



Colonial Song

PERCY ALDRIDGE GRAINGER (1882–1961)
Arranged by DOUGLAS E. WAGNER (ASCAP)

INSTRUMENTATION

- | | |
|-------------------------|-----------------------------|
| 1 Conductor | 3 1st B♭ Trumpet |
| 3 1st Flute | 3 2nd B♭ Trumpet |
| 3 2nd Flute | 3 3rd B♭ Trumpet |
| 2 Oboe | 2 1st F Horn |
| 2 Bassoon | 2 2nd F Horn |
| 3 1st B♭ Clarinet | 2 1st Trombone |
| 3 2nd B♭ Clarinet | 2 2nd Trombone |
| 3 3rd B♭ Clarinet | 2 3rd Trombone |
| 2 B♭ Bass Clarinet | 2 Euphonium |
| 2 1st E♭ Alto Saxophone | 1 Baritone Treble Clef |
| 2 2nd E♭ Alto Saxophone | 4 Tuba |
| 1 B♭ Tenor Saxophone | 1 Mallet Percussion |
| 1 E♭ Baritone Saxophone | (Bells) |
| | 1 Timpani |
| | 2 Percussion |
| | (Suspended Cymbal/Triangle) |

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

- E♭ Alto Clarinet
- 1st Horn in E♭
- 2nd Horn in E♭
- 1st Trombone in B♭ Bass Clef
- 2nd Trombone in B♭ Bass Clef
- 3rd Trombone in B♭ Bass Clef
- 1st Trombone in B♭ Treble Clef
- 2nd Trombone in B♭ Treble Clef
- 3rd Trombone in B♭ Treble Clef
- Baritone in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef

PROGRAM NOTES

Though it does possess somewhat of an overall folk quality, Grainger's *Colonial Song* is completely original in composition. He wrote it in 1911 (in an initial scoring for two voices, harp, and full orchestra) as a loving tribute to the good people and extraordinary natural beauty of his native country, Australia.

In the composer's own words, from the preface to the original scoring (complete with his own colorful idiosyncratic manipulations of the language):

Perhaps it is not unnatural that people living more or less lonely in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically exciting counter wills of their fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art; for instance in Mark Twain's "Huckleberry Finn," and in Stephen Foster's adorable songs "My Old Kentucky Home," "Old Folks at Home," etc. I have also noticed, almost Italian-like, musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression), which are also reflected here.

NOTES TO THE CONDUCTOR

This educational edition of a standard band repertoire classic is abridged and condensed, but has been left in the original key with all of Grainger's main themes, textures, and instrumental colorings presented in a very playable scoring for high school and more advanced middle school concert bands.

Rhythms throughout have been augmented to facilitate maximum control of expression. It is suggested that rehearsals begin by adhering to the constant quarter note unit as indicated in the literal meters shown, shifting to a half note unit flow after the phrasing has been established and players are comfortable with the notes and where they are going.

All of the prescribed ranges at this level have been taken into account in preparing this arrangement, with special consideration given to breathing points.



Colonial Song

FULL SCORE
Approx. Duration - 4:00

By Percy Aldridge Grainger (1882-1961)
Arranged by Douglas E. Wagner (ASCAP)

Flowingly ♩ = 104 (♩ = 52)

Flutes 1 2

Oboe

Bassoon *mf*

B♭ Clarinets 1 *mf*
2 *a2*
3 *mf*

B♭ Bass Clarinet *mp*

E♭ Alto Saxophones 1 2 *mp*

B♭ Tenor Saxophone *mp*

E♭ Baritone Saxophone *mp*

B♭ Trumpets 1 2 3

F Horns 1 *mp*
2 *mp*

Trombones 1 2 3 *mp*

Euphonium *mf*

Tuba *mp*

Mallet Percussion (Bells)

Timpani Tune: B♭, E♭

Percussion (Suspended Cymbal/ Triangle)

1 2 3 4

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc.

Suspended Cymbal

p

42200S

5 6 7 8 9

10

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

10

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc.

mf

10 11 12 13 14

rit.

Fls. 1 2

Ob.

Bsn. *f* *mp*

Cls. 1 *f* *mp*
2 3 *f* *mp*

B. Cl.

A. Saxes. 1 2 *mf* *mp*

T. Sax. *mf* *mp*

Bar. Sax. *mf* *mp*

Tpts. 1 *mf* *mp*
2 3 *a2* *mf* *mp*

Hns. 1 *mf* *mp*
2 *mf* *mp*

Tbns. 1 2 *mf* *mp*
3 *mf* *mp*

Euph. *f* *mp*

Tuba *mf* *mp*

Mlt. Perc.

Timp.

Perc.

15 16 17 18 19

Fls. 1 2 **a tempo** **a2** *p*

Ob. *p*

Bsn.

Cls. 1 *p*
2 3 *p*

B. Cl. *p*

A. Saxes. 1 2 *p*

T. Sax. *p*

Bar. Sax. *p*

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc.

20 Triangle *p* 21 22 23 24 25

28

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc.

26 27 28 29 30 31

Fls. 1 2 *mp* *f* *mp* *rit.*

Ob. *mp* *f* *mp*

Bsn. *mp* *mf* *p*

Cls. 1 *mp* *f* *mp*

2 3 *mp* *mf* *p*

B. Cl. *mp* *mf* *p*

A. Saxes. 1 2 *mp* *mf* *p*

T. Sax. *mp* *mf* *p*

Bar. Sax. *mp* *mf* *p*

Tpts. 1 *mp* *f* *mp* *rit.*

2 3 *mp* *mf* *p*

Hns. 1 *mp* *mf* *p*

2 *mp* *mf* *p*

Tbns. 1 2 *mp* *mf* *p*

3 *mp* *mf* *p*

Euph. *mp* *mf* *p*

Tuba *mp* *mf* *p*

Mlt. Perc. *p* *mp* *p*

Timp. *p* *mp* *p*

Perc. *p* *mp* *p*

32 33 34 35 36

37 **a tempo**
(Play second time only)

Fls. 1 2 *mf*
(Play second time only)

Ob. *mf*

Bsn. *mp*
(Play second time only)

Cls. 1 *mf*
2 3 *mp* *a2*

B. Cl. *mp*

A. Saxes. 1 2 *mp* *a2*

T. Sax. *mp*

Bar. Sax. *mp*

Tpts. 1 *mf*
2 3 *mf* *a2*

Hns. 1 *mp*
2 *mp*

Tbns. 1 2 *mp*
3 *mp*

Euph. *mp*

Tuba *mp*

Mlt. Perc. *mp* Bells

Timp. *mp*

Perc. *mp*

37 38 39 40 41 42

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. Trgl.

45

45

43 44 45 46 47

52

2. 54 Moving ahead slightly ♩ = 108 (♩ = 54)

Fls. 1 2 *mf*

Ob. *mf*

Bsn. *p*

Cls. 1 *p* *mp*
2 3 *p* *mp*

B. Cl. *p* *mp*

A. Saxes. 1 2 *p* *mp*

T. Sax. *p* *mp*

Bar. Sax. *p* *mp*

Tpts. 1 *p* *mf* *mf*
2 3 *p*

Hns. 1 *p*
2 *p*

Tbns. 1 2 *p* *mp*
3 *p* *mp*

Euph. *p* *mp*

Tuba *p* *mp*

Mlt. Perc. *p*

Timp.

Perc.

53 54 55 56 57 58

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc.

62 rit.

62 All *f*

mf

mf

mf

mf

mf

mp

59 60 61 62 63 64

Tempo I

15

Fls. 1 2 *f* *mf*

Ob. *f* *mf*

Bsn. *mf* *mp*

Cls. 1 *f* *mf*
2 3 *f* *mf*

B. Cl. *mf* *mp*

A. Saxes. 1 2 *mf* *mp*

T. Sax. *mf* *mp*

Bar. Sax. *mf* *mp*

Tpts. 1 *a2*
2 3

Hns. 1 *mp*
2 *mp*

Tbns. 1 2 *mp*
3 *mp*

Euph. *mp*

Tuba *mp*

Mlt. Perc.

Timp.

Perc.

65

66

67

68

69

70

Fls. 1 2 *mp* *cresc. poco a poco*

Ob. *mp* *cresc. poco a poco*

Bsn. *p* *cresc. poco a poco*

Cls. 1 *mp* *cresc. poco a poco*

2 3 *mp* *cresc. poco a poco*

B. Cl. *p* *cresc. poco a poco*

A. Saxes. 1 2 *p* *cresc. poco a poco*

T. Sax. *p* *cresc. poco a poco*

Bar. Sax. *p* *cresc. poco a poco*

70

Tpts. 1 *mp* *cresc. poco a poco*

2 3 *mp* *cresc. poco a poco*

Hns. 1 *p* *cresc. poco a poco*

2 *p* *cresc. poco a poco*

Tbns. 1 2 *p* *cresc. poco a poco*

3 *p* *cresc. poco a poco*

Euph. *p* *cresc. poco a poco*

Tuba *p* *cresc. poco a poco*

Mlt. Perc. *p*

Timp. *p*

Perc.

70 71 72 73 74 75

rit. *a2* 78 *a tempo* rit.

Fls. 1 2 *f* *mf* *p*

Ob. *f* *mf*

Bsn. *f* *p*

Cls. 1 2 3 *f* *mp* *p*

B. Cl. *f* *mp*

A. Saxes. 1 2 *f* *p*

T. Sax. *f* *p*

Bar. Sax. *f* *mp*

Tpts. 1 2 3 *f* *mp* *3.*

Hns. 1 2 *f* *mp*

Tbns. 1 2 3 *f* *p*

Euph. *f* *p*

Tuba *f* *mf*

Mlt. Perc.

Timp.

Perc. Susp. Cym. *mp* *f*

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