

# "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 musical score consists of six staves, each representing a different type of tune. Staff (a) is labeled "With healthy and somewhat fierce 'go'" and shows a rhythmic pattern with eighth and sixteenth notes. Staff (b) is labeled "louder" and shows a more sustained and powerful rhythmic pattern. Staff (c) is labeled "detached" and shows a more separated and distinct rhythmic pattern. Staff (d) is labeled "gently" and shows a more delicate and soft rhythmic pattern. Staff (e) is labeled "feelingly" and shows a more expressive and emotional rhythmic pattern. Each staff concludes with "etc." indicating the continuation of the melody.

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.

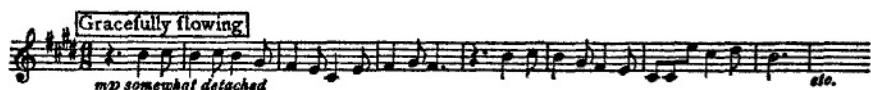
## No. 2. "GAY BUT WISTFUL"

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:

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

*louder*

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:

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:

A musical score page from Gustav Mahler's Symphony No. 5. The page is filled with dense musical notation on multiple staves. At the top left, 'Wood-wind' is written above a staff with several notes. To the right, 'Trumpets' is written above another staff. In the center, 'Pianoforte' is written above a staff with a dynamic instruction 'ff'. Below it, 'Strings' is written above a staff with a dynamic 'f'. Further down, 'Horns' is written above a staff with a dynamic 'ff'. To the right, 'Trombones & Horns' is written above a staff with a dynamic 'fff'. At the bottom left, 'Low Strings & Low Wood-wind' is written above a staff with a dynamic 'ff'. Various dynamics like 'ff', 'f', and 'fff' are placed throughout the score, along with crescendos and decrescendos indicated by arrows. The music is set against a background of a large, stylized letter 'G'.

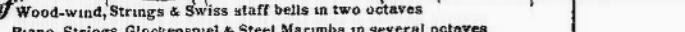
Towards the end of the movement is heard a many-voiced climax in which clattering rhythms on the percussion instruments and gliding chromatic chords on the bass are pitted against the long notes of the "Australian" second theme, a melodic counter-theme and a melodic bass.

Kylophone, wooden Marimbaphone & Nabimba in several octaves

*fff* 

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

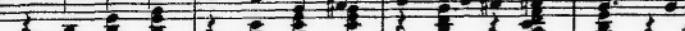
Piano, Strings, Glockenspiel & Steel Marimba in several octaves

*mf* 

*mp* Horns 

*ff* 

etc.

Trumpets 

Trombones 

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 accom-  
paniment to one's tramping feet as one happily,excit-  
edly, paces up and down the arrival platform.

for piano

by

PERCY ALDRIDGE GRAINGER

WITH HEALTHY AND SOMEWHAT FIERCE "GO"  $\text{♩} = \text{about } 126$

Piano {

*mp somewhat pertly*

Ped. \* Ped. \* Ped. \*

*mf*

Ped. \*

Ped. \* Ped. \*

Scherzo - Allegro vivace

*\** Ped. *\** Ped. *\** Ped. — Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. *\** Ped. *p*

*hammeringly*  
*louden* f *louden* ff  
Ped.

*\** Ped. — *\** Ped. — *\** Ped. — *\**

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 11 starts with a dynamic of *mf*, followed by the text "louden lots". Measure 12 begins with a dynamic of *ff*. The score includes various note heads, stems, and rests. Measure 12 concludes with a dynamic of *f*.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a dynamic *fff*. The right hand has sixteenth-note patterns with grace notes, while the left hand provides harmonic support. Measure 12 begins with a dynamic *ff*. The right hand continues its sixteenth-note pattern, and the left hand provides harmonic support. Measures 11 and 12 conclude with a dynamic *ff*.

Musical score for piano, two staves. The top staff is treble clef, 3/2 time, key signature of one sharp. The bottom staff is bass clef, 3/2 time, key signature of one sharp. The score consists of six measures. Measures 1-2 show a melodic line with grace notes and dynamic markings ff and sff. Measures 3-4 show sustained notes and dynamic fff. Measures 5-6 show a melodic line with grace notes and dynamic ff. Measures 1-2 are preceded by a rehearsal mark \* and followed by a repeat sign. Measures 5-6 are preceded by a repeat sign.

A musical score for piano, featuring two staves. The top staff begins with a forte dynamic (indicated by a large 'f') followed by a dynamic instruction 'sf' (sforzando). This is followed by another dynamic 'sf' and then 'sf sf'. The bottom staff begins with a dynamic 'sf'. The music continues with several measures, each containing multiple notes and dynamic markings such as 'pp' (pianissimo) and 'V'. Fingerings are indicated above the notes in some measures.

8

*p*      *ff*      *p*      *f*

Ped. \*    Ped. \*    Ped. \*    Ped. \*

8

*p playfully*

*ff heavy bundling*

\*

Ped. \*    Ped. \*

*ff*      *ff*

*sf*      *sf*

Ped. \*    Ped. \*    Ped. \*

*detached*

*ff*

*f*

*sff*

Ped. \*    Ped. \*

Ped. \*    Ped. \*

**EASIER**

*prattlingly*

**8** **4** **fff**

**ff**

Ted. \_\_\_\_\_ \* Ted.\* Ted.\*

**Right hand above left**

**sf** = **p** **p merrily** **pp**

Ted.\* Ted.\* Ted.\* Ted. \_\_\_\_\_ \*

V Ted. \_\_\_\_\_ \*

**pp gently**

V Ted. \_\_\_\_\_ \* Ted. \_\_\_\_\_ Ted. \_\_\_\_\_

Sheet music for piano, page 8, measures 1-4. The music is in 2/2 time. The left hand plays eighth-note chords in G minor. The right hand plays sixteenth-note patterns with grace notes. Measure 1: Left hand G-B-D, Right hand 4 5 3 2. Measure 2: Left hand G-B-D, Right hand 4 5 3 2. Measure 3: Left hand G-B-D, Right hand 4 5 3 2. Measure 4: Left hand G-B-D, Right hand 4 5 3 2. The dynamics are indicated as follows: flowingly, ff, ff, ff.

\* 10 \*

*very short*

Ped.      Ped.      \*      Ped.      Ped.      \*      Ped.      \*

Ped. \*      Ped. \*      Ped.      \*      Ped. \*      Ped. \*      Ped. \*

Ped. \*      Ped.      \*      Ped.      \*      Ped.      \*      Ped. \*

Crescendo

*Ped.* \* *Ped.* \_\_\_\_\_ \*

*Ped.* \* *Ped.* \* *Ped.* \_\_\_\_\_ \* *Ped.* \*

*mf*

*f* *<lots fff* *mf*

*Ped.* \* *Ped.* \_\_\_\_\_ \*

*f* *lightly*

*Ped.* \*

*f* *slide with nails on white keys*

*fffff*

*fffff*

*mp* *ff*

*Ped.* \_\_\_\_\_ \*

## 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

Gracefully flowing M. M. ♩♩ about 100

Top notes to the fore

Easier

(hold)

slight

*mf*

*mf*

*mf*

(hold)

Fed. \* Fed. \* Fed. \* Fed. \* Fed.\* Fed.\* Fed.\* Fed.\* Fed.\*

slight

(hold)

*f*

*mp*

*mf* tenderly      *very slight*

*p*

*very slight*

*p*

Ped. \*      Ped. \*      Ped. \*      Ped. \*      Ped. \*      Ped. \*      Ped. \*

EASIER

Ped. \*      Ped. \*      Ped. \*      Ped. \*      Ped. \*      Ped. \*

*mf* gently, but to the fore

*very clingingily*

*p*

Ped. \*      Ped. \*      Ped. \*      Ped. \*      Ped. \*      Ped. \*      Ped. \*

EASIER

Ped. \*      Ped. \*      Ped. \*      Ped. \*      Ped. \*      Ped. \*      Ped. \*

*p* the bass slightly to the fore

*p*

Ped. \*      Ped. \*      Ped. \*      Ped. \*      Ped. \*      Ped. \*

Ped. \*      Ped. \*

Trumpet-like

*detached, the top notes to the fore*

Harp-like

EASIER

Drum-like

(hold)

*mf*

*ff to the fore*

*mp*

*hold*

*Ted.* \* *Ted.* *Ted.* *Ted.* *Ted.* *Ted.*

**EASIER**

*ff to the fore*

*ff*

*ff*

*mf*

*mf*

*mf*

*ff*

*Ted.* \* *Ted.* *Ted.* *Ted.* *Ted.* *Ted.*

*f*

*detached*

*(hold)*

*Middle (sustaining) pedal holds E off*

*Ted.* *Ted.* *Ted.* \*

*f*

*f*

*Ted.* \*

*f*

*detached*

*(hold)*

*Middle (sustaining) pedal holds E off*

*Ted.* *Ted.* *Ted.* \*

*f*

*Ted.* \*



*Ted. Ted. \* Ted. \* Ted. \* Ted. \* Ted. \* Ted. \* Ted.*

*louden*  
*mf*  
*louden*  
*detached*  
*Ted. Ted. Ted. Ted. Ted. Ted. Ted. \**

*f*  
*louden*  
*sff*  
*ff hold*  
*Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted.*

*ff*  
*ff*  
*ff*  
*ff*  
*Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted.*

A musical score for piano featuring three staves. The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff a bass clef. The key signature is two sharps. The score includes dynamic markings such as *ff*, *mf*, *louden*, *fff*, *ff*, *mf*, and *mf*. Performance instructions like "Ped." under the bass staff and "R.H." and "L.H." above specific notes are also present. Measure numbers 1 through 10 are indicated below the staff.

A musical score for orchestra, page 10, featuring three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is A major (three sharps). Measure 11 starts with a forte dynamic (ff) in the top staff, followed by eighth-note patterns in the middle and bottom staves. Measures 12 and 13 continue with eighth-note patterns and dynamics ff, sff, and sf. The bassoon part is labeled 'Ped.' at the end of measure 13.

Musical score page 1. The top staff uses a treble clef and has a key signature of three sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves have a common time signature. The music consists of six measures. Measure 1: Treble starts with eighth notes, bass with quarter notes. Measure 2: Treble with eighth-note pairs, bass with eighth-note pairs. Measure 3: Treble with eighth-note pairs, bass with eighth-note pairs. Measure 4: Treble with eighth-note pairs, bass with eighth-note pairs. Measure 5: Treble with eighth-note pairs, bass with eighth-note pairs. Measure 6: Treble with eighth-note pairs, bass with eighth-note pairs. Dynamic markings include *mf*, *p*, *mp*, and *pp*. Pedal indications (Tsd.) and asterisks (\*) are placed below the bass staff.

*EASIER*

Musical score page 2. The top staff uses a bass clef and has a key signature of three sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves have a common time signature. The music consists of eight measures. Measures 1-2: Bass with eighth-note pairs. Measures 3-4: Bass with eighth-note pairs. Measures 5-6: Bass with eighth-note pairs. Measures 7-8: Bass with eighth-note pairs. Dynamic markings include *pp*, *p*, and *p*. Pedal indications (Tsd.) and asterisks (\*) are placed below the bass staff.

Musical score page 3. The top staff uses a treble clef and has a key signature of three sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves have a common time signature. The music consists of eight measures. Measures 1-2: Treble with eighth-note pairs. Measures 3-4: Treble with eighth-note pairs. Measures 5-6: Treble with eighth-note pairs. Measures 7-8: Treble with eighth-note pairs. Dynamic markings include *pp*, *ppp*, *ff*, and *pp*. Pedal indications (Tsd.) and asterisks (\*) are placed below the bass staff. The first staff includes a "Drum-like" pattern with a 3 2 3 2 3 2 rhythm. The second staff includes a "Drum-like" pattern with a 3 2 3 2 3 2 rhythm.

or

*Drum-like*  
3 2 3 2 3 2

*Drum-like*  
3 2 3 2 3 2

## **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 J.: about 54

*gently, as if from afar*

*gently, as if from afar*

**pianississimo**

**fortississimo**

Ped. \*

Ped. \*

A musical score for piano and voice. The top staff shows a treble clef, two flats, and a dynamic of forte (f). The piano part has two measures of eighth-note chords, each labeled with a '2' under a bracket. The vocal part begins with a sixteenth-note pattern followed by eighth notes. The bottom staff shows a bass clef, two flats, and a dynamic of piano (p). The piano part continues with eighth-note chords. The vocal part enters with eighth-note chords, followed by a melodic line with quarter and eighth notes. The piano part ends with a dynamic of pianississimo (pp).

Ted. Ted. Ted. Ted. Ted.

*Top notes rather piercingly*

very calmly

Ted. Ted. Ted. Ted.

*Top notes piercingly*

Ted. Ted. Ted.

*mf intensely*

*feelingly*

Ted. Ted. Ted. Ted. Ted. Ted.

5  
2

*very gently and smoothly*

*feelingly*

Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted.

Ted. Ted. Ted. Ted. Ted. Ted.

*Gradually quicken slightly*

*mellow, not brilliant*

*Bell-like, the accented notes very much louder than the rest*

*louden*

Ted.

8

*louden steadily*

1 5 1 5 1 5 1 5 1 5

531  
531  
531  
531

*f*      *ff*

*f*      *mf*      *Ted.*

*d.: about 80*

*quicken very slightly*

*gradually louder lots*

*Ted.*      *Ted.*

*Ted.*      *Ted.*      *Ted.*

*Ted.*      *Ted.*      *Ted.*

*mf*

Flowingly. ♩ = about 96

*merrily*

*mp* 5

*Ted.* \_\_\_\_\_

*OR*

*louden hugely*

*Ted.* \_\_\_\_\_ *Ted.* \_\_\_\_\_ *Ted.* \_\_\_\_\_ *Ted.* \_\_\_\_\_

*OR*

*Ted.* \_\_\_\_\_ *Ted.* \_\_\_\_\_ *Ted.* \_\_\_\_\_ *Ted.* \_\_\_\_\_

*f*

*Ted.* \_\_\_\_\_ *Ted.* \_\_\_\_\_ *Ted.* \_\_\_\_\_

The musical score consists of four systems of music. The first system shows the piano part with a treble clef and a bass clef, and the orchestra part with a treble clef. The second system shows the piano part with a treble clef and the orchestra part with a bass clef. The third system shows the piano part with a treble clef and the orchestra part with a bass clef. The fourth system shows the piano part with a treble clef and the orchestra part with a bass clef. The score includes dynamic markings such as *mp*, *louden hugely*, and *f*. The tempo is indicated as Flowingly with ♩ = about 96. The score is divided into measures by vertical bar lines and includes rehearsal numbers 5 and 8.

This image shows a page from a musical score for piano, featuring four staves of music. The score includes various dynamic markings such as *ff*, *sff*, *fff*, *ffff*, and *very heavy and rich*. The music is divided into sections labeled "Trumpet-like" and "Trumpet like". The piano keys are numbered 1 through 5 above the staves. The score is set in 12/8 time and includes performance instructions like "Ped." and "Ped. 2". The overall style is complex and expressive, typical of early 20th-century piano music.

*fff passionately, harshly*

*fff harshly fff*

*feelingly*

*soften and linger slightly*

*Flowingly again*  $\text{d} = 96$

ENTRETIEN

The musical score consists of four systems of piano music:

- System 1:** Treble and bass staves. Dynamics: *p*, *ff*, *mf*. Time signature:  $\frac{5}{4}$ .
- System 2:** Treble and bass staves. Dynamics: *p*, *ff*. Time signature:  $\frac{5}{3}$ .
- System 3:** Treble and bass staves. Dynamics: *p*, *fff*, *mf*, *fff*. Time signature:  $\frac{5}{4}$ .
- System 4:** Treble and bass staves. Dynamics: *mf*, *f*, *mf*. Performance instruction: "Very free in time chatteringingly" and "feelingly". Time signature:  $\frac{5}{4}$ .

*Take your time over this*

*louden*

*ff*

*ped.*

*ped.*

*ped.*

*Quicken*

*fff*

*louden lots*

*fff*

*fff*

*ped.*

**Slower than 1st Speed**  $\text{♩} = \text{about } 50$

*ffff R.H.*

*ffff L.H.*

*mf*

*ped.*

**EASIER**

*ff*

**About like 1st Speed**  $\text{♩} = \text{about } 50$

*ff*

*mf*

*ped.*

ff >  $\frac{3}{4}$

*EASIER*

f >  $\frac{3}{4}$

*Gradually slower and softer*

mf >  $\frac{2}{4}$

ff >  $\frac{3}{4}$

*EASIER*

f >  $\frac{3}{4}$

*Gradually slower and softer*

mf >  $\frac{2}{4}$

*Slow off* (hold) *Slow off*

*EASIER*

*Very calmly*  $\text{♩} = \text{about } 54$  (Echo)

*Quicken slightly impulsively*

**EASIER**

*Linger* **f**

**1st Speed**

*Slow off*

*left* **f** *R.H.*

**Linger** **f** **5**

**1st Speed**  $\text{d} = \text{about } 54$

*R.H.* **mf**

**pp**

**p**

*gently, as*

**pp**

*if from afar*

8.

*f*

1.

8.

*f*

1.

2.

*mp*

1.

2.

*b*

1.

2.

*b*

1.

*b*

1.

*b*

1.

*b*

1.

*b*

1.

*b*

Ped.

Ped.

Ped.

Press down slightly

(catch silently) intense

feelingly

Gradually very very slightly slower

The sheet music consists of five staves of musical notation for piano. The first two staves are in common time (indicated by '8') and the last three are in 8/8 time. The key signature changes frequently, including B-flat major, E major, and G major. Fingerings are indicated above the notes, such as '5' over a note in the bass staff and '1' over a note in the treble staff. Performance instructions include 'Press down slightly' in a dashed box, '(catch silently) intense' with dynamics pp, ppp, and mp, and 'feelingly' with dynamics mp and ff. The music includes various slurs, grace notes, and dynamic markings like f, ff, and ff. The piano keys are labeled with numbers 1 through 5 to indicate specific fingerings.

Grainger — In Memoriam

The musical score consists of four staves of piano music. The first staff uses a treble clef and a bass clef, with dynamics *p*, *pp*, and *mp*. The second staff uses a bass clef with dynamics *pp* and *p*. The third staff uses a treble clef with dynamics *p*, *pp*, and *mp*. The fourth staff uses a bass clef with dynamics *p*, *pp*, and *mf*. The score includes several measures of music with various note heads and stems. Performance instructions like "Ped." are placed under specific notes. A dynamic instruction "feeling, tenderly" is placed in the middle of the score. Fingerings such as 1, 2, 3, 4, 5, and 6 are indicated above and below the notes. Measure numbers 1 through 8 are shown above the staves. The tempo is marked as about 92 BPM.

*feeling, tenderly*

$\text{♩} = \text{about } 92$

*Very slow*      *short*  
*chime-like*      *short*

36

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.

about the rhythms of the left hand.

*Faster* *very feelingly*  
*Top notes to the fore*

*Left hand at about 1st speed*  $\text{♩} = \text{about } 104$  ( $\text{♩} = 52$ )

*Ted.* *Ted.* *Ted.*

*Small swells (<>) at will*

*hold with sustaining (middle) pedal*

*rather friskily*

*Faster* ( $\text{♩} = \text{about } 126$ ) *slow off slightly*  
*impulsively, but not violently*

*Cadenza*

*(right hand doesn't slow off)*  $\text{♩} = \text{about } 184$

*trem.*  $\begin{smallmatrix} 8 & 2 & 3 & 2 \\ (dotted) & & & \end{smallmatrix}$

*pp* *mp* *pp* *mp* *pp* *p* *p*



## **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.**  $\sigma$  between 116 and 128

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in 2/4 time. The key signature is one sharp. The score begins with a dynamic of *mp* and a 5/4 measure. The first measure of the bass staff has a dynamic of *ff*. Subsequent measures include dynamics such as *sf*, *sforzando*, and accents. Measure numbers 1 through 5 are indicated above the top staff. The score concludes with a final measure number 1.

Grainger — In A Nutshell

The image shows three staves of musical notation for piano, likely from a score by Percy Grainger. The notation is highly detailed, featuring fingerings (e.g., 1, 2, 3, 4, 5), dynamics (e.g., *mp*, *mf*, *ff*, *fff*), and performance instructions such as 'Tda.' and 'Tda.\*'. The music includes complex chords and rhythmic patterns, typical of early 20th-century experimental music.

**Staff 1:** Treble and bass staves. Fingerings 1, 2, 3, 4, 5 are used throughout. Dynamics: *mp*, *mp*, *5*, *mp*, *5*, *mp*, *5*, *mp*, *5*. Performance instructions: *Tda.*, *\* Tda.*, *\**, *Tda.*, *\* Tda.*, *\**, *Tda.*, *\* Tda.*, *\**. The right hand part continues with fingerings 1, 2, 3, 4, 5, dynamics *mf*, *or*, *mf*, *Tda.\* Tda.\**

**Staff 2:** Treble and bass staves. Dynamics: *ff*, *fff*, *mf*, *f*, *f*, *> > ff*. Performance instructions: *Tda.*, *\* Tda.*, *\**, *Tda.*, *\**, *Tda.*, *\**, *Tda.*, *\**, *Tda.*, *ff*.

**Staff 3:** Treble and bass staves. Fingerings: 1, 2, 3, 4, 5. Dynamics: *ff*. Performance instructions: *Tda.\**, *Tda.\**, *Tda.\**, *Tda.*, *ff*.

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of three staves. The top staff is for the piano, featuring a treble clef, a key signature of two sharps, and a common time signature. The middle staff is for the strings, with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the bassoon, with a bass clef, a key signature of one sharp, and a common time signature. Measure 11 begins with a forte dynamic (ff) in the bassoon, followed by eighth-note patterns in the strings and piano. Measure 12 begins with a dynamic sf in the strings, followed by eighth-note patterns in the piano and bassoon. The score includes various performance markings such as accents, slurs, and grace notes.

The image shows a page of sheet music for piano. The left side features two staves in G major (two sharps) and C major (no sharps). The right side begins with a section labeled "EASIER" above the treble clef staff. The music includes dynamic markings like "sf" (fortissimo), "ff" (fortissimo), and "heavy V." The right side also includes a tempo marking "hammeringly" and a section ending with an asterisk (\*).

*mp.*

(hold)

*p*

*ped.* \* *ped.* \* *ped.* \* *ped.*

*vln.*

*ff* *ff* *mp*

*ff* *ff* *f*

*ped.* \* *ped.* \* *ped.* *ped.*

*or*

*louden*

*fff* *f* *f* *s*

*or*

*fff* *f* *f* *s*

*ped.* \* *ped.* \* *ped.* \* *ped.*

A page of musical notation for two staves, Treble and Bass, showing various dynamics and performance instructions. The music is in common time, with a key signature of three sharps. The notation includes dynamic markings such as *ff*, *fff*, *mf*, *sff*, and *bundling sff*. Performance instructions like "Tied" and "\*" are placed below the notes. Fingerings are indicated above certain notes. Measure numbers 1 through 13 are present. The bass staff features a unique rhythmic pattern where each note is divided into five equal parts.

*mf*

*p*

*hold with sustaining (middle) pedal*

*mf*

*p*

*hold with sustaining (middle) pedal*

*ped.* \*

*mf*

*p*

*mp*

*mf*

*p*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* *ped.* *ped.* *ped.* \*

*pp*

*pp*

*ped.* \*

*ped.* \*

*ped.* \*

*ped.* \*

*pp*

*pp*

*mp*

*mf*

*ped.* \*

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

GARDEN OF EARTHLY DELIGHTS

*mp* *mf* *p* *mf* *p* *mf* *p*

*Ted.* \_\_\_\_\_ \* *Ted.* *Ted.* *Ted.* \* *Ted.* \_\_\_\_\_ \* *Ted.* \_\_\_\_\_ \*

*mf* *p* *mf* *p* *mf* *p*

*Ted.* \_\_\_\_\_ \* *Ted.* *Ted.* *Ted.* \* *Ted.* *sff* *p* *5* \* *Ted.*

*Somewhat slower*

*very feelingly* *p* *mf* *mp* *mf* *p* *mf* *p*

*Ted.* \* *Ted.* *Ted.* *Ted.* *Ted.* *Ted.* *Ted.* *Ted.*

*Slow off lots*

*L.H.* *mp* *hold with sustaining (middle) pedal* *richly but softly* *pp* *p*

*Ted.* \* *Ted.* *Ted.* *Ted.* *Ted.* *Ted.* *Ted.* *Ted.* \* *Ted.*

*1st Speed again*

*Hold with sustaining pedal off*

*Lingeringly*

*p* *pp* *pp*

*Right hand above left*

*Right hand below left*

*Left hand above*

*right*

N.B. If you like, cut  
from here to bar 140

*louden slightly*

or

N.B. If you like, cut from here to bar 140

*Left hand above right*

8

*ta* \* *ta* \* *ta* \*

*Top notes very bright*

*ta* \* *ta* \* *ta* \* *ta* \* *ta* *ta* *ta* *ta*

or

*ta* *ta* *ta* *ta* \*

*f heavy*

*ta* \* *ta* \* *ta* \* *ta* \* *ta* *ta* \* *ta* *ta* \*

EASIER

*ta* *ta* \*

Coda - Variation 1

*louden lots*

or

Tid. Tid. Tid. Tid. Tid. Tid. Tid. \*

Tid. Tid. Tid. Tid. Tid. Tid. Tid. \*

BAR 140 ff

Tid. \* Tid. \* Tid. \* Tid. \* Tid. \* Tid. \*

Tid. \* Tid. \* Tid. \* Tid. \* Tid. \*

or

BAR 140 ff vfff mf ff ff ff ff

Tid. \* Tid. \* Tid. \* Tid. \* Tid. \*

Tid. \*

Dedication

This page contains two staves of musical notation. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). Both staves are in common time (indicated by a 'C'). The key signature is A major (three sharps). The music consists of six measures. Measure 1 starts with a forte dynamic (ff) and includes fingerings 1 and 5. Measures 2 and 3 continue with eighth-note patterns and fingerings 1, 2, 3, 4, and 5. Measure 4 begins with a dynamic ff and includes fingerings 1 and 5. Measures 5 and 6 conclude with ff dynamics and include fingerings 1 and 5. The lyrics 'Ded \*' appear under the notes in measures 2, 3, and 6. The word 'or' is placed between the two staves.

This page contains two staves of musical notation. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). Both staves are in common time (indicated by a 'C'). The key signature is A major (three sharps). The music consists of six measures. Measure 1 starts with a dynamic ff and includes fingerings 1 and 4. Measures 2 and 3 continue with eighth-note patterns and fingerings 1 through 5. Measure 4 begins with a dynamic ff and includes fingerings 1 and 4. Measures 5 and 6 conclude with ff dynamics and include fingerings 1 and 4. The lyrics 'Ded.' and '\*' appear under the notes in measures 2, 3, and 6. The word 'or' is placed between the two staves.



*playfully*

*clangingly*

*Very slightly faster?*

The image shows four staves of musical notation for piano, likely from a piece by Liszt. The notation is dense and includes several performance instructions and dynamic markings such as *fff*, *ff*, *f*, *fiercely*, *ffff*, *fffff*, *sssss*, *mf lightly*, *louden hugely*, and *Slide on white keys*. Fingerings are indicated by numbers above or below the notes. Pedal marks like *Ted.* and *Ted. \** are placed under specific notes. The music is set against a background of vertical bar lines and includes a measure number '8' at the top of the third staff.