

PERCY ALDRIDGE GRAINGER

ROOM-MUSIC TIT-BITS

No. 7. Arrival Platform Humlet

Mo te tau o te ate, mo te karearoto

Composed 1908, 1910, 1912.

Awaiting 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.

Originally conceived for middle-fiddle single, or massed middle-fiddles, or double reed (oboe or sarrusophone family) single, or massed double-reeds, or as a humlet for a single voice or chorus of voices, the "Arrival Platform Humlet" was begun on Liverpool Street and Victoria railway stations, London (England), on February 12, 1908, and was continued and finished in 1908, 1910 and 1912 (England, Norway, etc.) In 1916 I scored it for orchestra, piano and Deagan percussion instruments as the first movement of my Suite "In Nutshell".

Percy Aldridge Grainger

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(edited for oboe single or massed oboes by William Wielgus)

With healthy and somewhat fierce "g" * $\text{♩} = 112$

Oboe(s) mf nasal, reedy and curling

5 more clingingly less clingingly

9 more clingingly 3

12 $\text{ff very clingingly}$ mf

*The half-notes (minims) at the rate of slow-trudging feet $\text{♩} = 100 - 112$

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16 *feelingly*
mp *f*

20 *merrily*
p mp f

24 *mf*

28 *<ff* *p*

32 *mf* *louden* *f*

36 *mf* *mp lightly*

40 *f* *ff fiercely* *detached*

44

48 *mp* *p*

The musical score is written for a single melodic line in 2/2 time. It begins at measure 16 with a mezzo-piano (*mp*) dynamic and a 'feelingly' instruction. The melody features a series of eighth and quarter notes, some with slurs. At measure 20, the dynamic changes to piano (*p*), mezzo-piano (*mp*), and forte (*f*) with the instruction 'merrily'. Measure 24 starts with mezzo-forte (*mf*) and includes accents. Measure 28 begins with fortissimo (*<ff*) and piano (*p*). Measure 32 has mezzo-forte (*mf*) and a 'louden' instruction, leading to a forte (*f*) dynamic. Measure 36 includes mezzo-forte (*mf*) and mezzo-piano (*mp*) with a 'lightly' instruction. Measure 40 starts with forte (*f*), followed by fortissimo (*ff*) with 'fiercely' and 'detached' instructions. Measure 44 continues the melody. Measure 48 ends with mezzo-piano (*mp*) and piano (*p*) dynamics.



92 *ff* rough *mf (mp)* lyricly

96 *ff* fiercely *sf*

101 *sf* *mf (mp)*

105 *mp* lightly

109 *mf* louden *sf*

113 *sf* *sf* louden lots

116 *sf*

120 *sf* *sf* merrily

124 *heavy sf* merrily *heavy sf* merrily

128 *sf* all you can *fff*

*white key plus

*see editor's note (page 2)