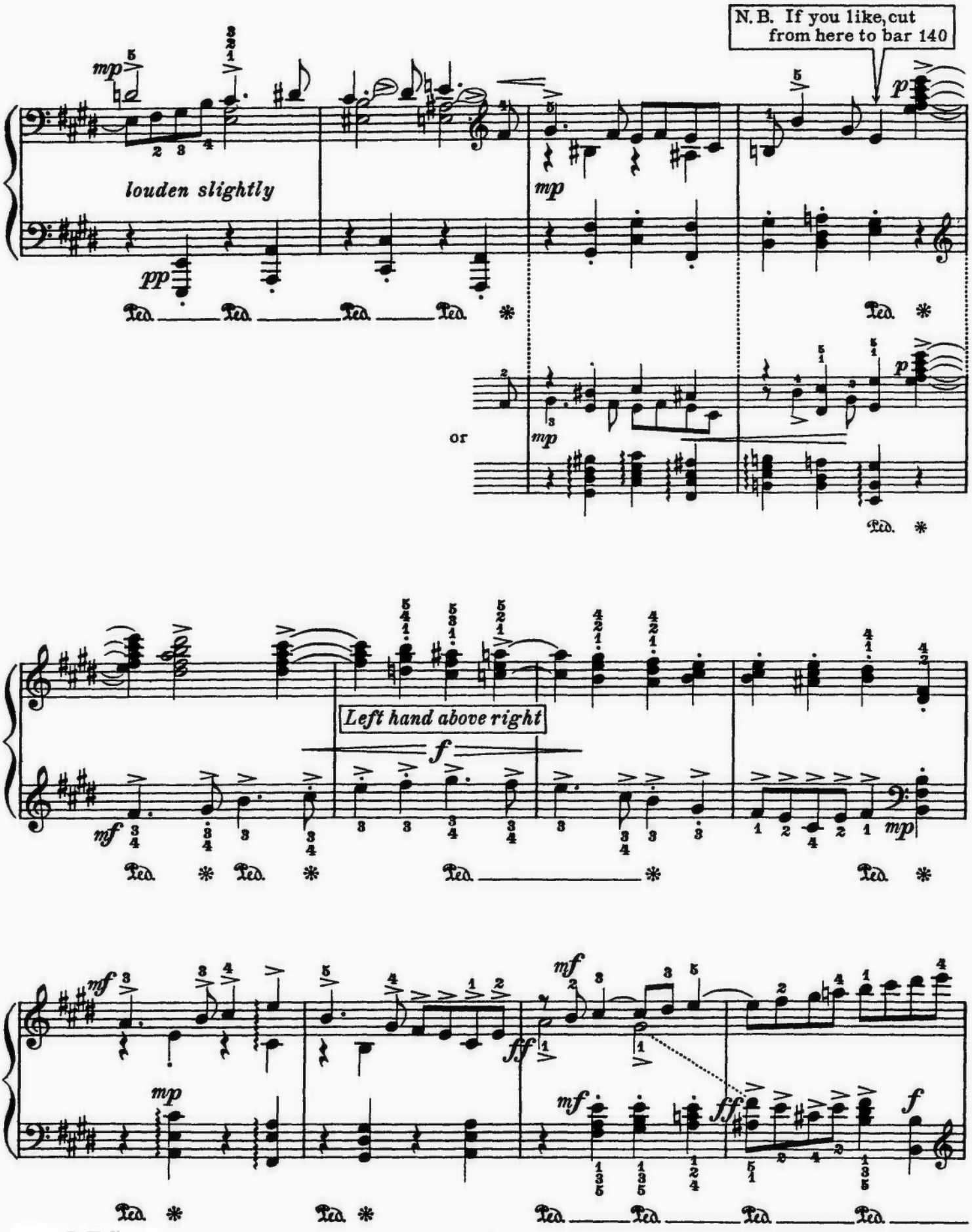

mp.
(hold)
p
Ped.
ff
mp
f
or
louden
fff
sf

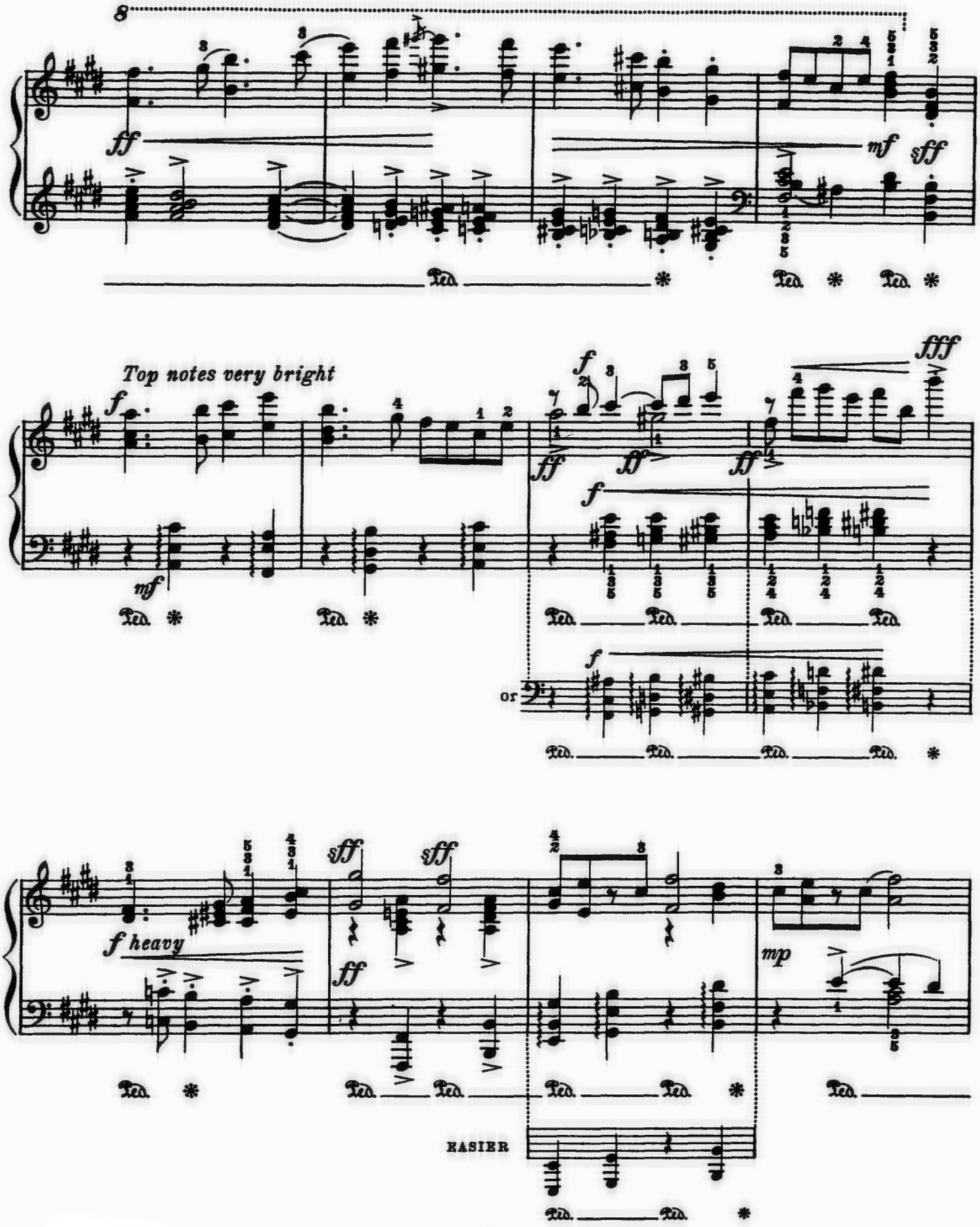

bundling

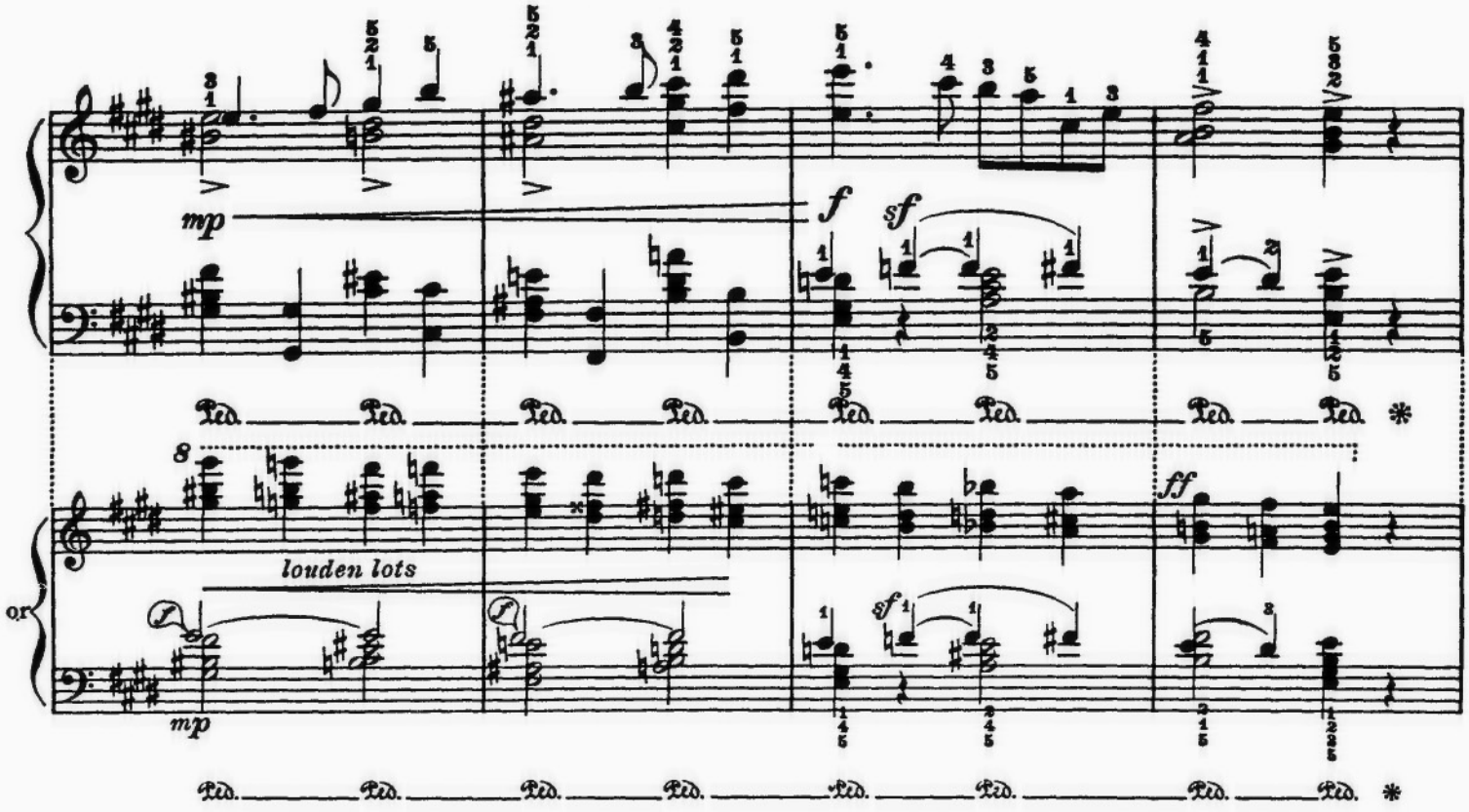

hold with sustaining (middle)pedal
hold with sustaining(middle)pedal

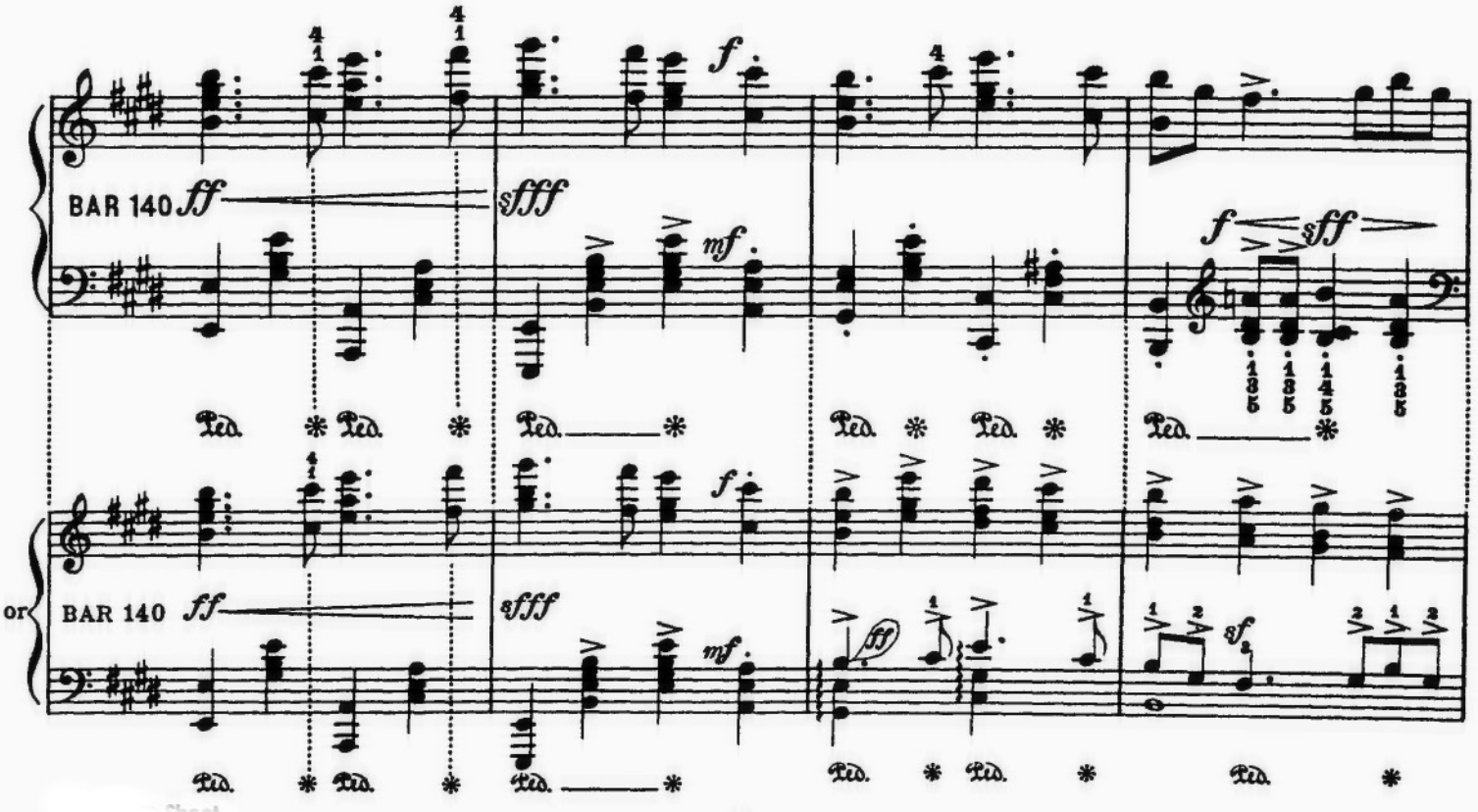

Somewhat slower
very feelingly
Slow off lots
L.H.
hold with sustaining (middle) pedal
richly but softly
1st Speed again

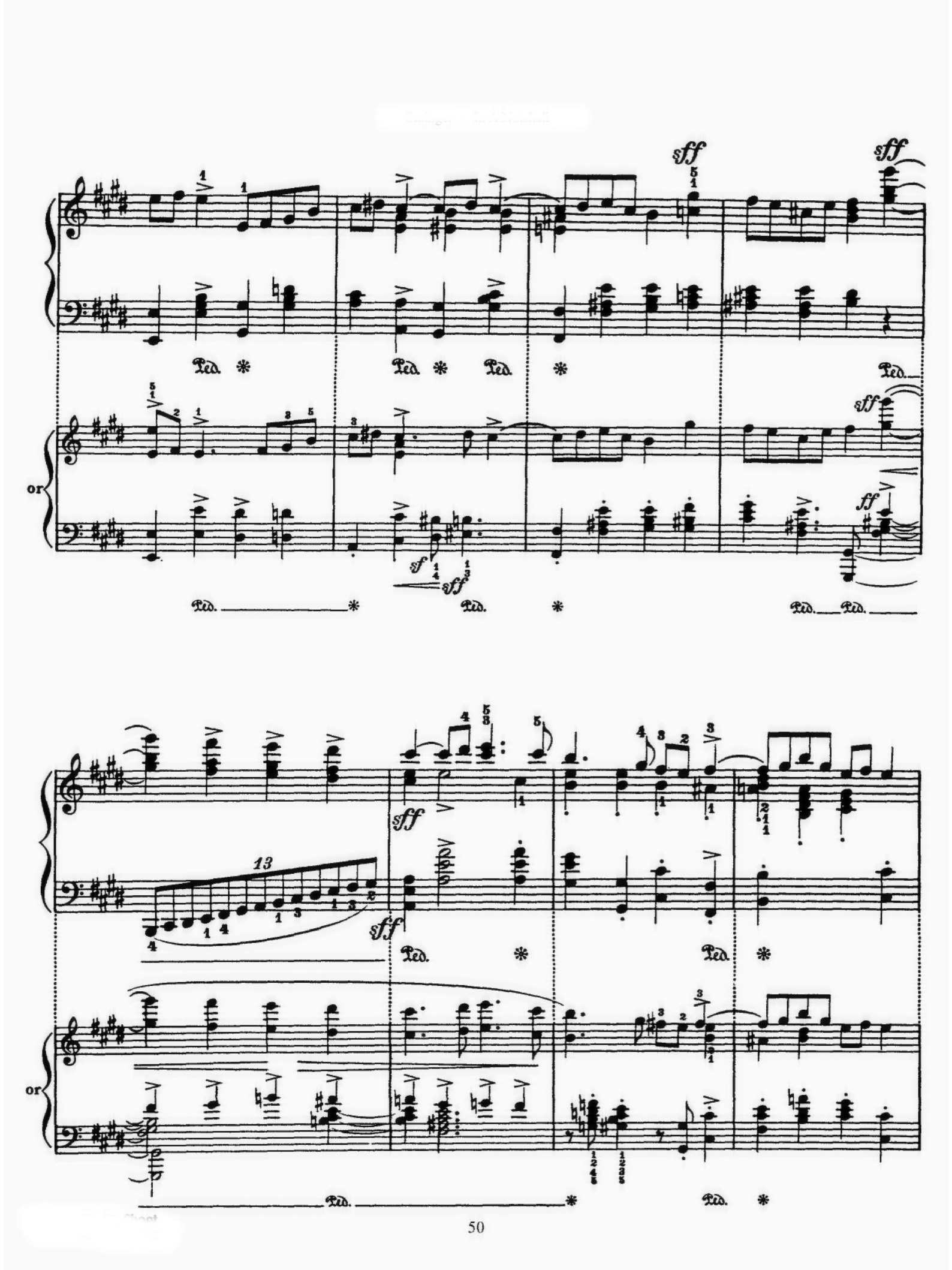

Hold with sustaining pedal
off
mp
mf
Lingeringly
mp
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
p
pp
p
Right hand above left
Right hand below left
pp
Left hand above
right

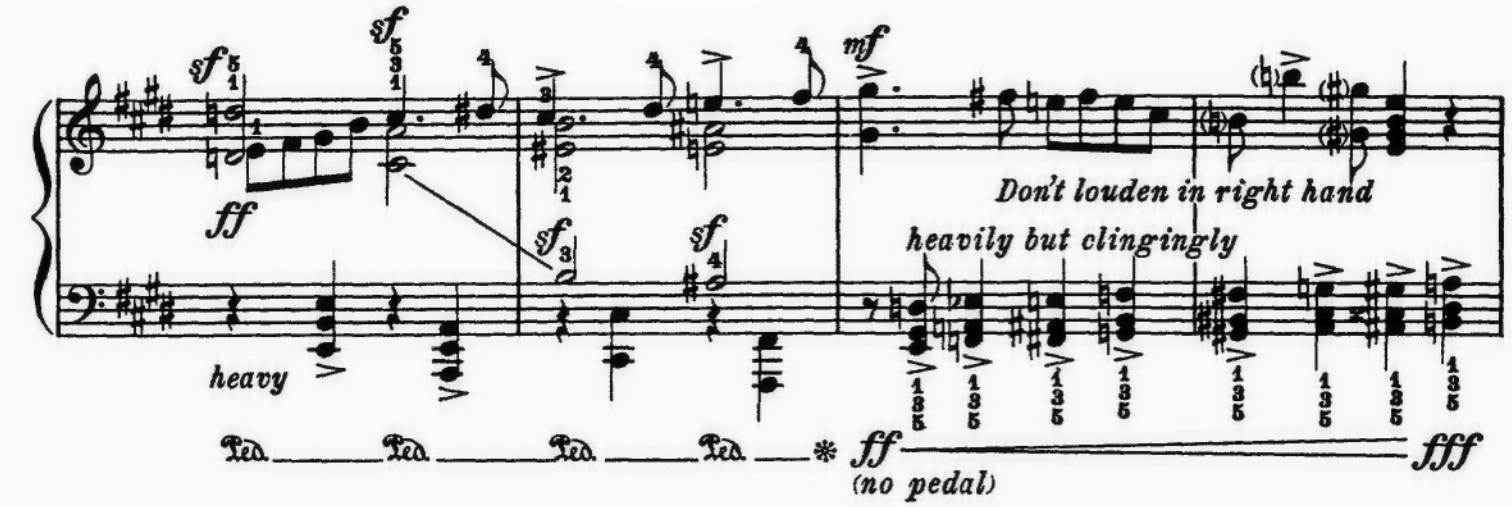

N. B. If you like, cut from here to bar 140
louden slightly
or
Left hand above right

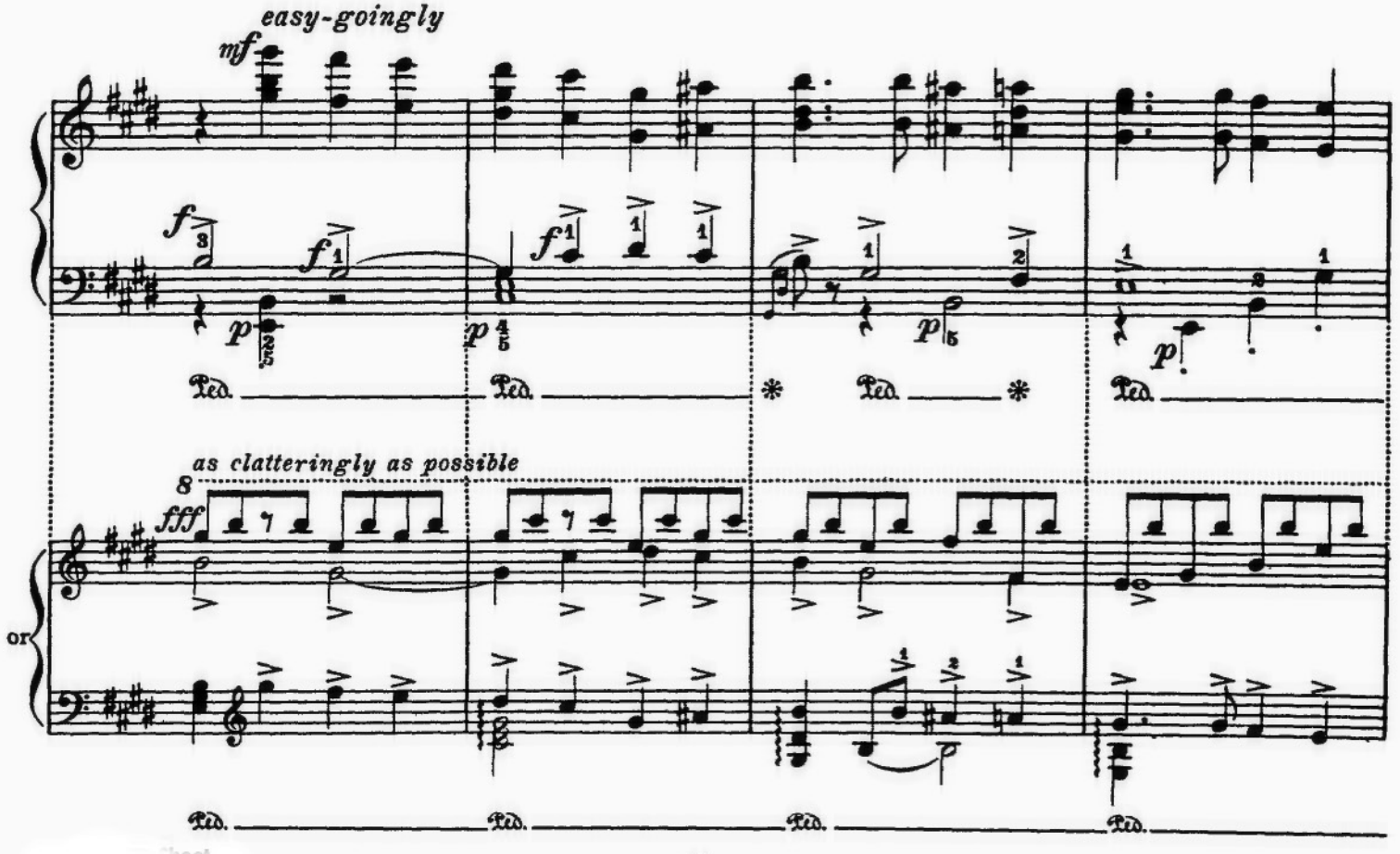

8
ff
mf
sff
Top notes very bright
f
mf
fff
ff
or
f heavy
sff
mp
EASIER

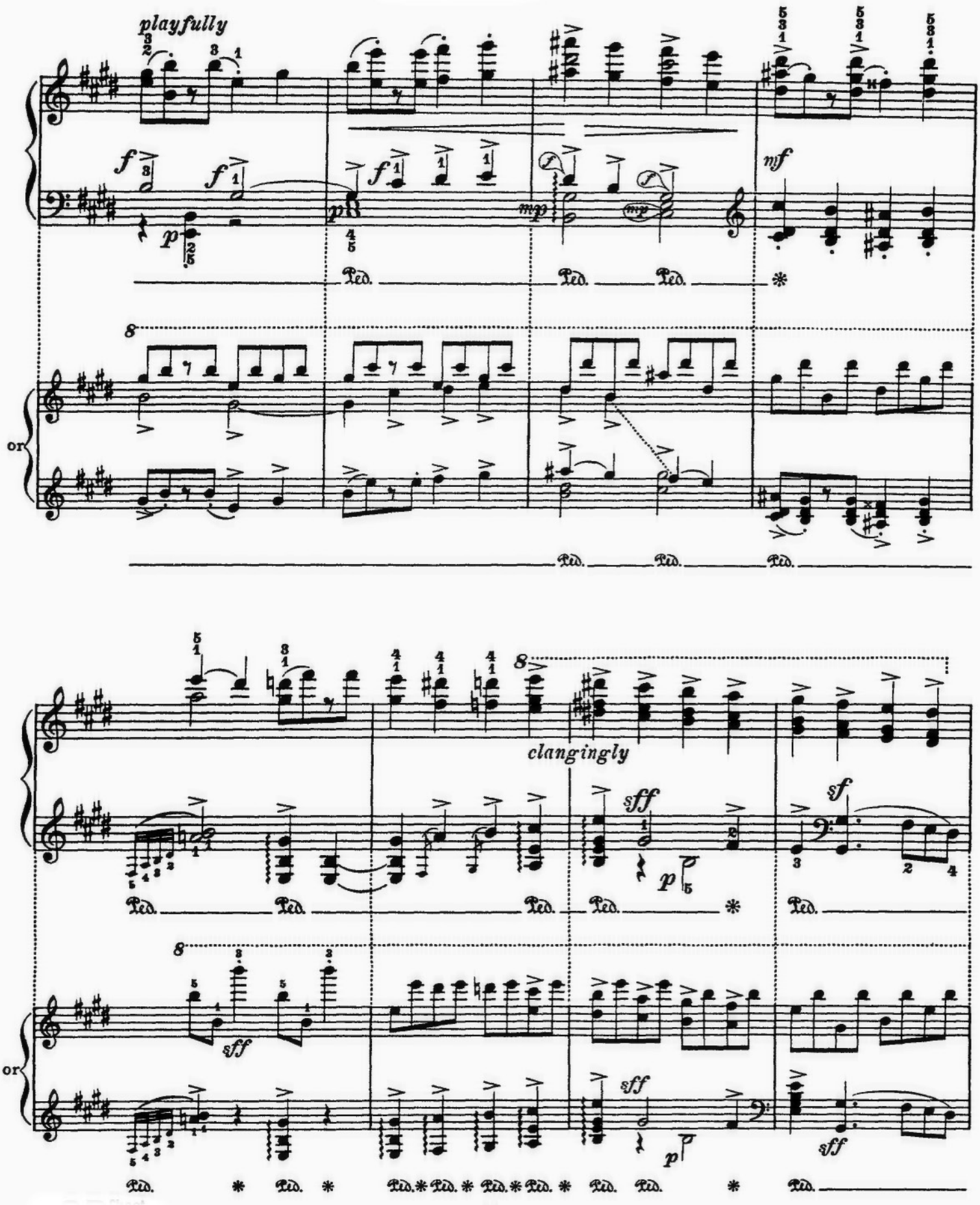

mp
f
sf
8
louden lots
or
mp
ff
sf

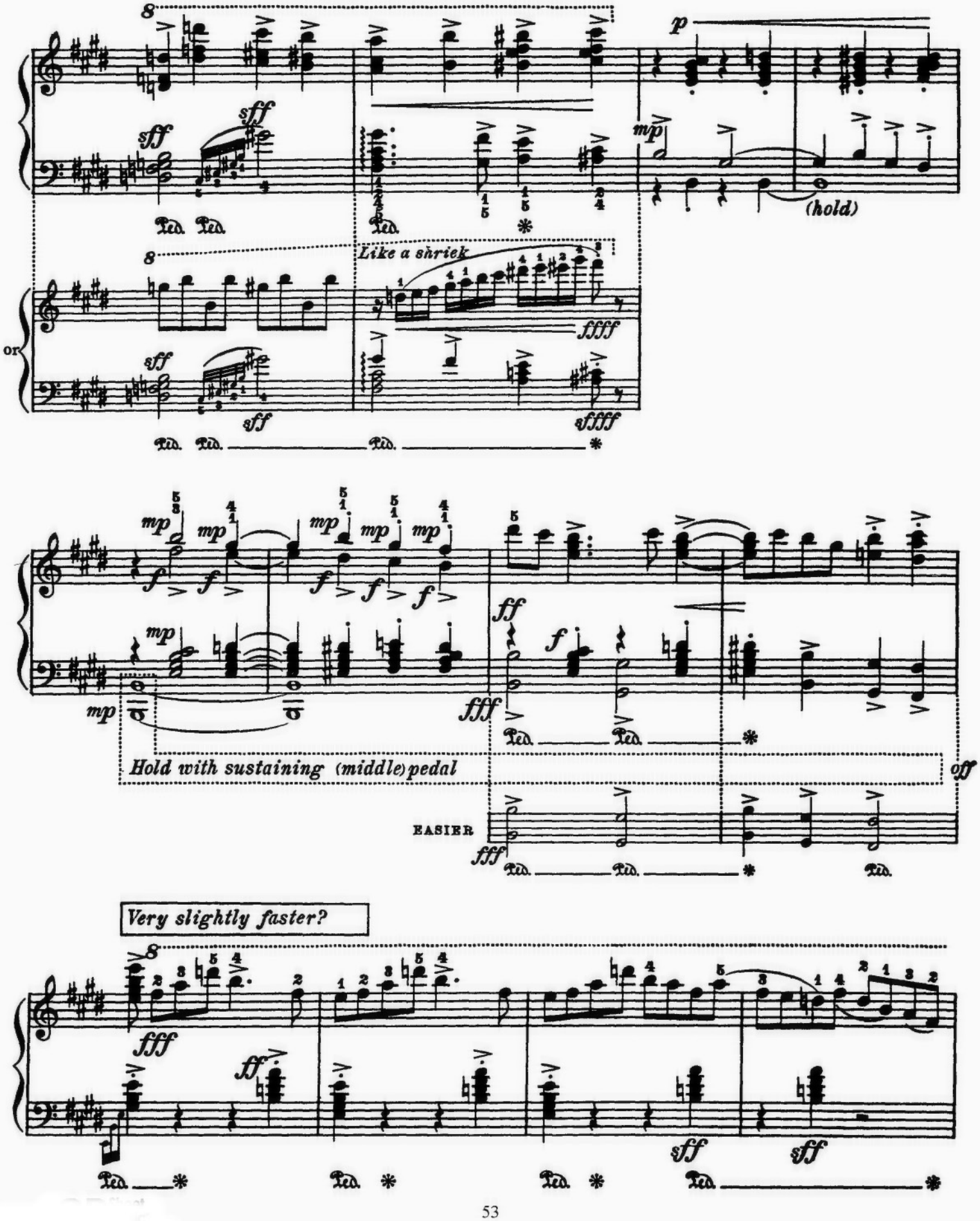

BAR 140
ff
sfff
f
mf
sff
or
BAR 140
ff
sfff
f
mf
ff
sf

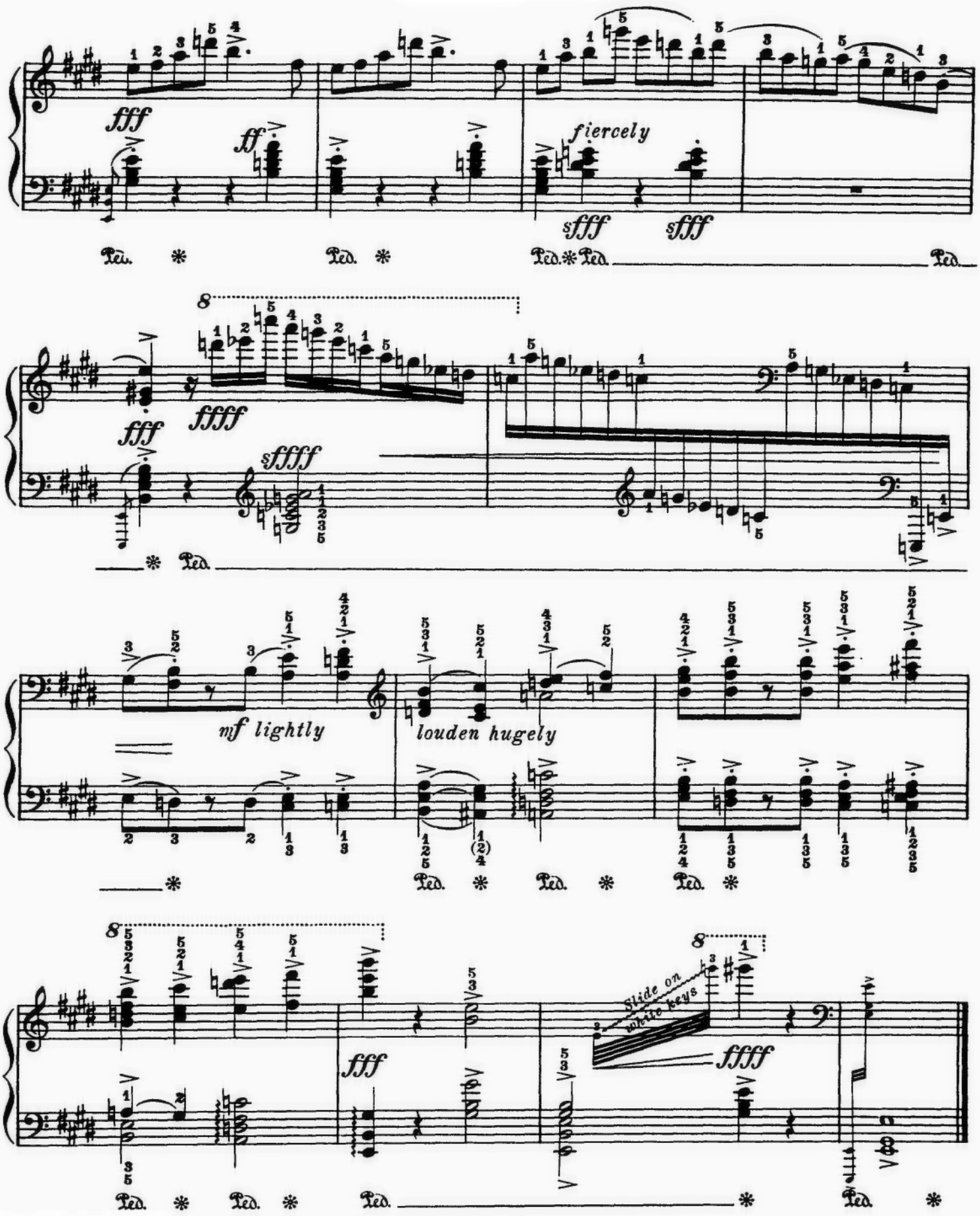

sff
sff
Ped.
or
sff
ff
sf
sff
Ped.
13
sff
sff
Ped.
or
Ped.


sf
ff
heavy
mf
Don't louden in right hand
heavily but clingingly
Ped.
ff
(no pedal)
fff


easy-goingly
mf
f
p
Ped.
as clatteringly as possible
fff
8
or


playfully
clangingly


8
sff
sff
sff
Ped. Ped.
Ped.
p
mp
(hold)
8
Like a shriek
or
sff
sff
ffff
sffff
Ped. Ped. Ped.
mp
f
fff
ff
Hold with sustaining (middle) pedal
off
EASIER
Ped. Ped. Ped.
Very slightly faster?
8
fff
ff
sff
sff
Ped. Ped. Ped. Ped.


fff
ff
fiercely
sfff
sfff
Ped.
8
ffff
fff
sffff
mf lightly
louden hugely
Slide on white keys
ffff