

# "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 melodic pattern (a-f). Staff (a) starts with a dynamic of *ff* and is described as "With healthy and somewhat fierce 'go'". Staff (b) is marked *louder* and *f*. Staff (c) is marked *ff*. Staff (d) is marked *detached*. Staff (e) is marked *gently*. Staff (f) is marked *feelingly*. Each staff includes a tempo marking like "etc." at the end of the measure.

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.

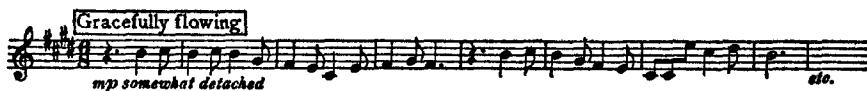
## No. 2. "GAY BUT WISTFUL"

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:

(c)

Wood-wind & Strings  
4 Horns  
Solo Strings  
Trumpets  
Brass, Low Strings  
Low Wood-wind, & Tuba, octave lower

ff  
fff  
soften gradually  
etc.  
soften  
etc.  
ppp  
pp

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

sf  
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

sf  
etc.

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

(c) *detached*

(d) *Slightly slower*  
*tenderly* *Slow off*

(e)

(f) *ff* *etc.*

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:

Wood-wind  
Pianoforte  
*f louden*  
Strings  
Horns  
Low Strings & Low Wood-wind  
Trumpets  
Trombones & Horns  
*ff* *etc.*

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.

Xylophone, wooden Marimba & Nabimba in several octaves  
*fff*  
Wood-wind, Strings & Swiss staff bells in two octaves  
Piano, Strings, Glockenspiel & Steel Marimba in several octaves  
*mf*  
Horns  
Trumpets  
Trombones  
*ff* *etc.*  
*mf* Low Strings and low Wood-wind in several octaves

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.

## FOR CONDUCTORS

# N.B.

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"  $\text{d} = \text{about } 126$

Piano



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



Ped. \*



Ped.

\*

Ped. Ped. \*

3

*mf*

*mp*

*p*

\*

Ted. \*

Ted. \*

Ted.

Ted.

Ted.

Ted.

Ted.

Ted.

*f*

*pp*

*mp*

*p*

Ted.

Ted.

Ted.

Ted.

Ted. \*

Ted.

*louden*

*hammeringly*

*f*

*louden*

*ff*

Ted.

*sf*

*sf*

*p*

*sf smoothly*

*p*

\*

V.

Ted.

\*

Ted.

\*

*lots*  
*mf* *louden lots*

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

*fff*  
*mf*

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

*ff*  
*fff*

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

*pp*  
*sf* *sf sf*

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

8

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

8

*p playfully*

*ff heavy, bundling*

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

*sf*

*detached*

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

*ff*

*f*

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

EASIER

Sheet music for piano. The first measure starts with a treble clef, a key signature of one sharp, and a common time signature. Fingerings are indicated above the notes: 1, 3, 5, 3, 5, 3, 2, 1. The second measure continues with fingerings 1, 3, 5, 3, 5, 3, 2, 1, followed by 2, 3, 2, 5. The third measure begins with a bass clef and a key signature of two sharps. The fourth measure starts with a treble clef and a key signature of three sharps. The fifth measure starts with a bass clef and a key signature of two sharps. The sixth measure starts with a treble clef and a key signature of three sharps. The seventh measure starts with a bass clef and a key signature of two sharps. The eighth measure starts with a treble clef and a key signature of three sharps. Dynamics include *prattlingly*, *fff*, and *ff*.

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

*Right hand above left*

Sheet music for piano. The ninth measure starts with a treble clef and a key signature of three sharps. Fingerings 3, 5, 3, 1, 2 are shown. The tenth measure starts with a bass clef and a key signature of two sharps. Fingerings 4, 1, 2 are shown. The eleventh measure starts with a treble clef and a key signature of three sharps. Fingerings 4, 3 are shown. The twelfth measure starts with a bass clef and a key signature of two sharps. Fingerings 3, 2, 3, 2, 3 are shown. Dynamics include *sf*, *p merrily*, and *pp*.

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

Sheet music for piano. The thirteenth measure starts with a bass clef and a key signature of two sharps. Fingerings 4, 3 are shown. The fourteenth measure starts with a treble clef and a key signature of three sharps. Fingerings 3, 2, 3, 2, 3 are shown. The fifteenth measure starts with a bass clef and a key signature of two sharps. Fingerings 4 are shown. The sixteenth measure starts with a treble clef and a key signature of three sharps. Fingerings 4 are shown. The performance instruction *V* is present at the beginning of the bass line.

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

Sheet music for piano. The seventeenth measure starts with a bass clef and a key signature of two sharps. Fingerings 4 are shown. The eighteenth measure starts with a treble clef and a key signature of three sharps. Fingerings 3 are shown. The nineteenth measure starts with a bass clef and a key signature of two sharps. Fingerings 4 are shown. The twentieth measure starts with a treble clef and a key signature of three sharps. Fingerings 2 are shown. The performance instruction *V* is present at the beginning of the bass line.

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

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

*b* 3.

*mp* = *pp*

*mp* *p*

*sf*

*sf*

*b* 2.

\*

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

*Ted.* \*

*sf* *ssf*

*lots*

*ff*

*mf*

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

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

*8*

*flowingly*

*fiercely*

*riotously*

*ff*

*ssf*

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

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

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

*sf*

*5*

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

*very short*

*mf*

*very short*

*f*

*3 2 1 4*

*3 2 1 4*

Ped. Ped. \*

Ped. Ped. \*

Ped. Ped. \*

*f hammeringly*

*3 2 1 4*

*3 2 1 4*

*3 2 1 4*

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

*louden*

*5 1 5 1 5 1*

*1 5 1 5 1 5*

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

ff  
 V  
 5 5 5 5 5  
 1 1 2 3 1 1 1

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

mf  
 f lots fff mf  
 1 1 2 1 1 1

Ped. V V V \* Ped. — \*

f lightly  
 5 4 5 2 4 5 4 5  
 1 2 1 3 2 1 2 1

Ped. \*

fffff 8/4  
 fffff fffff

fslide with nails on white keys  
 fffff fffff

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

Sheet music for the first system of "GAY BUT WISTFUL". The key signature is G major (no sharps or flats). The time signature starts at 6/8 and changes to 8/8. The tempo is marked "Gracefully flowing M. M. ♩ = about 100". The dynamic is "wrenched f". The instruction "Top notes to the fore" is written above the staff. The music consists of two staves: treble and bass. The treble staff has six measures, and the bass staff has five measures. The bass staff begins with a repeat sign.

Sheet music for the second system of "GAY BUT WISTFUL". The key signature is G major (no sharps or flats). The time signature is 6/8. The dynamic is "wrenched f". The instruction "Top notes to the fore" is written above the staff. The music consists of two staves: treble and bass. The treble staff has six measures, and the bass staff has five measures. The bass staff begins with a repeat sign. The word "Easier" is written to the left of the treble staff.

Sheet music for the third system of "GAY BUT WISTFUL". The key signature is G major (no sharps or flats). The time signature is 6/8. The dynamic is "wrenched f". The instruction "Top notes to the fore" is written above the staff. The music consists of two staves: treble and bass. The treble staff has six measures, and the bass staff has five measures. The bass staff begins with a repeat sign. The word "Easier" is written to the left of the treble staff.

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

*Middle (sustaining) pedal off*

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

(hold) slight (hold)

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

*Top notes to the fore somewhat detached*

EASIER

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

*f*      *mp*  
*mf* *tenderly*      *very slight*  
*p*  
*very slight*  
*p*  
*(hold)*

EASIER

*mf* *gently, but to the fore*  
*very clingingily*  
*p*  
*very clingingily*  
*p*

EASIER

*p*      *the bass slightly to the fore*

EASIER

*mp*  
*p*  
*s*  
*mp*  
*ped.* \*      *ped.*      *ped.*      *ped.* \*      *ped.* \*      *ped.* \*

*Trumpet-like*

*detached, the top notes to the fore*  
*mf*  
*f*  
*Harp-like*  
*ped.* \*      *ped.* \*      *ped.* \*      *ped.* \*      *ped.* \*      *ped.* \*

*EASIER*  
*mp*  
*ff*  
*f*  
*Drum-like*  
*ped.* \*      *ped.* \*      *ped.* \*      *ped.* \*      *ped.* \*      *ped.* \*

*(hold)*  
*f*  
*ped.* \*      *ped.* \*      *ped.*      *ped.* \*      *ped.* \*

*mf*  
*ff to the fore*  
*mp*  
*ped.* \* *ped.* *ped.* *ped.* *ped.* *ped.*  
**EASIER**  
*ff to the fore*  
*mf*  
*ff*  
*ped.* \* *ped.* *ped.* *ped.* *ped.*

*f*  
*detached*  
*(hold)*  
*Middle (sustaining) pedal holds E off*  
*ped.* \* *ped.* *ped.* \*  
**EASIER**  
*ff*  
*(hold)*  
*Middle (sustaining) pedal holds E off*  
*ped.* \*

(hold)

ff

mf

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

**EASIER**

p

pp

very delicately

mp hold

pp

pp hold

(p)

pp

pp

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

slight

mp

mf

pp

pp

pp

p

pp

pp

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

p

mp

feelingly

p

sf — p

p

sf — p

p

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

Treble staff: Measures 1-7. Dynamics: *p*, *mp*, *sf*. Pedal markings: *Ped.*, *Ped.\**

Bass staff: Measures 1-7. Dynamics: *p*, *mp*.

Treble staff: Measures 8-14. Dynamics: *p*, *mf*, *louden*, *mf*, *louden*, *mp*, *mf*, *ff*. Pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *\**

Bass staff: Measures 8-14. Dynamics: *mf*, *louden*, *detached*.

Treble staff: Measures 15-21. Dynamics: *f*, *louden*, *sff*, *ff*, *hold*. Pedal markings: *Ped.*, *Ped.*

Bass staff: Measures 15-21. Dynamics: *ff*.

Treble staff: Measures 22-28. Dynamics: *ff*, *ff*, *ff*, *ff*, *ff*, *ff*. Pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*

Bass staff: Measures 22-28. Dynamics: *ff*.

*R. H.*  
*louden*  
*ff*  
*mf*  
*mf*  
*Ted.* *Ted.* *Ted.* *Ted.* *Ted.* *Ted.* *Ted.* *Ted.*  
*R. H.*  
*ffff*  
*L.H.*  
*sff*  
*sff*  
*sff* *sff*  
*Ted.* *Ted.*  
*Ted.* \* *Ted.* \* *Ted.* \* *Ted.* *Ted.* *Ted.* *Ted.* *Ted.*  
*Top notes*  
*mp*  
*sff* *mf*  
*p*  
*Ted.* \* *Ted.* \* *Ted.* \* *Ted.* \* *Ted.* *Ted.* *Ted.* *Ted.* *Ted.* *Ted.*  
*feelingly*  
*L.H.*  
*mf*  
*p*  
*Ted.* *Ted.* *Ted.* *Ted.* *Ted.* *Ted.* *Ted.* *Ted.* *Ted.*  
*Linger slightly*

Musical score page 1, featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of three sharps. The music consists of measures separated by vertical dotted lines. Various dynamics are indicated: *mf*, *p*, *mp*, and *pp*. Performance instructions like "EASIER" and "Ped." (pedal) are also present.

Musical score page 2, featuring one staff of music. The staff uses a bass clef and has a key signature of three sharps. Measures are separated by vertical dotted lines. Dynamics include *pp*, *p*, and *p*. Performance instructions like "Ped." and "Ped. \*" are present.

Musical score page 3, featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of three sharps. The music includes measures with dynamic markings such as *pp*, *ppp*, *ff*, and *pp*. Performance instructions like "Drum-like 3 2 3 2 3 2" and "Ped." are included. The word "or" is placed before the second staff.

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

*gently, as if from afar*



Ted. \* Ted. \*

EASIER

mp

p

mp

mp

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

mp

p

p

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

Tre. Ped. Ped. Ped. Ped. Ped.

*Top notes rather piercingly*

*very calmly*

pp mf pp pp

Tre. Ped. Ped. Ped. Ped.

*Top notes piercingly*

f p mp mp

intensely

pp mp mp mp mp

Tre. Ped. Ped. Ped.

*feelingly*

mf p mp mp

Tre. Ped. Ped. Ped. Ped. Ped.

5  
4  
2

*p*

*very gently and smoothly*

*feelingly*

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

12

12

12

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

*Gradually quicken slightly*

*mf*

*mellow, not brilliant*

8

*mp*

*louder*

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

Ted.

8

*ff*

*mf*

*louder steadily*

$\frac{1}{5}$   $\frac{1}{5}$   $\frac{1}{5}$   $\frac{1}{5}$   $\frac{1}{5}$   $\frac{1}{5}$

5  
3  
1

5  
3  
1

5  
3  
1

5  
3  
1

*f*

*ff*

*mf*

*Ped.*

*♩ = about 80*

*quicken very slightly*

*gradually louder lots*

*3*

*2*

*3*

*2*

*3*

*3*

*3*

*2*

*3*

*3*

*3*

*2*

*3*

*3*

*Ped.*

*Ped.*

*Ped.*

*3*

*2*

*5*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

*Ped.*

*Ped.*

*Ped.*

*3*

*3*

*3*

*4*

*3*

*3*

*1*

*2*

*3*

*5*

*3*

*2*

*3*

*3*

*2*

*3*

*3*

*Ped.*

*Ped.*

*Ped.*

*3*

*3*

*5*

*3*

*2*

*2*

*3*

*2*

*3*

*3*

*5*

*3*

*2*

*3*

*3*

*2*

*3*

*3*

*mf*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

Flowingly. ♩ = about 96

*merrily*

*mp*

*5*

*Ted.*

.....

OR

8.....

8.....

*louden hugely*

*Ted.*

*Ted.*

*Ted.*

*Ted.*

8

8

*Ted.*

*Ted.*

*Ted.*

*Ted.*

OR

*f*

*Ted.*

*Ted.*

*Ted.*



53

*fff passionately, harshly*

12/8

Ped. Ped. Ped.

fffff <sup>3</sup>

8

*lighty 4 2*

*fff harshly fff*

12/8

*feelingly*

ff

Ped. Ped. Ped.

8

*fff*

(R.H. fist) *fff*

*soften and linger slightly*

12/8

*mf* *ff* *ff* *ff* *mp* *mp*

Ped. Ped. fff Ped. Ped. Ped. Ped.

Flowingly again  $\text{d} = 96$

8

*soften* *mf* *mp* *p* *f* *pp*

12/8

A musical score for piano, page 29, featuring four staves of music. The score includes dynamic markings such as *p*, *ff*, *mf*, and *ffff*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "Ped." and "Very free in time" are present. The music consists of measures in 8/8 time, with some sections in 6/8 time. The piano keys are labeled with numbers 1 through 5, and the bass clef is used for the bass staff.

**Top Staff:**  
*p* *ff* *mf*  
*ff*  
*Ped.* *\**

**Second Staff:**  
*p* *ff*  
*mf*  
*Ped.* *\**

**Third Staff:**  
*5* *1* *3* *2* *3*  
*2* *1* *2*  
*Ped.* *Ped.*

**Fourth Staff:**  
*mf* *ffff* *5* *4* *1*  
*ffff* *mf*  
*Ped.* *p* *\**

**Bottom Staff:**  
*Very free in time*  
*chatteringly* *mf* *5* *4* *5* *4* *5* *4*  
*4* *5* *2* *5* *2* *4* *1* *5* *1* *4*  
*f* *3* *2* *1*  
*mf* *feelingly* *mp*  
*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *mf*

*louden*

*ff*

*ff*

*ff*

*Take your time over this*

*Quicken*

*fff*

*louden lots*

*fff*

*fff*

*fff*

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

*ffff* (R.H.)

*ffff* (L.H.)

*ffff*

*EASIER*

About like 1st Speed

$\text{♩} = \text{about } 50$

*ff*

*ff > mf*

ff

f

ff

f

ff

f

EASIER

*Gradually slower and softer*

mfp

ff

mfp

ff

mfp

ff

ff

f

ff

f

ff

f

(hold)

*Gradually slower and softer*

mfp

ff

mfp

ff

mfp

ff



1st Speed

*Linger*

**EASIER**

*f*

*Slow off*

*left*

*R.H.*

*f*

*Linger*

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

*(hold)*

*mp*

*(34)*

*p*

*pp*

*pp*

*p*

*gently, as*

**12/8**

**12/8**

*if from afar*

**12/8**

8.

8.

8.

f 2. mp pp

2. 8. 1. 1. 1. 5. 1. 5. 1. 1.

2. 2. 8. 4. 4. 1. 1. 1.

2. 2. 4. 5. 2. 4. 4. 5. 5. 1. 1.

*Press down slightly*

*Gradually very very slightly slower*

3 4 5 6 7 8

Ped. Ped. Ped. Ped.

8 9 10 11 12 13

=pp feeling, tenderly

Ped. Ped. Ped. Ped.

14 15 16 17 18 19

Ped. Ped. Ped. Ped. Ped.

$\text{d} = \text{about } 92$

mf 8 5 3 5 3

p mp mp

20 21 22 23 24 25

mp f f f mp

Slow off

Ped. Ped. Ped. Ped.

Very slow 8 pp pp pp

short

chime-like short

5 8 5 8 5 8

mp pp pp pp pp

Ped. Ped. Ped. Ped.

You need not keep to the exact number of notes here given,  
but play the right hand  $\text{♪}$  at about 184, without bothering  
about the rhythms of the left hand.

8

*pp*

*pp*

*p*

**Faster**

*very feelingly*  
*Top notes to the fore*

*mp*

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

*Ted.*

*Ted.*

*Small swells (<>) at will*

$\frac{1}{3} \frac{5}{5}$

$\frac{1}{3} \frac{5}{5}$

$\frac{1}{2} \frac{5}{5}$

*mf*

$\frac{1}{3} \frac{5}{5}$

$\frac{1}{2} \frac{5}{5}$

*mp*

*hold with sustaining (middle) pedal*

*Ted.*

*Ted.*

*Ted.*

*Ted.*

*Ted.*

*Ted.*

*\**

*rather friskily*

*Ted.*

**Faster** ( $\text{♩} = \text{about } 126$ )

*pp*

*mf*

$\frac{5}{3} \frac{1}{1}$

$\frac{5}{3} \frac{1}{1}$

$\frac{5}{3} \frac{1}{1}$

$\frac{5}{3} \frac{1}{1}$

$\frac{5}{3} \frac{1}{1}$

$\frac{5}{3} \frac{1}{1}$

*pp*

$\frac{4}{2} \frac{1}{1}$

*mp*

*slow off slightly*

*impulsively, but not violently*

**Cadenza**

*Ted.*

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

*mp*

$\frac{5}{3} \frac{1}{1}$

*pp*

*trem.*

*pp*

*mp*

*p*

*Ted.*

*slow off*

trem.

trem. trem.

trem.

trem.

Slow off  
trem. = pppp

Faster, but less fast than the parallel passage  $\text{♩} = \text{about } 108$

*mp*

Cadenza

slow off

slow off lots

Ted.

Ted.

$\text{♩} = \text{about } 69$

Hold down with sustaining (middle) pedal till the very end.

Press down silently

Slow off long

Strike the strings of the piano with medium-wound Marimba mallet, such as Deagan's No. 2019

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

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

Gaily

(hold)

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

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

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

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

A musical score page 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). The music consists of six measures. Measure 1: Treble staff has a grace note (5) over a dotted half note (3), followed by a quarter note (1). Bass staff: dynamic *mp*, instruction "Ped.", asterisk. Measure 2: Treble staff has a grace note (5) over a dotted half note (4), followed by a quarter note (2). Bass staff: dynamic *mp*, instruction "Ped.", asterisk. Measure 3: Treble staff has a grace note (5) over a dotted half note (3), followed by a quarter note (1). Bass staff: dynamic *mp*, instruction "Ped.", asterisk. Measure 4: Treble staff has a grace note (5) over a dotted half note (4), followed by a quarter note (2). Bass staff: dynamic *mp*, instruction "Ped.", asterisk. Measure 5: Treble staff has a grace note (5) over a dotted half note (5), followed by a quarter note (1). Bass staff: dynamic *mf*, instruction "Ped.", asterisk. Measure 6: Treble staff has a grace note (5) over a dotted half note (5), followed by a quarter note (1). Bass staff: dynamic *mf*, instruction "Ped.", asterisk. An "or" instruction leads to an alternative bass line where the bass staff has a grace note (5) over a dotted half note (4), followed by a quarter note (1). The bass staff concludes with a dynamic *mf* and instruction "Ped.", asterisk.

A musical score page 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). The music consists of six measures. Measure 1: Treble staff has a dynamic *ff*. Bass staff: instruction "Ped.", asterisk. Measure 2: Treble staff has a dynamic *sfff*. Bass staff: instruction "Ped.", asterisk. Measure 3: Treble staff has a dynamic *mf*. Bass staff: instruction "Ped.", asterisk. Measure 4: Treble staff has a dynamic *f*. Bass staff: instruction "Ped.", asterisk. Measure 5: Treble staff has a dynamic *f*. Bass staff: instruction "Ped.", asterisk. Measure 6: Treble staff has a dynamic *ff*. Bass staff: instruction "Ped.", asterisk.

A musical score page 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). The music consists of six measures. Measure 1: Treble staff has a dynamic *v* over a grace note (5). Bass staff: instruction "Ped.", asterisk. Measure 2: Treble staff has a dynamic *v* over a grace note (4). Bass staff: instruction "Ped.", asterisk. Measure 3: Treble staff has a dynamic *v* over a grace note (5). Bass staff: instruction "Ped.", asterisk. Measure 4: Treble staff has a dynamic *v* over a grace note (4). Bass staff: instruction "Ped.", asterisk. Measure 5: Treble staff has a dynamic *v* over a grace note (5). Bass staff: instruction "Ped.", asterisk. Measure 6: Treble staff has a dynamic *v* over a grace note (5). Bass staff: dynamic *ff*, instruction "Ped."

sf

ff

*ted.* \*

*ted.* \*

or

ff

\*

EASIER

sf<sup>1</sup>

ff

*heavy*

sf<sup>3</sup>

sf<sup>4</sup>

*hammeringly*

*ted.* — *ted.* — *ted.* — *ted.* — \*

*ted.* — \*

*mp.*

(hold)

*flowingly*

*p*

(hold)

sf

*ted.* — \*

*ted.* \*

*ted.* — \*

*ted.* \* *ted.* — \*

*mp.*  
*(hold)*

*p*  
*Rea.* \*      *Rea.* \*      *Rea.* \*      *Rea.*

*V.* *ff*  
*ff* *ff* *mp*  
*V.* *f*

*Rea.* \*      *Rea.* \*      *Rea.* \*      *Rea.*

*or*

*louden*  
*fff* *fff* *f* *f*  
*sf* *sf*

*or*

*sf* *sf*

A musical score page featuring six staves of piano music. The top staff uses a treble clef and has a dynamic of *ff*. The second staff uses a bass clef and has a dynamic of *fff*. The third staff uses a treble clef and has a dynamic of *mf*. The fourth staff uses a bass clef and has a dynamic of *f*. The fifth staff uses a treble clef and has a dynamic of *fff*. The bottom staff uses a bass clef and has a dynamic of *f*. The score includes various performance instructions such as "ted.", "\*", and "13". There are also slurs, grace notes, and dynamic markings like *sff* and *bundling sff*.

8

*mf*

*p*

*mf* hold with sustaining (middle) pedal

*mf* hold with sustaining(middle)pedal

*p*

*p*

Ted. \*

8

*mf*

*p*

*mp*

*mf*

*p*

Ted. \* Ted.

*pp*

*pp* Ted.\* Ted.\*

Ted. \*

*p*

*mp*

*pp*

*pp*

*mp*

*mf*

Ted. \*

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

8 2 5 1 5 3 4 2 3 1 5 2 9  
2 1 2 3 4 5 3  
Ped. \* Ped. Ped. \* Ped. \* Ped. \* Ped. \*

8 2 5 1 5 3 4 2 3 1 5 2 9  
2 1 2 3 4 5 3  
Ped. \* Ped. Ped. \* Ped. \* Ped. \*

*Somewhat slower*

=very feelingly p  
pp  
p 5  
p  
Ped. \* Ped. Ped. Ped. Ped. Ped. Ped.

*Slow off lots*

1st Speed again

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

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

*Hold with sustaining pedal off*

Two staves of piano music. The top staff has a treble clef, a key signature of three sharps, and a common time signature. It features a dynamic marking *mf*. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. The music includes fingerings (e.g., 2, 3, 5, 4, 2, 1) and pedaling instructions. The right hand part ends with a dynamic *mp* and a sustained note. The left hand part ends with a dynamic *mp* and a sustained note. The text "Lingeringly" is written in a box above the sustain.

Continuation of the musical score. The top staff starts with a dynamic *p* and includes fingerings (3, 5, 4). The bottom staff starts with a dynamic *pp*. The right hand part ends with a dynamic *p*. The left hand part ends with a dynamic *pp*. The text "Right hand above left" is written in a box above the sustain.

Continuation of the musical score. The top staff starts with a dynamic *p* and includes fingerings (3, 5, 4). The bottom staff starts with a dynamic *pp*. The right hand part ends with a dynamic *p*. The left hand part ends with a dynamic *pp*. The text "Left hand above" is written in a box below the sustain.

Continuation of the musical score. The top staff starts with a dynamic *p* and includes fingerings (3, 5, 4). The bottom staff starts with a dynamic *pp*. The right hand part ends with a dynamic *p*. The left hand part ends with a dynamic *pp*. The text "right" is written in a box below the sustain.

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

*louden slightly*

*Tda* *Tda* *Tda* *Tda* \*

*Tda* \*

or

*Tda* \*

*Left hand above right*

*Tda* \* *Tda* \*

*Tda* \_\_\_\_\_ \*

*Tda* \*

*mf* *ff* *f*

*Tda* \* *Tda* \*

*Tda* \_\_\_\_\_ *Tda* \_\_\_\_\_ *Tda* \_\_\_\_\_ *Tda* \_\_\_\_\_

8

*mf ff*

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

*Top notes very bright*

*f*

*ff ff ff*

*f*

*Ped. Ped. Ped. Ped.*

*or*

*ff ff*

*ff ff*

*Ped. Ped. Ped. Ped.*

*f heavy*

*ff ff*

*ff ff*

*Ped. Ped.*

*ff ff*

*ff ff*

*Ped. Ped. \**

*EASIER*

*mp*

*ff ff*

*ff ff*

*Ped. Ped. \**



Musical score page 50, measures 1-6. The score consists of two systems of four staves each. The top system shows the first staff with measure 1 starting on G sharp, followed by measures 2-6. The second staff starts with a bass note at the beginning of measure 2. The third staff starts with a bass note at the beginning of measure 3. The fourth staff starts with a bass note at the beginning of measure 4. Measure 1 has dynamic markings *sff* and *v*. Measures 2-3 have dynamic markings *v*. Measure 4 has dynamic markings *v* and *ted.* Measures 5-6 have dynamic markings *sff* and *v*. The bottom system shows the first staff with measure 1 starting on G sharp, followed by measures 2-6. The second staff starts with a bass note at the beginning of measure 2. The third staff starts with a bass note at the beginning of measure 3. The fourth staff starts with a bass note at the beginning of measure 4. Measure 1 has dynamic markings *ted.* and *\**. Measures 2-3 have dynamic markings *ted.*, *\**, *ted.*, and *\**. Measure 4 has dynamic markings *sff*, *1*, *4*, and *sff*. Measures 5-6 have dynamic markings *ff* and *v*. The score includes various slurs, grace notes, and fingerings (e.g., 1, 2, 3, 4, 5).

Musical score page 50, measures 7-13. The score consists of two systems of four staves each. The top system shows the first staff with measure 7 starting on G sharp, followed by measures 8-13. The second staff starts with a bass note at the beginning of measure 8. The third staff starts with a bass note at the beginning of measure 9. The fourth staff starts with a bass note at the beginning of measure 10. Measure 7 has dynamic markings *sff* and *v*. Measures 8-9 have dynamic markings *v*. Measure 10 has dynamic markings *v* and *ted.*. Measures 11-12 have dynamic markings *v* and *ted.*. Measure 13 has dynamic markings *sff* and *v*. The bottom system shows the first staff with measure 7 starting on G sharp, followed by measures 8-13. The second staff starts with a bass note at the beginning of measure 8. The third staff starts with a bass note at the beginning of measure 9. The fourth staff starts with a bass note at the beginning of measure 10. Measure 7 has dynamic markings *13* and *sff*. Measures 8-9 have dynamic markings *ted.* and *\**. Measure 10 has dynamic markings *ted.* and *\**. Measures 11-12 have dynamic markings *v* and *ted.*. Measure 13 has dynamic markings *sff* and *v*. The score includes various slurs, grace notes, and fingerings (e.g., 1, 2, 3, 4, 5).

*s.f.*  $\frac{5}{3}$   $\frac{5}{3}$  *ff* *s.f.* *s.f.* *mf*

*heavy* *ped.* *ped.* *ped.* *ped.* \* *ff* *(no pedal)* *fff*

*Don't louden in right hand  
heavily but clinginglly*

*mf* *easy-goingly*

*f*  $\frac{3}{2}$  *f*  $\frac{1}{2}$  *p*  $\frac{4}{5}$  *p*  $\frac{4}{5}$  *p*  $\frac{5}{6}$  *p*

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

*as clatteringly as possible*

*fff* *or* *v* *v* *v* *v* *v* *v* *v* *v*

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

*playfully*

Musical score for piano, page 52, measures 25-53. The score consists of two systems of music. The top system starts with dynamic *f*, followed by *p*. The tempo is indicated by a wavy line over the notes. The bottom system starts with dynamic *p*. The score includes various dynamics such as *f*, *p*, *mp*, *mf*, *sf*, *ff*, and *p*. The notation includes sixteenth-note patterns and grace notes. Measure numbers 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, and 54 are visible. The word "or" appears in the left margin of the bottom system.

*clangingly*

Continuation of the musical score for piano, page 52, measures 54-55. The score consists of two systems of music. The top system starts with dynamic *p*, followed by *p*. The bottom system starts with dynamic *ff*. The score includes various dynamics such as *ff*, *p*, *sf*, and *ff*. The notation includes sixteenth-note patterns and grace notes. Measure numbers 54 and 55 are visible. The word "or" appears in the left margin of the bottom system.

8

Taa Taa

Like a shriek

(hold)

or

ff

ff

fffff

ff

fffff

Taa Taa \* Taa \*

mp

mp

mp

mp

ff

f

ff

ff

ff

*Hold with sustaining (middle) pedal*

EASIER

ff

Taa \* Taa \* Taa \*

ff

Very slightly faster?

ff

ff

ff

ff

ff

ff

Taa \* Taa \* Taa \*

ff

ff

