

PERCY ALDRIDGE GRAINGER

ROOM-MUSIC
TIT-BITS

Nº 6. ZANZIBAR BOAT SONG.

ONE PIANO, 6 HANDS.

SCHOTT & Co., Ltd.
LONDON

2nd & 3rd pianists

ROOM-MUSIC TIT-BITS

N^o 6. ZANZIBAR BOAT-SONGComposed
March 5-11,
1902, London*for mother*

for 6 hands at 1 piano

With a gentle lilt. ♩. = about 58.

PIANIST II

The 2nd pianist
should sit in the
middle of the
keyboard and
take the pedals

PIANIST III

Musical score for Pianist II and Pianist III, measures 1-8. Pianist II's part is in treble and bass clef, marked *mp* and *p lightly*. Pianist III's part is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8.

Musical score for Pianist II, measures 9-16. The part continues in treble and bass clef, marked *feelingly*. The melody is more active, with many eighth and sixteenth notes. Pedal markings are present below the bass line.

Musical score for Pianist II, measures 17-24. Measure 17 is marked with a box containing the number 17. The part continues in treble and bass clef, marked *p*. The texture becomes more complex with many chords and rapid passages. Pedal markings are present below the bass line.

Musical score for Pianist II, measures 25-32. The part continues in treble and bass clef. The texture remains complex with many chords and rapid passages. Pedal markings are present below the bass line.

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1st pianist

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Well fitted to be played by a teacher and two pupils; the teacher taking the 2nd pianist's part.

PROGRAM-NOTE.

"Zanzibar Boat-Song" was inspired by the following poem from Rudyard Kipling's "PLAIN TALES FROM THE HILLS":

They burnt a corpse upon the sand-
The light shone out afar;
It guided home the plunging boats
That beat from Zanzibar.
Spirit of Fire, where'er Thy altars rise,
Thou art the Light of Guidance to our eyes!

*Salsette Boat-Song.**(by kind permission of Mr Rudyard Kipling.)*

The reading of these verses induced a musical mood (in which the wistful theme of the poem and the rhythmic suggestion of "the plunging boats" played their part) out of which the composition emerged. But in no sense is it "program-music"; in no sense does the music aim at portraying the events and thoughts set forth in the poem - nothing beyond the voicing of a musical mood evoked by the poem. PERCY ALDRIDGE GRAINGER.

With a gentle lilt. ♩. = about 58.

17

PIANIST I

16

2nd pianist

p detached

p detached

8

mp

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27

mf R.H. to the fore *mp*

louden bit by bit richly

p *(p)*

35

f well to the fore

louden

mf

L.H. p gradually louden lots

41

louden lots

47

ff very heavy *Bell-like*

ff

27

8

p accompanyingly

8

Musical score for measures 27-34. The score is written for a single piano part. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music consists of a series of chords and single notes, mostly in the lower register. The dynamic marking *p accompanyingly* is present. The measure numbers 27 and 35 are indicated in boxes above the staff.

35

8

mp *louden* *f* *to the fore*

8

Musical score for measures 35-40. The score continues from the previous system. It features a treble clef and a key signature of two flats. The music includes a variety of note values, including eighth and sixteenth notes, and rests. The dynamic markings *mp*, *louden*, and *f* are present. The phrase *to the fore* is written below the staff. The measure numbers 35 and 41 are indicated in boxes above the staff.

41

3

louden lots

8

Musical score for measures 41-46. The score continues from the previous system. It features a treble clef and a key signature of two flats. The music includes a variety of note values, including eighth and sixteenth notes, and rests. The dynamic marking *louden lots* is present. The measure numbers 41 and 47 are indicated in boxes above the staff.

47

8

ff *very heavy*

8

Musical score for measures 47-52. The score continues from the previous system. It features a treble clef and a key signature of two flats. The music includes a variety of note values, including eighth and sixteenth notes, and rests. The dynamic markings *ff* and *very heavy* are present. The measure numbers 47 and 53 are indicated in boxes above the staff.

II

55

gradually soften

sf

III

59

mp

II

III

p

II

mf

soften

p

p — *pp*

III

mp

soften

69

p *feelingly*

II

III

55

Musical score for measures 55-58, 1st pianist. The score is written for two staves (treble and bass clef). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music features eighth-note patterns in the right hand and quarter-note patterns in the left hand. The instruction "gradually soft." is written in the right margin.

59

Musical score for measures 59-62, 1st pianist. The score is written for two staves (treble and bass clef). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music features eighth-note patterns in the right hand and quarter-note patterns in the left hand. The instruction "mp" is written in the right margin.

Musical score for measures 63-68, 1st pianist. The score is written for two staves (treble and bass clef). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music features eighth-note patterns in the right hand and quarter-note patterns in the left hand. The instruction "mf" is written in the right margin, followed by "soften" and "pp".

69

Musical score for measures 69-72, 2nd pianist. The score is written for two staves (treble and bass clef). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music features eighth-note patterns in the right hand and quarter-note patterns in the left hand. The instruction "p detached" is written in the right margin.

78

II

pp detached

pp

II

88

II

mp *to the fore*

pp *Bell-like*

p

94

II

(pp)

1 2 3 4 5

II

soften *ppp* *soften* *pppp*

III

pp *soften* *ppp* *soften* *pppp*

8

pp detached

8

(keep it gentle)

8

The musical score for 'The Rose Tree' is presented in two systems. The first system features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is composed of eighth and quarter notes, with a final half note. The piano accompaniment starts with a treble clef, a key signature of one flat, and a common time signature. It features a series of chords and single notes, with a final half note. The second system continues the vocal melody and piano accompaniment. The vocal line includes a phrase marked '(keep it gentle)' and ends with a half note. The piano accompaniment continues with chords and single notes, ending with a half note. The score is written in a clear, legible style with standard musical notation.

8.

p accompanyingly

p

pp

8

8

pp

PERCY ALDRIDGE GRAINGER'S

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