

1922

# Spoon River

Percy Grainger

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GRAINGER

AMERICAN  
FOLK-MUSIC  
SETTINGS

№ 1

“SPOON RIVER”

Piano Solo

Price, 65 cents, net  
T

G. SCHIRMER, INC., NEW YORK

PAG  
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# "SPOON RIVER"

## American Folk-dance

The fiddle tune below was sent me by Capt. Charles H. Robinson in the summer of 1915, at my request, after he had written me in regard to *Spoon River Anthology* that he had heard the old fiddlers play this tune when he lived in Stark County, Illinois, in 1857.

*Edgar Lee Masters*

February 11th, 1922.

# "Spoon River"

## Fiddle tune

as heard in 1857 at a dance at Bradford, Illinois,  
by Capt. Charles H. Robinson

End

2nd time octave higher

1st time | 2nd time

Back to start

## AMERICAN FOLK-MUSIC SETTINGS

N<sup>o</sup> 1. "SPOON RIVER"*(For Edgar Lee Masters, poet of pioneers)*

American folk-dance, heard played by a fiddler at a country dance at Bradford, Illinois, in 1857, by Capt. Charles H. Robinson

and set for piano by

PERCY ALDRIDGE GRAINGER

Set, March 10, 1919,  
New York City, and  
Jan. 29-30, 1922,  
White Plains, N.Y.

Sturdily, not too fast; with "pioneer"  
persistence. ♩ = about 168

Piano

*p detached*

*pp*  
(no pedal except where marked)

small hands *pp*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

small hands Ped. \*

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Printed in the U. S. A.

1 2 1 2 1

*ped.* \*

5 3 2 4

1 2 1 2 1

*ped.* \*

*detached, top voice to the fore*  
*mp*  
*p*

*ped.* \*

*(small hands may break*

*small hands*

*p*

*mp*

*mp*

*ped.* \*

*these chords)*

*L.H. to the fore*

small hands *p*

*p* *mp*

Ped. \*

Ped. \*

*mp* *sf*

1 2 1 2 1

Ped. \*

Ped. \*

Ped. \*

Ped. \*

*sf* *sf*

1 2 1 2

Ped. \*

Ped. \*

Ped. \*

Ped. \*

small hands

*mf* *ff* *f*

*etc. Top voice much to the fore detached*

*short and sharp*

Ped. \*

8

*f*

*fff*

*Red. \** *Red. \**

*Bass hugely to the fore*

Detailed description: This system shows the first two staves of a piano piece. The right hand starts with a dotted quarter note followed by eighth notes, with a dynamic marking of *f*. The left hand plays a steady eighth-note accompaniment, with a dynamic marking of *fff*. There are two 'Red. \*' markings under the left hand staff. A dashed box encloses the first four measures of the right hand.

*ff* *fff* *ff*

*Red. \** *Red. \** *Red. \** *Red. \**

small hands

*Red. \** *Red. \** *Red. \** *Red. \**

Detailed description: This system continues the piece. The right hand has a dynamic marking of *ff*, then *fff*, and finally *ff*. The left hand has a dynamic marking of *f*. There are four 'Red. \*' markings under the left hand staff. A section labeled 'small hands' is indicated by a bracket and contains a four-measure passage with a dynamic marking of *fff*. Below this section are four more 'Red. \*' markings.

*The accents very heavy*

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

Detailed description: This system features a dynamic marking of *pp* in the right hand. The instruction 'The accents very heavy' is written above the right hand staff. There are six 'Red. \*' markings under the left hand staff.

*louden* *pp* *pp*

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

small hands

*Red. \** *Red. \** *Red. \** *Red. \**

Detailed description: This system includes a dynamic marking of *pp* in the right hand. The instruction 'louden' is written above the right hand staff. There are six 'Red. \*' markings under the left hand staff. A section labeled 'small hands' is indicated by a bracket and contains a four-measure passage with a dynamic marking of *pp*. Below this section are four more 'Red. \*' markings.

8

*smoothly*

*pp*

1 3 1

(Ped.)

8

(keep it *pp*)

1 5 1 5

(Ped.)

8

(Ped.)

8

*ff* suddenly

*Fingers,*

(don't louden)

(Ped.) \* small hands

(Ped.) \* (Ped.) \* (Ped.) \* (Ped.) \*



wrist and arm as stiff as possible

8

3 2 4

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

Ped. \*

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

8 3 2

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

stiff, as before

8

Ped. \*

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

small hands

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

8 3 2

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

8

4

*fff*

*pp*

Ped. \*

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

Ped. \*

small hands

etc.

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

The accents as rough and heavy as possible

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

accents as before

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

*p*  
(no pedal)  
(small hands may break these)

detached

louden hugely

chords)

Much slower (♩ = about 100)

in time (1st speed)

fist Top voice *fff* slacken

*ff* *fff* *fff*

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

# IN A NUTSHELL

## Suite for Pianoforte

(originally composed for Piano and Orchestra)

by PERCY GRAINGER

SUITE: "IN A NUTSHELL"

№ 1. ARRIVAL PLATFORM HUMLET

Waiting 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.

for piano  
by  
PERCY ALDRIDGE GRAINGER

WITH HEALTHY AND SOMEWHAT FIERCE "GO"  $\text{♩}$  about 128

Piano

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SUITE: "IN A NUTSHELL"

№ 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  $\text{M.M.} \text{♩}$  about 100  
Top notes to the fore

Piano

Easier

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SUITE: "IN A NUTSHELL"

№ 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  $\text{♩}$  about 64  
gently, as if from afar

Piano

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SUITE: "IN A NUTSHELL"

№ 4. "THE GUM-SUCKERS" MARCH

For Henry and Abbie Frost, with love

for piano  
by  
PERCY ALDRIDGE GRAINGER

N.B. All big stretches can be harped (played *arpeggio*) at will

Fast  $\text{M.M.} \text{♩}$  between 116 and 126

Piano

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