XVIII

## PERCY ALDRIDGE GRAINGER

# Sentimentals

Nº 1. COLONIAL SONG.
TWO VOICES & PIANO,
OR PIANO ALONE.

and the second control of the second control

SCHOTT & CO

ed in England SIA

#### Percy Aldridge Grainger.

#### SENTIMENTALS.

#### N<sup>r</sup>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).

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 lonelily in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramaticly 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.

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

net 2|-

Compressed full score \_\_\_\_ Band parts, each \_\_\_\_

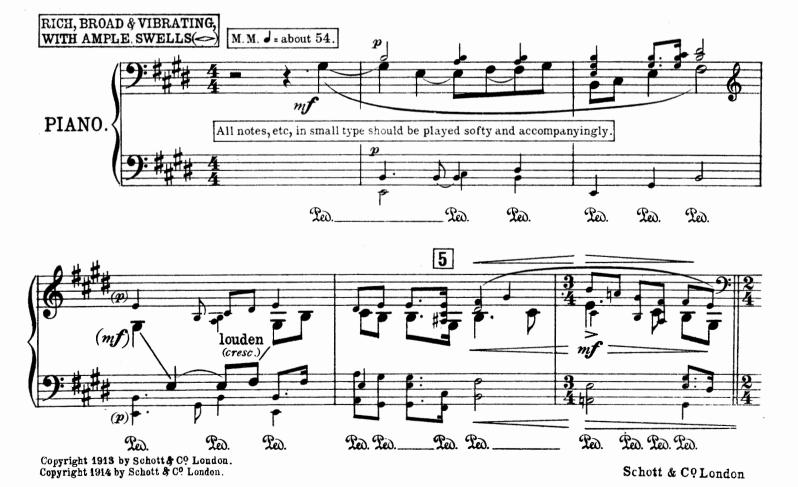
For Theatre bands:

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."

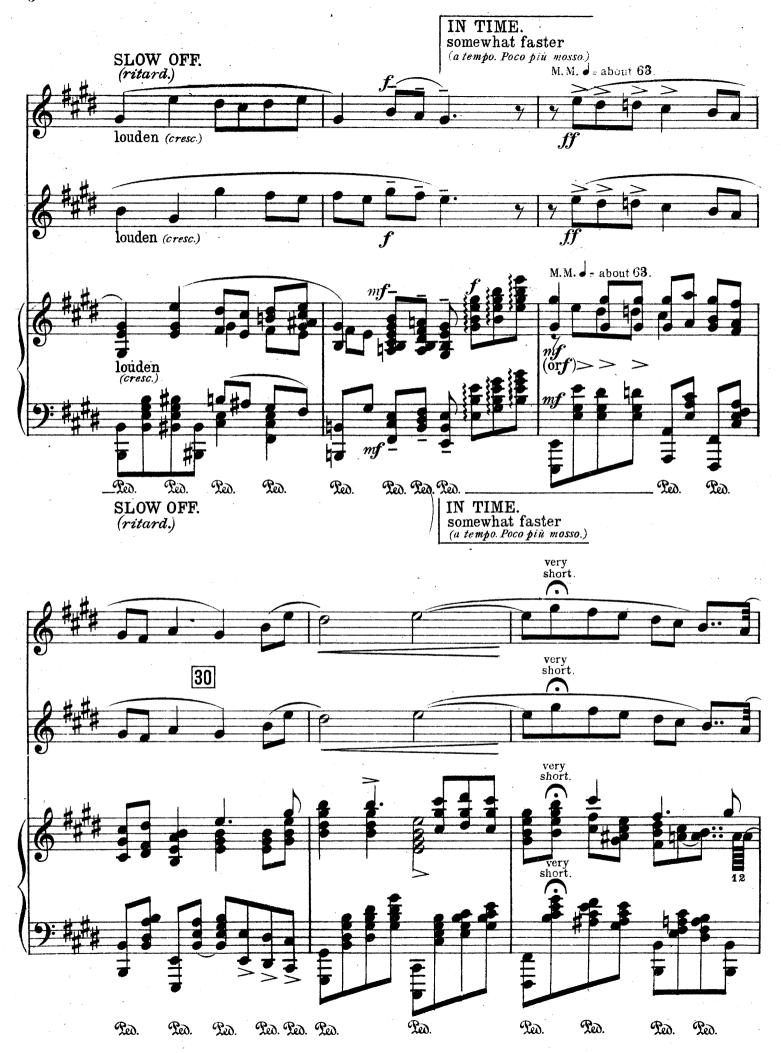






\*Breathe when you like, and sing on any combinations of any vowels and consonants such as (Italian vowels) la, ra, ta, ta-da, pa-da-ba, ti-ri-bi-di, etc. that you find comfortable and effective.



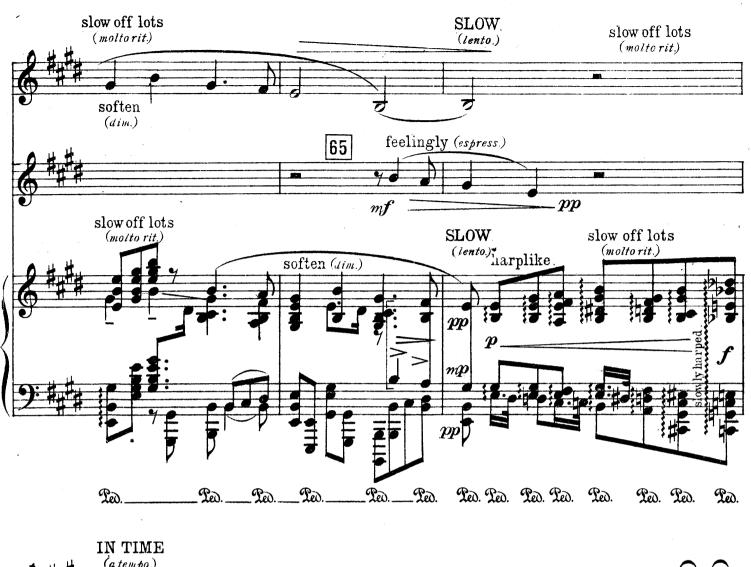


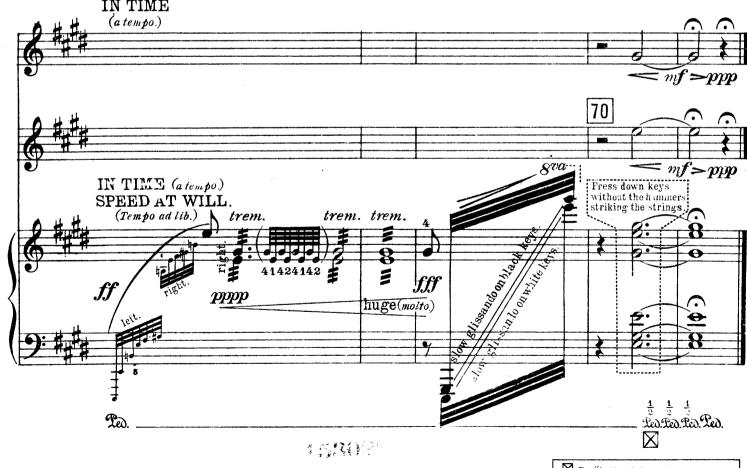












By "half pedalling" is meant lifting up the right foot pedal just so high that the dampers only partially arrest the vibrations of the strings.

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PERCY ALDRIDGE	GRAINGER	OWN	(in which s		
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	LING SETTINGS.				Net. s. U
Nr. 1. "DEDICATION" (from "The Light that Fi				•••	2 0
Nr. 2. "WE HAVE FED OUR SEAS FOR A THOU	USAND YEARS" (from "The Seve	en Seas ").			
For mixed chorus (men and boys or we	omen), brass and strings (strings can be	done without at	will).		
	Full score			•••	3 0 0 6
	Band parts on hire			•••	
Nr. 3. "MORNING SONG IN THE JUNGLE" (from	m "The Second Jungle Book").				
	Choral and piano score (to sing from)			***	0 6
Mr. 4. "TIGER-TIGER" (from "The Jungle Book	"). For unaccompanied men's choru	s, or man's high	voice single (	tenor	
solo) and men's chorus Choral and Nr. 5. "THE INUIT" (from "The Second Jungle				•••	0 6
141. 6. The thori /nom the second sungle	Choral and viano score (to sing from)	chorus.			0 6
					Net.
	-MUSIC TIT-BITS.				s. d.
Nr. 1. MOCK MORRIS. For string six-some (six single			-		- 1
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	For piano (concert version)	ba.	each net, or th	 16 951	2 0
	For piano (popular version)			• • • • • • • • • • • • • • • • • • • •	2 0
Nr. 2. CLOG DANCE:"HANDEL IN THE STRA	ND" For three-some [piano, fiddle and	d bass-fiddle ('ce	llo)]. or four-	some	1
[piano, fiddle, middle-fiddle (viola) an	d bass-fiddle] or 2 pianes and massed si Score (piane part)	rings			2 6
	String parts each				0 6
Nr. 3. WALKING TUNE. For wind five-some (flute, ob-					
	Score Wind parts, each			•••	2 6
	Piano version		· · · · · · · · · · · · · · · · · · ·	•••	2 0
					Net.
AL A DIS MILITER TOT TENS II					s. d
"AT TWILIGHT." For unaccompanied mixed chorus and	d a man's high voice (tenor solo). Chor	al and piano sco	re	•••	0
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Song for voice and piano					2 0
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	Piano version 2 voices and piano		• • • • • • • • • • • • • • • • • • • •	•••	
	For Three-some (Trio) score and par				

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	Settings of English and Celtic folk-songs, dance tunes, sea chantles, Morris dance tunes, and so on, for all sorts of combinations,	Net.
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Nr. 3.	"SHEPHERD'S HEY." Morris Dance. For room-music twelve-some (flute, clarinet, [horn, at will ] baritone English	2 0
	concertina, and eight strings). Score	2 6 4 0
Nr. 4. Nr. 5.		2 0
	For unaccompanied mixed chorus, without words (sing n "Ah," and so on) Choral score (to sing from)	0 4
Nr. 6. Nr. 7.	**BRIGG FAIR.** (Folk-song from Lincolnshire).	2 0
	For a man's high voice single (tenor solo), and mixed chorus. Choral and piano score (to sing from)	0 4
Nr, 8.	"I'M SEVENTEEN COME SUNDAY." (Folk-song from Lincolnshire and Somerset). For mixed chorus and	2 6
	Choral and piano score (to sing from)	0 4
Nr. 9.	MARCHING TUNE. (Folk-song tune from Lincolnshire).	0 6
		0 , 4
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
Nr. 11.	"SIX DUKES WENT AFISHIN'." (Folk-song from Lincolnshire).	
Nr. 12.	For voice (woman's or man's) and piano (2 keys)	2 0
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Nr. 14.	"LORD MAXWELL'S GOODNIGHT." (Scotch). For voice accompanied by 6 single strings and string band,	
Nr. 15.	IRISH TUNE FROM COUNTY DERRY.  Score and parts (including voice and piano version) on hire For string battle (or single strings)	
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4144 44	For five men's single voices, double mixed chorus, string and brass band.	vet. d.
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	(First chorus, women, each	3 4
	(English) Second women	4
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Walking Tune			•••	•••	•••	•••	•••	•••	•••	1
Mock Morris (Concert Version)	•••	•••	•••	•••	•••	•••	•••	•••	•••	2 0
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Score

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