

GRAINGER

HILLSONGS

I & II

2 PIANOS (4 HANDS)

Price, \$2.00, net

**G. SCHIRMER, INC.,
NEW YORK**

HILL-SONGS I AND II

For

2 Pianos (4 hands)

By

PERCY ALDRIDGE GRAINGER



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HILL-SONGS I AND II

By PERCY ALDRIDGE GRAINGER

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copy 2

My Hill-Songs arose out of thoughts about and longings for the wildness of hill countries, hill peoples and hill musics (such as the Scottish Highlands, the Himalayas, the bagpipes, and the like).

Hill-song I, formed of contrasting elements, fast and slow, energetic and dreamy, was composed in March, 1901, in Frankfurt-am-Main, Germany, from (and including) the summer of 1901 to (and including) the earlier half of the summer of 1902 in London, and during the later half of the summer of 1902 at Waddesdon, Buckinghamshire, England.* It was scored, toward the end of the summer (up to September 1st) of 1902, at Waddesdon, for 21 wood-wind instruments (2 small flutes, 6 oboes, 6 English horns, 6 bassoons, 1 double-bassoon). This original scoring is not feasible.

Hill-song II is the result of a wish to present the fast, energetic elements of Hill-song I as a single-type whole, without contrasting types of a slower, more dreamy nature. To this end the bulk of the fast, energetic elements of Hill-song I (composed in 1901 and 1902) were used together with about the same extent of new material of a like character composed in London, in April, 1907, in which month the whole was put into shape.** Hill-song II was scored, April 8-20, 1907, at Svinkløv, Jutland, Denmark, for 24 wind instruments (1 small flute, 2 flutes, 3 oboes, 1 English horn, 2 bassoons, 1 double-bassoon, 1 E flat clarinet, 3 B flat clarinets, 1 alto clarinet, 1 bass clarinet, 4 saxophones [soprano, alto, tenor, baritone], 2 cornets, 2 horns).

PERCY ALDRIDGE GRAINGER.

*The musical material of Hill-song I was composed as follows:

Bars 1-9, 383-397 (and maybe some others of a kindred type) date from March 16, 1901, and thenabouts, in Frankfurt-am-Main, Germany. Most of the fast elements, such as bars 286-382, date from the later half of the summer of 1902, at Waddesdon, Buckinghamshire, England. All the rest dates from (and including) the summer of 1901 to (and including) the earlier half of the summer of 1902, in Kensington, London.

**The musical material of Hill-song II was composed as follows:

Bars 1-11, 126-134, 439-441 date from March 16, 1901, and thenabouts, in Frankfurt-am-Main. Bars 13-23, 35-47, 49-52, 66-80 date from the later half of the summer of 1902, at Waddesdon. All other bars (than those composed in Frankfurt and at Waddesdon) date from April 3-6, 1907, and thenabouts, in South Kensington, London.

HILL-SONG I

3

by
PERCY ALDRIDGE GRAINGER

Dished-up by the composer for
2 pianos (4 hands)

Composed, March 16, 1901— Sept. 1, 1902, in
Frankfurt-am-Main, Germany, in London,
and at Waddesdon, Buckinghamshire, England.
Originally scored (summer, 1902, at Waddesdon)
for 24 wood-wind instruments (2 small flutes,
6 oboes, 6 English horns, 6 bassoons, 1 double-
bassoon). This original scoring is not feasible.

Dished-up for 2 pianos, March 25— May 5, 1921,
in New York City and in railway trains and on
tour in U.S.A.

In fast walking measure

♩ = about 120 (1st Speed)

Piano I

In fast walking measure (1st Speed)

Piano II

top voice to the fore

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This page of musical notation contains five systems of staves, likely for a piano. The notation includes various dynamics, performance instructions, and musical symbols.

- System 1:**
 - Staff 1: *p accompanyingly* (piano), *louden* (louden), *f detached* (forte detached).
 - Staff 2: *louden* (louden), *f* (forte).
 - Measure 13 is marked with a box containing the number 13.
- System 2:**
 - Staff 1: *mp feelingly, to the fore* (mezzo-piano feelingly, to the fore), *louden* (louden), *f* (forte).
 - Staff 2: *f* (forte).
- System 3:**
 - Staff 1: *ff* (fortissimo).
 - Staff 2: *ff* (fortissimo).
- System 4:**
 - Staff 1: *f* (forte), *p* (piano), *ff* (fortissimo).
 - Staff 2: *ff* (fortissimo).
- System 5:**
 - Staff 1: *p* (piano), *louden bit by bit* (louden bit by bit).
 - Staff 2: *p* (piano), *louden bit by bit* (louden bit by bit).
 - Measure 19 is marked with a box containing the number 19.

f louden lots

fff

25 *S.P.* (Sustaining pedal)

f louden lots

fff

gentler and more
lingeringly *S.P.* (Sustaining pedal)

29

gentler and more lingeringly

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

34

slacken slightly

mf to the fore *pp*

mp *mf*
louden *mf*

52 *mf to the fore* *f* *mp* *p* *f*

mf *f* *mp* *mp*

soften *p*

top voice well to the fore

mp *mf very feelingly* *p*

60 *p* *mf very feelingly*

This page of musical notation is for a piano piece, featuring multiple systems of staves with various musical notations, dynamics, and performance instructions.

The notation includes:

- Staff 1:** Treble and Bass staves. Dynamics: *f*, *p*, *p*, *p*. Performance instruction: *top notes well to the fore*.
- Staff 2:** Treble and Bass staves. Dynamics: *mp*, *pp*, *mp*, *p*. Performance instruction: *(echo)*.
- Staff 3:** Treble and Bass staves. Dynamics: *p*, *mp*, *p*. Performance instruction: *louden bit by bit*.
- Staff 4:** Treble and Bass staves. Dynamics: *mp*, *p*, *mp*. Performance instruction: *top and bottom notes*.
- Staff 5:** Treble and Bass staves. Dynamics: *pp*, *ff*, *mp*. Performance instruction: *louden lots*.
- Staff 6:** Treble and Bass staves. Dynamics: *mf*, *louden*, *ff*, *soften*. Performance instruction: *of R.H. well to the fore*.

The page includes measure numbers 66, 69, 74, and 80, indicating specific points in the music.

Restlessly (♩ = about 96)

R. H. to the fore

pp Restlessly *louden*
pp Restlessly *don't louden in R.H.*
p feelingly *louden*
L.H. to the fore

lingeringly

Restlessly (♩ = about 96)

mp *pp* *louden bit by bit* *sf*
pp *louden bit by bit* *sf*
(pp) *lingeringly* *Restlessly* *sf*
mf *R.H. to the fore* *p* *louden bit by bit* *sf*
mp *p* *sf*

In time (♩ = about 84)

(2nd Speed)

slacken

f *soften*
sf *slacken* *f* *very feelingly*
f *p*

mp *mf*
p
p *louden gradually*
[95]
mp
mp *louden*
mp *mf*
p
R. H. much to the fore
[101] *Red.* *
f *louden*
ff ($\text{♩} = \text{about } 88$) *Red.* *
louden hugely
[105]
ff *louden hugely*
L.H. to the fore

Detailed description: This is a musical score for two pianos, titled 'HILL-SONG I'. The score is written for two staves per piano, with a grand staff format. The key signature has one flat (B-flat). The tempo is marked as '♩ = about 88'. The score includes various dynamic markings: *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), *f* (forte), and *ff* (fortissimo). It also includes performance instructions such as 'louden gradually', 'louden', 'louden hugely', 'R. H. much to the fore', and 'L.H. to the fore'. The score is divided into measures, with measure numbers 95, 101, and 105 indicated. There are also asterisks and 'Red.' markings, possibly indicating repeat signs or editorial changes. The notation includes various musical symbols such as notes, rests, and accidentals.

quicken somewhat

quicken somewhat

quicken somewhat

trem.

ff, *ff*

Slower than 2nd Speed (♩ = about 88)

top voice hugely to the fore *slow off lots*

trem.

ff, *f*

112

Slower than 2nd Speed

slow off lots

2nd Speed (♩ = between 69 & 92)

short, *Very slow* *quicken*

pp

mp

mf *louden*

116

short *pp*

p

mf *louden*

2nd Speed

sf

Somewhat lingeringly

Gradually quicken very slightly
top voice to the fore

Somewhat lingeringly

Gradually quicken very slightly

*R.H. intensely, and much to the fore**p accompanyingly*

126

* Quicken so that this last quarter-note is nearly as fast as an eighth-note at 2nd speed

quicken lots 2nd Speed

130

quicken lots 2nd Speed

134

*mp feelingly**R.H.**p*

*R. H. accompanyingly**p**L. H. well to the fore**mf*

[138]

*linger very slightly**mf**impulsively**linger very slightly*

Gracefully swinging (♩ = about 88)

*p**p*

[145]

Linger slightly on the notes marked *

This musical score is for a piece titled "HILL- SONG I" for two pianos. It consists of four systems of music, each with a grand staff (treble and bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as chords, arpeggios, and melodic lines. Performance instructions are written in italics throughout the piece. Measure numbers 149 and 156 are enclosed in boxes. The score concludes with a double bar line.

mp louden lots bit by bit
L.H. well to the fore

149 *f*

p louden

mp louden

ff very rich and even

156 *ff* very rich and even
soften bit by bit

soften bit by bit

well to the fore

soften

Quicken slightly

p

to the fore mf [163]

impulsively

Quicken slightly

mf louden

Slower than 2nd Speed *Faster than 2nd Speed* *Slower than 2nd Speed*

[168]

Slower than 2nd Speed *Faster than 2nd Speed* *Slower than 2nd Speed*

mf

Faster than 2nd Speed *gradually slacken to - - - 2nd Speed* (♩ = between 69 & 92)

soften *p* *mp* *ppp*

[174]

Faster than 2nd Speed *gradually slacken to - - - 2nd Speed*

p *ppp* *feelingly tho* *ppp*

top voice to the fore *p* *pp* *pp*

very calmly

pp *mp to the fore* *p* *louden* *mp*

[179]

pp *louden*

top voice to the fore

mf
p accompanyingly
(mp)
top voice to the fore
f
louden lots
mp

Slower than 2nd Speed

Faster than 2nd Speed

Slower than 2nd Speed

Faster than 2nd Speed

slacken lots

fff
ff
mf

186

S. P. *

S. P. *

Slower than 2nd Speed

Faster than 2nd Speed

Slower than 2nd Speed

Faster than 2nd Speed

slacken lots

fff
ff

quicken to -

Very slow

mp
p
pp

192

Very slow

quicken to -

mf
p

2nd Speed

linger slightly much to the fore

p *p* *mf very feelingly*

2nd Speed

louden *soften* *pp accompanyingly* [200]

Slower than 2nd Speed 2nd Speed

and waywardly *f* *mp*

Slower than 2nd Speed 2nd Speed

louden *mp* *mf*

Slower than 2nd Speed 2nd Speed

p *mp*

[205] Slower than 2nd Speed 2nd Speed

mp *mf* *p*

This musical score is for a piece titled "HILL-SONG I" for two pianos. It consists of four systems of music, each with a grand staff (treble and bass clef). The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system starts with a piano (*p*) dynamic and includes the instruction "linger slightly" and a measure number of 214. The second system includes the instruction "very feelingly" and a mezzo-forte (*mp*) dynamic. The third system includes the instruction "louden" and a mezzo-forte (*mf*) dynamic. The fourth system includes the instruction "louden" and a fortissimo (*ff*) dynamic. The score ends with a measure number of 220.

p
p gently
linger slightly 214
p gently
very feelingly
mp
louden
mf
louden
f
ff
220

R.H. much to the fore

louden lots

roughly

louden lots

ff roughly

sf

* These tiny pauses mean only the very slightest lingering on these climax notes

mp

p gently

mf

228

p

mp

p

f

mf

ff

louden

233

p

mf

f *mf* *quicken bit by bit*

mf *ff* *quicken bit by bit* 239

gradually louden lots

gradually louden lots

quicken bit by bit

Very fast (♩ = about 126)

Very fast 249

ff

255

262

ff

ff violently

sf violently

fff

sf violently

Slower, but slightly faster than 2nd Speed
(♩ = about 84) (3rd Speed)

ff very smoothly

ff very smoothly

ff very smoothly

ff very smoothly

269
Slower, but slightly faster than 2nd Speed
(3rd Speed)

feelingly

lots

mp suddenly

ff

mp suddenly

ff

mp suddenly

ff

Slow off

2nd Speed (♩ = about 66)

soften

3rd Speed

Slow off

2nd Speed

280

p

f

mp

more

lots

ff

1st Speed (fast walking measure)

(♩ = about 120)

1st Speed

286

mp

mf

f

f top to the fore

mf *f*

291

mp *mf* *f*

f to the fore

detached *sf* rich *ff* very sharply

accompanyingly *mp* *sf* rich

detached, to the fore *mf* *p* accompanyingly

299 *p*

R.H. to the fore *mf* *p* (L.H. *p*)

to the fore

3

f *p* *p* *sf* *mf*

304

sf *(mf)* to the fore *f* *mf*

mf detached *mp*

plaintively

f *mf* louden lots

tr *mp* *mp* *mf* skittishly *f* *f*

3

310

8

sf *f* *mf* *f*

Measure 315: The first system contains measures 315 and 316. The left hand plays a continuous sixteenth-note triplet pattern in the bass register, marked *ff*. The right hand features a melodic line with triplets and sixteenth notes, marked *mf* and *mf* accompanyingly. A *ff* dynamic is also present in the right hand.

Measure 320: The second system contains measures 317 and 318. The left hand continues the sixteenth-note triplet pattern, marked *ff*. The right hand has a melodic line with triplets, marked *mf*. A *fff* dynamic is marked in the left hand.

Measure 325: The third system contains measures 319 and 320. The left hand plays a sixteenth-note triplet pattern, marked *f*. The right hand features a melodic line with triplets, marked *ff*. A *fff* dynamic is marked in the left hand.

Measure 325: The fourth system contains measures 321 and 322. The left hand plays a sixteenth-note triplet pattern, marked *f*. The right hand features a melodic line with triplets, marked *ff*. A *fff* dynamic is marked in the left hand.

Measure 330: The fifth system contains measures 323 and 324. The left hand plays a sixteenth-note triplet pattern, marked *f*. The right hand features a melodic line with triplets, marked *ff*. A *fff* dynamic is marked in the left hand.

This musical score is for a piece titled "HILL-SONG I" for two pianos. It consists of six systems of music, each with a grand staff (treble and bass clef). The key signature is B-flat major (two flats). The time signature is 3/4. The score includes various dynamic markings such as *sf* (sforzando), *ff* (fortissimo), *fff* (fortississimo), *ff* trem., *mp* (mezzo-piano), and *mf* (mezzo-forte). Performance instructions include "very rough.", "lots", "to the fore", "louden", "detached", and "accompanyingly". There are also markings for "3" (triplets) and "8" (octaves). Measure numbers 326 and 330 are indicated in boxes. The score concludes with a double bar line and a final chord.

sf *ff* *fff* very rough. *lots* *fff* *f*

sf *ff* trem. *fff* very rough *lots* *fff*

sf *mp* accompanyingly *louden*

mp *to the fore* *louden*

detached *mf* *louden*

detached *mf* *louden*

This musical score is for a two-piano piece titled "HILL - SONG I". It is written for two pianos, with each piano part consisting of a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into measures, with measure numbers 337, 340, and 347 indicated in boxes. The music features a variety of dynamics, including *sf* (sforzando), *f* (forte), *pp* (pianissimo), *ff* (fortissimo), *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). Performance instructions such as "feelingly", "louden slightly", and "louden bit by bit" are included. The score contains several triplets and slurs, indicating complex rhythmic patterns and phrasing. The notation includes various accidentals (sharps, flats, naturals) and articulation marks (accents, staccato).

sf *f* *pp* *ff* *mf* *mp* *p* *f feelingly* *mp* *mp feelingly* *pp* *louden slightly* *feelingly* *pp* *louden bit by bit*

337 340 347

sf

soften

[361]

louden

S. P. *

slacken slightly

p *mp* *p*

slacken slightly

p *mf soften* *p*

1st Speed again (♩ = about 100)

mp *p*

[368] *lots* *3*

plaintively *mf* *3*

1st Speed again

mp *accompanyingly*

[371]

mp

(♩ = 88)

Slowly flowing (♩ = about 72)

383

short long Slowly flowing

top to the fore

slow off slightly

388

slow off slightly

In time, slightly slower

(♩ = about 66)

slow off lots

long

393

In time, slightly slower

slow off lots

long

HILL-SONG II

by
PERCY ALDRIDGE GRAINGER

Dished-up by the composer for
2 pianos (4 hands)

Composed, in April, 1907, in South Kensington, London, and made up half of musical ideas taken from HILL-SONG I (which were composed, March 16, 1901 - Sept. 1, 1902, in Frankfurt-am-Main, Germany, and at Waddesdon, Buckinghamshire, England) and half of new musical ideas composed, April, 1907, in South Kensington. Originally scored (August 8-20, 1907, at Svinkløv, Jutland, Denmark) for 24 wind instruments (1 small flute, 2 flutes, 3 oboes, 1 English horn, 2 bassoons, 1 double-bassoon, 1 E flat clarinet, 3 B flat clarinets, 1 alto clarinet, 1 bass clarinet, 4 saxophones [soprano, alto, tenor, baritone], 2 cornets, 2 horns).

Dished-up for 2 pianos, August 21-23, 1907, at Svinkløv.

In fast walking measure
(♩ = about 120)

Piano I

mf

Piano II

f to the fore

In fast walking measure

top voice

ff

f

7

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to the fore

mp detached, to the fore

mf *p* *(p)*

mp *p* *mp to the fore, feelingly*

mf to the fore

12

f *mp* *triumph*

marked and short

p *louden* *lots*

15

louden *lots* *more*

The image displays a page of musical notation for a piano piece, consisting of four systems of staves. The notation includes various musical symbols such as notes, rests, triplets, and dynamics. Key performance instructions and markings include:

- System 1:**
 - Hand designation: *L.H.* (Left Hand) and *R.H.* (Right Hand).
 - Tempo/Character: *And.* (Andante).
 - Dynamic: *f* (forte).
 - Instruction: *louden* (louden).
- System 2:**
 - Dynamic: *ff* (fortissimo).
 - Instruction: *short and sharp*.
 - Measure number: **33**.
- System 3:**
 - Dynamic: *mp* (mezzo-piano).
 - Instruction: *mp accompanyingly*.
 - Measure number: **37**.
- System 4:**
 - Dynamic: *ff* (fortissimo).
 - Instruction: *Top much to the fore*.
 - Measure number: **37**.

At the bottom of the page, there is a section labeled *S. P.* (Sustaining pedal) with a dotted line indicating the duration of the pedal effect. The page number **30463** is visible in the bottom left corner.

louden lots

louden

S.P. (Sustaining pedal)

feelingly

42

8

pp accompanyingly

[49]

p feelingly

pp

p

p

L.H.

S.P.

feelingly

mp

f fiercely

[56]

p feelingly

This musical score is for a two-piano piece titled "HILL-SONG II". It is written for two pianos, with each piano having a grand staff (treble and bass clef). The score is divided into two systems, each containing two staves. The first system (measures 51-60) features a melody in the right hand of the first piano, with a "mf" dynamic. The left hand of the first piano plays a bass line. The second piano enters in measure 55 with a melody in its right hand, marked "mf" and "L.H.". The second system (measures 61-70) continues the piece. Measure 61 is marked with a box containing the number 61. The score includes various dynamics such as *f*, *mf*, *mp*, *p*, and *pp*. Performance instructions include *f detached*, *f smoothly*, *detached*, and *mp accompanyingly*. There are also markings for *to the fore* and *8* (likely indicating an octave). The score is written in 4/4 time and includes various musical notations such as notes, rests, and slurs.

detached

sf *ff* *f*

70

f to the fore

sf

p *accompanyingly*

75

mp detached, to the fore

mf

ff very rough and hugely to the fore

mf *p*

79

mf to the fore

(mf) louden bit by bit

detached

mf louden

L.H.

mf

ff

Red.

ff

Red.

85

S.P.

ff

ff

ff passionately

90

ff

Red.

f feelingly

8

3

96

Very gradually slacken slightly

mp

feelingly

3

Very gradually slacken slightly

mp

feelingly

p

mp top voice much to the fore

lots

3

103

accompanyingly

mp

p R.H. feelingly, to the fore

mp

In time, slower than 1st speed, wayward in time

(♩ = around 92)

mp R. H. to the fore

rich

p feelingly, tho accompanyingly

lots

p feelingly

mp

In time, slower than 1st speed, wayward in time

very feelingly and well to the fore

pp

impulsively

mf *pp* *mp*

116

f *p* *mf*

linger slightly

mf

linger slightly

mp

soften

slacken slightly

linger slightly

f *linger slightly*

mp

slacken slightly

p accompanyingly

In time, slower still (♩ = about 76)

p *p to the fore*

125

p *pp accompanyingly*

In time, slower still

pp to the fore *slight*

pp (as if from afar) *pp*

131

ppp (as if from afar)

slow off lots *long*

soften *ppp*

slow off lots *long*

ppp *soften* *pppp*

Compositions by Percy Grainger

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Score (Piano Part)	3.00
String parts, each	.30

THEATRE ORCHESTRA

Mock Morris . Complete set (including "Piano Conductor" and "Violin Solo Conductor")	Net 2.40
Molly on the Shore . Complete set (including "Piano Conductor" and "Violin Solo Conductor")	2.40
Colonial Song . Play any or all of the band parts together with the arrangement for "Piano alone"	1.80
Compressed Full Score	.30
Each part	.30
Piano alone	1.20

12 INSTRUMENTS

Shepherd's Hey . For 12 instruments (British Folk-Music Settings, No. 3)	Net 1.50
Score	1.50
Each part	.30

10 STRINGS

Irish Tune from County Derry . For Ten Strings. (British Folk-Music Settings, No. 15)	Net 1.50
Score	.30
Each part	.30

OCTET

My Robin is to the Greenwood gone (a Ramble). Flute, English Horn, and Six Strings	Net 1.50
Full Score	.30
Each part	.30

WIND QUINTET

Walking Tune . (Flute, Oboe, Clarinet, Horn and Bassoon)	Net 1.50
Score	.30
Each part	.30

STRING SEXTET

Mock Morris	Net 1.50
Score	.30
Each part	.30

STRING QUARTET

Molly on the Shore	Net 1.50
Score	.30
Each part	.30

PIANO QUARTET

Clog Dance . "Händel in the Strand." (Piano, Violin, Viola, and 'Cello)	Net 3.00
Score	.30
Each part	.30

TRIOS (PIANO, VIOLIN AND 'CELLO)

Colonial Song	Net 1.50
Score	.30
Each part	.30
Clog Dance . "Händel in the Strand."	3.00
Score	.30
Each part	.30
My Robin is to the Greenwood gone (a Ramble)	3.00
Score	.30
Each part	.30

DUETS (VIOLIN AND PIANO)

Mock Morris . Complete	Net .60
Molly on the Shore . Complete	.90