

Percy Aldridge Grainger

# The Young Pianist's Album

for Piano  
für Klavier

Edited by / Herausgegeben von  
Ronald Stevenson

ED 11005  
ISMN M-2201-0734-4

**PREVIEW**  
Low Resolution

**PREVIEW**  
Low Resolution

## THE YOUNG PIANIST'S GRAINGER

Introductory Note

About Percy Grainger

COUNTRY GARDENS

SHEPHERD'S HEY

MOLLY ON THE SHORE

MOCK MORRIS

BEAUTIFUL FRESH FLOWER

(Chinese Folk-Song)

AUSTRALIAN COUNTRY

IRISH TUNE FROM COUNTY

WALKING WINE

(Illustration: Percy Grainger, Australia, 1924)

HILL-SONG

(Illustration: Percy Grainger, Rocky Mountains, 1928)

TO A BRIDAL CHAMBER

(Bridal Song)

(Illustration: Percy Grainger, Strain, 1937)

MY JOHN

(Illustration: Percy Grainger, at sea, circa 1935)

RIVER

(Folk-Dance)

THE BELLS

OVER THE HILLS AND FAR AWAY

(Children's Song)

NOW TO NOW, I NEEDS MUST PART

Notes on the music

## INTRODUCTORY NOTE

This album consists of fifteen pieces by Percy Grainger. The melodic material of six of the pieces (Nos. 4, 6, 8, 9, 10 and 14) is Grainger's own, with no "borrowings" from folk-music sources. There are five re-prints, collected in one volume for the first time, including three folk-music settings, an arrangement from Bach and another from Dowland. Then there are three previously unpublished easy arrangements which Percy Grainger made of his own folk-music settings.\* Finally, there

are also seven easy arrangements of the editor, of Grainger pieces which will now, have been published only in more difficult versions.

Moderately difficult—really difficult—versions of all this album are also published. So, when the young pianist has pieces in the book at her or his hand at the moment, the way of playing is a matter of choice.

## ABOUT PERCY

Percy Grainger was born on 8 July 1892 in Brighton, a suburb of Melbourne, Australia.

From his sixth year, his mother's piano teacher, sat by him for two hours every day while he practised the piano. He played his first concert when he was seven. By the time he was twelve, his mother had saved up enough money for a trip to Germany, to Dr. Hoch's Conservatorium.

Even as a young boy, Percy knew what he wanted. He was divided into two camps: one with a free, wide, open, and bright future; the other with a narrow, dark, and confined future. He chose the first. He was not content with the conventional German professor's music. He wanted to play his own music, and he wanted to play it in his own way. He was not content with the conventional German professor's music. He wanted to play his own music, and he wanted to play it in his own way.

When he was twelve, he made his mother a birthday gift of his first compositions, presented in a satchel which he had made from cardboard, patchwork, kitchen curtains, an old stocking, and small silver-paper stars. For the rest of his mother's life, he presented her with new compositions for every birthday and Christmas.

He dreamed of the Chinese and Japanese

music, and he wanted to play it. He was not content with the conventional German professor's music. He wanted to play his own music, and he wanted to play it in his own way. He was not content with the conventional German professor's music. He wanted to play his own music, and he wanted to play it in his own way.

He took piano lessons from Professor James Kwast and a few composition lessons from Professor Ivan Knorr, who was also teaching the British composers Balfour Gardiner, Norman O'Neill, Cyril Scott and Roger Quilter at that time. They were known as the "Frankfurt gang". Percy was the youngest of them—and the most rebellious! He reacted against many things which he considered to be stupid conventions. Among these were Italian and German speed indications on printed music published in English-speaking countries. On his own music he always used English terms, even using slangy expressions. He did this because he wanted more people to feel at home with his music, and not to think it was a "high falutin" thing far above them. Instead of *crescendo molto* he would write "louden lots" and instead of

\* With acknowledgments to the National Library of Scotland.

† With the single exception of No. 5, which is taken from an unpublished Grainger manuscript.

*staccatissimo* he would write "chippingly". Of course, people thought this was funny, but Grainger himself was earnest and serious about this idea of his.

In 1900 the Graingers moved to London. In England Percy began collecting folk music from old villagers who remembered the old songs. He did this in between concert tours, for he was now earning his living as a concert pianist.

In 1903 he took some lessons from the great Italian composer-pianist, Busoni.

During Grieg's last visit to London, Percy was introduced to him. They quickly became friends. In 1907 Percy visited Scandinavia for the first time and was Grieg's guest in Bergen, Norway. Grieg wrote in his diary: "As a pianist, I don't know with whom of the masters I should compare him. He has realized my ideal of piano-playing. If I had his technique, my ideas about piano-playing would be just the same as his. When he plays, we hear a true human being, a fine and great man." They discussed the Grieg Concerto, which Percy was to play in the Lyceum Festival of 1907 with Grieg conducting.

September 1907 Percy visited his only a month later Percy Grainger visited his friend and played the Grieg Concerto. He was so impressed with the performance of the Grieg Concerto that he decided to play it himself.

He collected folk music from all over the world, especially from the British Isles and Iceland. He wrote many songs and poems. He was a great collector of folk music. He collected folk music from all over the world, especially from the British Isles and Iceland. He wrote many songs and poems. He was a great collector of folk music. He collected folk music from all over the world, especially from the British Isles and Iceland. He wrote many songs and poems. He was a great collector of folk music.

In September 1914, Percy and his mother emigrated to America. In 1918 Percy became an American citizen and joined the

U.S. Army as a bandsman. He played the oboe and the saxophone and composed much music for his band.

In 1917 his father died in England and in 1922 his mother died in America.

He married a Swedish girl, Ellen Ström, in 1928. They lived in the Plains, New York.

He travelled to many countries and in 1930 he lectured in New York bringing the piano to the attention of the American public to illustrate his lectures.

He was a great collector of folk music and a great composer. He wrote many songs and poems. He was a great collector of folk music. He collected folk music from all over the world, especially from the British Isles and Iceland. He wrote many songs and poems. He was a great collector of folk music. He collected folk music from all over the world, especially from the British Isles and Iceland. He wrote many songs and poems. He was a great collector of folk music.

In 1930 Grainger toured Australia. He gave the money he earned on this tour to the University of Melbourne, to build the Grainger Museum (in memory of his mother). He designed the building himself. It houses many manuscripts of famous composers, old phonograph recordings (the phonograph was the early gramophone), souvenirs of musicians, photographs, paintings, books and even inventions!

Percy Grainger was always inventing gadgets. He invented a sheet-music-roller for the piano, when his memory began to fail as he grew older. He pasted his music to big sheets of brown paper which moved round a roller-mechanism and on to the piano stand, when the pianist's left foot operated a roller-skate! This automatically placed the music on the side of the reading desk, a section at a time, and got over the problem of turning the pages.

† Early English Gothic Music, ed. by Percy Grainger and Dom Asselm Hughes (Schott).  
‡ Love Walked In by George Gershwin, concert transcription for piano solo by Percy Grainger (Chappell).

He also invented an electronic machine for making the "free music" he had dreamed of as a boy. Nowadays, many young composers are interested in electronic music. They play—almost like children with new toys—with the machines made by scientists and engineers. They see what strange new sounds they can produce. With Percy Grainger it was the other way round: he had imagined the strange new sounds as a boy and then made the machine to produce them. His wife and a young American scientist, Barnett Cross, helped him to construct it.

Percy Grainger died on 20 February 1961, nearly seventy-nine years old.

He was as different from the conventional picture of a musician as you may be imagined. He was a great open-air enthusiast, loved to go for long hikes, and to dress very "casually"—preferably in old clothes, and was very skilled in athletics, being able to leap over a fence, or to turn one perfect note into another. He was a vegetarian, did not drink alcohol or smoke, had thinning curly hair, a blue nose, and a pale complexion, but a very good sense of humour. And the music he wrote was as free as the air he so passionately loved, and as open as the hills and moor-

DAVID EVINSON  
5 July 1966

PREVIEW  
Low Resolution

# COUNTRY GARDENS

Percy Aldridge Grainger

Fairly fast, ♩ = 100 (or faster, up to ♩ = 132)

Piano *mf* Both hands somewhat detached

(No pedal except where marked)



The first system of musical notation for 'Country Gardens' is in 4/4 time. It features a treble and bass clef. The tempo is marked 'Fairly fast, ♩ = 100 (or faster, up to ♩ = 132)'. The dynamics are 'Piano' with a mezzo-forte (*mf*) marking. The instruction 'Both hands somewhat detached' is given. A note about pedal use states '(No pedal except where marked)'. The music consists of eighth and sixteenth notes in both hands, with some fingerings indicated (1, 2, 3, 2, 1).



The second system of musical notation continues the piece. It maintains the 4/4 time signature and dynamic level. The notation includes various rhythmic patterns and fingerings.

*mp* The small notes



The third system of musical notation features a mezzo-piano (*mp*) dynamic. A specific instruction 'The small notes' is placed above the treble clef staff. The notation includes sixteenth notes and rests.



The fourth system of musical notation concludes the piece. It includes a final cadence with a double bar line and a repeat sign. The notation shows the final chords and melodic lines.

Copyright, 1919, by Percy Aldridge Grainger  
Copyright, 1943, by Percy Aldridge Grainger  
International Copyright Secured

*p*  
 2nd \* 2nd \*

*p*  
 2nd \* 2nd \*

*mp* The small notes (instead of large) will

*low*

*heavy*  
 2nd \* 2nd \* 2nd \* 2nd \* 2nd \* 2nd \* 2nd \*