

PERCY ALDRIDGE GRAINGER

Sentimentals

N^o 1. COLONIAL SONG.

**TWO VOICES & PIANO,
OR PIANO ALONE.**

SCHOTT & CO
LONDON

SENTIMENTALS.**№ 1. COLONIAL SONG.**

Composed as yule-gift for mother, 1911. Scored as yule-gift for mother, 1912. Rescored, early 1914

for soprano, tenor, harp and band,
or for 3 single strings (violin, viola, cello), harp and band (without the 2 voices).

net 2/-

No traditional tunes of any kind are made use of in this piece, in which I have wished to express my personal feelings about my own country (Australia) and people, 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.

Compressed full score —

Band parts, each —

For Theatre bands:

Play any of the band parts together with *this* arrangement for "Piano alone?"

Other arrangements:

Violin, cello, & piano (3-some)

Soprano, tenor, violin, cello and piano.

The voices singing from *this* copy, but the strings and piano playing from the version "for 3-some?"

Version for two Voices and Piano,
or for *Piano alone* (without the two Voices).

**RICH, BROAD & VIBRATING,
WITH AMPLE SWELLS**

M.M. ♩ = about 54.

PIANO.

All notes, etc., in small type should be played softly and accompanyingly.

The musical score is presented in two systems. The first system is for the Piano, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features a melody in the right hand and a bass line in the left hand. The second system is for the Piano and includes a vocal line (Soprano/Tenor) and a piano accompaniment. The vocal line has a key signature of three sharps and a 4/4 time signature. The piano accompaniment has a key signature of three sharps and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'louden (cresc.)'.

Slow off slightly
(poco rit.)

Piano accompaniment for measures 1-4 of system 10. The music is in G major (two sharps) and 2/4 time. It features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *p*, *mp*, *ppp*, and *mf*. Pedal markings are present below the bass staff.

Piano accompaniment for measures 5-8 of system 10. The tempo is marked "IN TIME. M.M. ♩ = about 50." and the mood is "(a tempo)". Dynamics include *pp*, *p*, and *ppp*. Pedal markings are present below the bass staff.

Piano accompaniment for measures 9-12 of system 10. Measure 15 is marked at the beginning of this system. Dynamics include *p* and *pp*. Pedal markings are present below the bass staff.

Vocal and piano accompaniment for measures 13-16 of system 10. The vocal parts are for Soprano and Tenor, both in G major. The piano accompaniment continues with measures 13-16. Dynamics include *mp*, *mf*, and *p*. The instruction "slow off slightly (poco rit.)" is written above the vocal staves. Pedal markings are present below the piano accompaniment.

* Breathe when you like, and sing on any combinations of any vowels and consonants such as (Italian vowels) la, ra, ta, ta-da, pa-da-ba, ti-ri-bi-di, etc. that you find comfortable and effective.

Soprano. **IN TIME, BUT WAYWARD.** M.M. ♩ = about 58.
(a tempo, ma rubato.)



Tenor. **IN TIME, BUT WAYWARD.** M.M. ♩ = about 58.
(a tempo, ma rubato.)



IN TIME, BUT WAYWARD. M.M. ♩ = about 58.
(a tempo, ma rubato.)



— Ra. Ra. Ra. Ra. Ra. Ra. Ra. Ra. Ra. Ra.



Ra. Ra. Ra. Ra. Ra. Ra. Ra. Ra. Ra. Ra. Ra. Ra. Ra. Ra. Ra.

SLOW OFF.
(ritard.)

IN TIME.
somewhat faster
(a tempo. Poco più mosso.)

M.M. ♩ = about 63.

louden (cresc.)

louden (cresc.)

louden (cresc.)

mf

mf

mf (or f)

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

SLOW OFF.
(ritard.)

IN TIME.
somewhat faster
(a tempo. Poco più mosso.)

very short.

very short.

very short.

very short.

12

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

louden
(cresc.)

louden
(cresc.)

louden
(cresc.)

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

slow off lots
(molto rit.)

35

slight slight
(poco)

IN TIME.
(a tempo)

slight slight

glissando
on white keys.

8va...

slow off lots
(molto rit.)

IN TIME.
slightly faster still.
(a tempo. Ancora più mosso)

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

M. M. ♩: about 72.

full band *ff*

right

43

very slightly slower
(poco sost.) ♩: about 60

ff

45

gradually quieter.

(poco a poco
piu tranquillo.)

50

9

soften
(dim.)

M.M. ♩ = about 50

gently
(dolce)

slow off still more.
(piu rit.)

soften (dim.)

55

still slower. (piu lento) slight

IN TIME. (a tempo) M.M. ♩ = about 48.
Soprano. mp(or mf)

Tenor. well to the fore, but gently
(Ben sentito, ma dolce)

harplike

very gently
(dolciss.)

more feelingly
(più espress.)

60

richer (più sonore)

Red. Red. Red. Red. Red. Red. Red. Red. Red.

slightly lingeringly
(poco sost.)

f *mf*

slightly lingeringly
(poco sost.)

soften
(dim.)

mf

Red. Red. Red. Red. Red. Red. Red. Red. Red.

(or)

Red. Red. Red. Red.

slow off lots (*molto rit.*) SLOW (*lento.*) slow off lots (*molto rit.*)

soften (*dim.*)

65 feelingly (*espress.*)

mf *pp*

slow off lots (*molto rit.*) SLOW (*lento.*) harplike. slow off lots (*molto rit.*)

soften (*dim.*)

pp *p* *mp* *pp*

slowly harped

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

IN TIME (*a tempo.*)

mf *pp*

70

IN TIME (*a tempo.*) SPEED AT WILL. (*Tempo ad lib.*)

ff *pppp* *trem.* *trem. trem.* *4* *8va* *slow glissando on black keys* *slow glissando on white keys* *huge (molto)* *fff*

Press down keys without the hammers striking the strings.

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

PERCY ALDRIDGE GRAINGER OWN WORKS. (In which no folk-music tunes are used.)

KIPLING SETTINGS

- Nr. 1. "DEDICATION" (from "The Light that Failed.") Song for man's high voice and piano 2/-
- Nr. 2. "WE HAVE FED OUR SEAS FOR A THOUSAND YEARS" (from the "Seven Seas.")
For mixed chorus (men and boys or women) brass and strings (strings can be done without at will)
Full score .. 3/- Choral and piano score (to sing from) .. 6d. Band parts on hire ..
- Nr. 3. "MORNING SONG IN THE JUNGLE" (from "The Second Jungle Book.")
For unaccompanied mixed chorus, Choral and piano score (to sing from) 6d.
- Nr. 4. "TIGER-TIGER" (from "The Jungle Book.") For unaccompanied men's chorus or man's high voice single (tenor solo)
and men's chorus. Choral and piano score (to sing from) 6d.
- Nr. 5. "THE INUIT" (from "The Second Jungle Book.") For unaccompanied mixed chorus. Choral and piano score (to sing from) .. 6d.

ROOM-MUSIC TIT-BITS

- Nr. 1. **MOCK MORRIS.** For string six-some (six single strings), or string band (seven-part)
Score 2/6 For piano (concert version) 2/-
Parts 6d. each set, or the set .. 3/6 For piano (popular version) 2/-
- Nr. 2. **CLOC DANCE;—"HANDEL IN THE STRAND."** For three-some (piano, fiddle and bass-fiddle ('cello)), or four-some
(piano, fiddle, middle-fiddle (viola) and bass fiddle) or 2 pianos and mated strings.
Score (piano part) .. 2/6 String parts, each .. 6d.
- Nr. 3. **WALKING TUNE.** For wind five-some (flute, oboe, clarinet, horn, and bassoon).
Score .. 2/6 Wind parts, each .. 6d. Piano version .. 2/-
- "AT TWILIGHT," For unaccompanied mixed chorus and a man's high voice (tenor solo). Choral and piano score 6d.
- "A REIVER'S NECK VERSE." Words by A. C. SWINBURNE. (Poems and Ballads, 3rd Series). Song for voice and piano .. 2/-

SENTIMENTALS

- Nr. 1. **COLONIAL SONG.** For soprano, tenor, harp and band, or for harp and band without the voices.
Full score and band parts on hire 2/- 2 voices and piano 2/-
Piano version 2/- For Three-some (Trio) score and parts 3/-

PERCY ALDRIDGE GRAINGER SETTINGS OF FOLK-MUSIC, etc.

British Folk-Music Settings

Settings of English and Celtic folk-songs, dance tunes, sea shanties, Morris dance tunes, and so on, for all sorts of combinations.

- Nr. 1. "MOLLY ON THE SHORE." Irish Reel. For string four-some four single strings, or string band (no double basses).
Score .. 2/6 Parts, 6d. each, or the set .. 2/-
- Nr. 2. "THE SUSSEX MUMMERS' CHRISTMAS CAROL." For piano 2/-
- Nr. 3. "SHEPHERD'S HEY." Morris Dance. For room-music twelve-some (flute, clarinet (horn at will) baritone English
concertina, and eight strings). Score .. 2/6 Parts, 4d. each, or the set .. 4/-
- Nr. 4. "SHEPHERD'S HEY" Morris Dance. Dished-up for piano 2/-
- Nr. 5. **IRISH TUNE FROM COUNTY DERRY.**
For unaccompanied mixed chorus, without words (sing in "Ah" and so on). Choral score (to sing from) 6d.
- Nr. 6. **IRISH TUNE FROM COUNTY DERRY.** Dished-up for piano 2/-
- Nr. 7. "BRIGG FAIR." (Folk-song from Lincolnshire).
For a man's high voice single (tenor solo), and mixed chorus. Choral and piano score (to sing from) 6d.
- Nr. 8. "I'M SEVENTEEN COME SUNDAY." (Folk-song from Lincolnshire and Somerset). For mixed chorus and brass
band or (concert brass). Full score .. 2/6 Choral and piano score (to sing from) .. 4d. Band parts, each .. 6d.
- Nr. 9. **MARCHING TUNE.** (Folk-song tune from Lincolnshire). For mixed chorus and brass band or concert brass.
Choral and piano score (to sing from) .. 4d. Score and band parts on hire ..
- Nr. 10. "DIED FOR LOVE." (Folk-song from Lincolnshire.) For voice accompanied by flute, clarinet and bassoon, or
3 muted strings. Score and voice and piano version .. 2/6 Wind and string parts, each .. 6d.
- Nr. 11. "SIX DUKES WENT A'FISHIN'." (Folk-song from Lincolnshire.) For voice (woman's or man's) and piano (3 keys) .. 2/-
- Nr. 12. "GREEN BUSHES." Pasacaglia for smallish band. Score and parts on hire
- Nr. 13. "SIR EGLAMORE." For double mixed chorus, brass, strings, and percussion.
Choral score (to sing from) .. 1/- Score and parts (including piano accompaniment) on hire ..
- Nr. 14. "LORD MAXWELL'S GOODNIGHT." (Scotch.)
For voice accompanied by 4 single strings and string band. Score and parts (including voice and piano version) on hire ..
- Nr. 15. **IRISH TUNE FROM COUNTY DERRY.** For string band (or single strings). Score .. 2/6 Parts, each .. 6d.
- Nr. 16. "SHEPHERD'S HEY." Morris Dance. For Full Band. Score .. 2/6 Parts, each .. 6d.

Settings of songs and tunes from William Chappell's "Old English Popular Music."

- Nr. 1. "WILLOW WILLOW." For voice (man's or woman's) accompanied by guitar (or harp) and 4 muted strings.
Score .. 2/6 Parts, each .. 6d. Voice and piano version .. 2/-
- Nr. 2. "MY RODIN IS TO THE GREENWOOD CONE." (A riddle upon the old tune of that name.)
For flute, English horn, and 6 strings.
Full score .. 3/6 Parts, each .. 6d. Piano version .. 2/-
Version for fiddle, bass fiddle ('cello) and piano, score and string parts .. 3/6

Settings of Dance-Folksongs from the Faeroe Islands

- Nr. 1. "FATHER AND DAUGHTER" (FADIR OG DOTTIR).
For five men's single voices, double mixed chorus, string and brass band.
Full score (Faroese, English and German) .. 10/6 Vocal and piano score (English and German) (to sing from) .. 2/6
- | | | | |
|------------------------|---------------------------|---------|-----|
| Chorus parts (English) | First Chorus, women, each | | 4d. |
| | | | 4d. |
| | Second | | 4d. |
| | | | 4d. |
| | Band parts, each | | 6d. |

PERCY ALDRIDGE GRAINGER'S COMPOSITIONS

PUBLISHED BY
SCHOTT & Co., 48 GREAT MARLBOROUGH STREET, LONDON, W. 1.

PIANO PIECES, SONGS, etc.

PIANO PIECES

	s.	d.
Shepherd's Hey. Morris Dance ...	2	0
Irish Tune from County Derry ...	2	0
The Sussex Mummers' Christmas Carol ...	2	0
My Robin is to the Greenwood gone (a Ramble) ...	2	0
Walking Tune ...	2	0
Mock Morris (Concert Version) ...	2	0
Mock Morris (Popular Version) ...	2	0
Colonial Song ...	2	0
Molly on the Shore ...	3	0
Knight and Shepherd's Daughter ...	2	6
Country Gardens. Morris Dance ...	2	6
Children's March. Over the Hills and Far Away ...	1	0
Paraphrase on Tschaikowsky's Flower Waltz ...	2	6

SONGS WITH PIANO ACCOMPANIMENT

	s.	d.
Dedication (from Kipling's "The Light that Failed") ...	2	0
A Reiver's Neck-Verse (Words by A. C. Swinburne) ...	2	0
Died for Love (Folk-Song from Lincolnshire) ...	2	0
Willow Willow (Old English) ...	2	0
Six Dukes went a-fishin' Folk-Song from Lincolnshire (Two keys) ...	2	0

SONGS WITH OTHER INSTRUMENTS

Willow Willow (Old English). Song accompanied by Guitar (or Harp) and Four Muted Strings.		
Score ...	2	6
Each part ...	0	6
Died for Love (Folk-Song from Lincolnshire). Song accompanied by Flute, Clarinet and Bassoon, or Three Muted Strings.		
Score ...	2	0
Each part ...	0	6
Lord Maxwell's Good-Night. Song accompanied by Six Single Strings and String Orchestra. Score and parts (including Version for Voice and Piano) on hire.		

VOCAL DUET & FULL ORCHESTRA

Colonial Song. Soprano and Tenor, Harp and Orchestra. Full score and parts on hire.		
Version for Soprano, Tenor, and Piano (Vocal and Piano Score) ...	2	0

CHAMBER MUSIC WITH PIANO.

PIANO QUARTET

	s.	d.
Clog Dance: "Handel in the Strand." (Piano, Violin, Viola and Cello)		
Score ...	2	6
Each part ...	0	6
Colonial Song. TRIOS (Piano, Violin and Cello)		
Score ...	2	6
Each part ...	0	6
Clog Dance: "Handel in the Strand."		
Score ...	2	6
Each part ...	0	6
My Robin is to the Greenwood gone (a Ramble).		
Score ...	2	6
Each part ...	0	6

PIANO & VIOLIN DUETS

Molly on the Shore ...	2	6
Mock Morris ...	2	6