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R M

GRAINGER

IN A NUTSHELL

Suite

I
ARRIVAL PLATFORM HUMLET

II
GAY BUT WISTFUL

III
PASTORAL

IV
"THE GUMSUCKERS" MARCH

NEW YORK : G. SCHIRMER (Inc.)
BOSTON : THE BOSTON MUSIC CO.

"IN A NUTSHELL"

Suite for orchestra, piano and Deagan percussion instruments
by

PERCY ALDRIDGE GRAINGER

No folk-songs or any other popular tunes are used in any of the numbers of this Suite. The piano is not treated as a virtuoso solo instrument, but merely as a somewhat outstanding item of the general orchestral make-up. 4 novel Deagan percussion instruments (marvelously perfected examples of American inventive ingenuity in the field of musical instrument-making) are grouped together with the usual xylophone, glockenspiel and celesta. Their names are:

Deagan steel Marimba or *Marimbaphone* [or Hawkes' Resonaphone] (a sort of bass glockenspiel);
Deagan wooden Marimbaphone or *Marimba-Xylophone* (a sort of bass xylophone);
Deagan Swiss Staff Bells (similar to "Swiss hand bells" in tone); and
Deagan Nabimba (a 5-octave instrument combining some of the characteristics of South-American Marimbas with a strongly-marked clarinet and bass-clarinet quality).

No. 1 ARRIVAL PLATFORM HUMLET

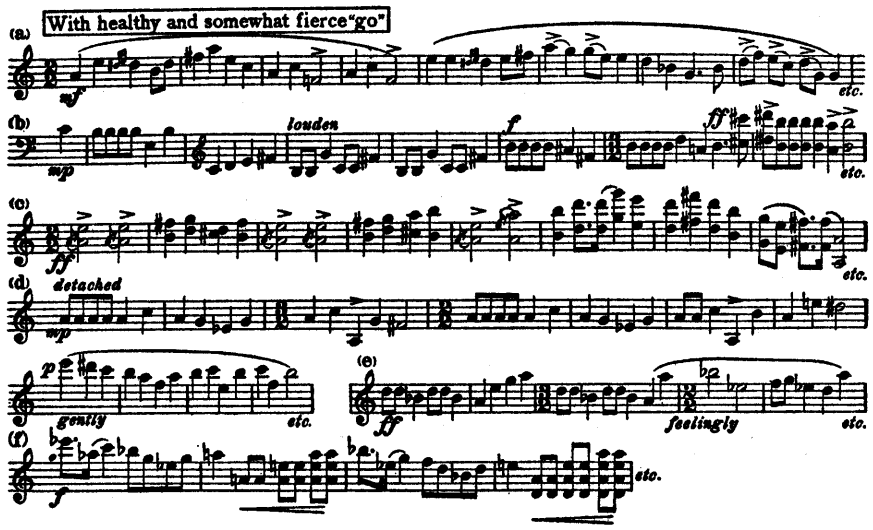
Mo te tau o te ate,
mo te karearoto

Awaiting the 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. The final swirl does not depict the incoming of the expected train. The humlet is not "program" music in any sense. It is marching music composed in an exultant mood in a railway station, but does not portray the station itself, its contents, or any event.

There are next to no chords in this composition, it being conceived almost exclusively in "single line" (unaccompanied unison or octaves).

There are likewise no "themes" (in the sense of often-repeated outstanding motives), as the movement from start to finish is just an unbroken stretch of constantly varied melody, with very few repetitions of any of its phrases.

The following quotations show some of the various types of tune met with in the piece:



The "Arrival Platform Humlet" was begun in Liverpool Street and Victoria railway Stations (London) on February 2, 1908; was continued in 1908, 1910 and 1912 (England, Norway, etc.), and scored during the summer of 1916 in New York City.

No. 2. "GAY BUT WISTFUL"

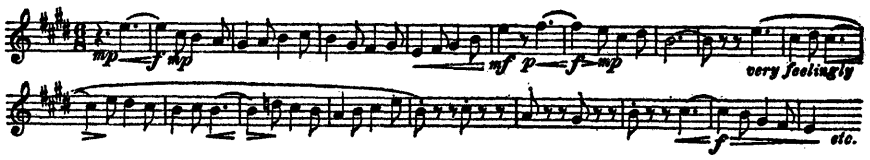
Tune in a popular London style

For my dear friend Edward J. de Coppet

An attempt to write an air with a "Music Hall" flavor embodying that London blend of gaiety with wistfulness so familiar in the performances of George Grossmith, Jr., and other vaudeville artists. The "Gay but wistful" tune consists of two strains, like the "solo" and "chorus" of music-hall ditties.

The "solo" section begins as follows:

while the "chorus" part runs:

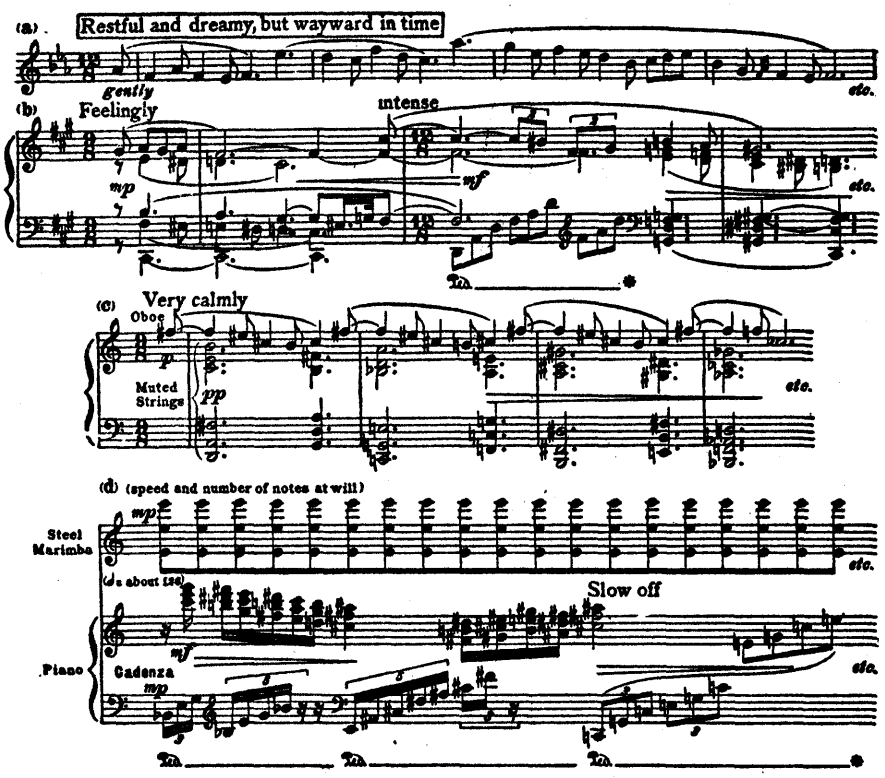


The musical material, composed in London, dates from about 1912, and was worked out and scored during the winter of 1915/16 in New York City and in railway trains.

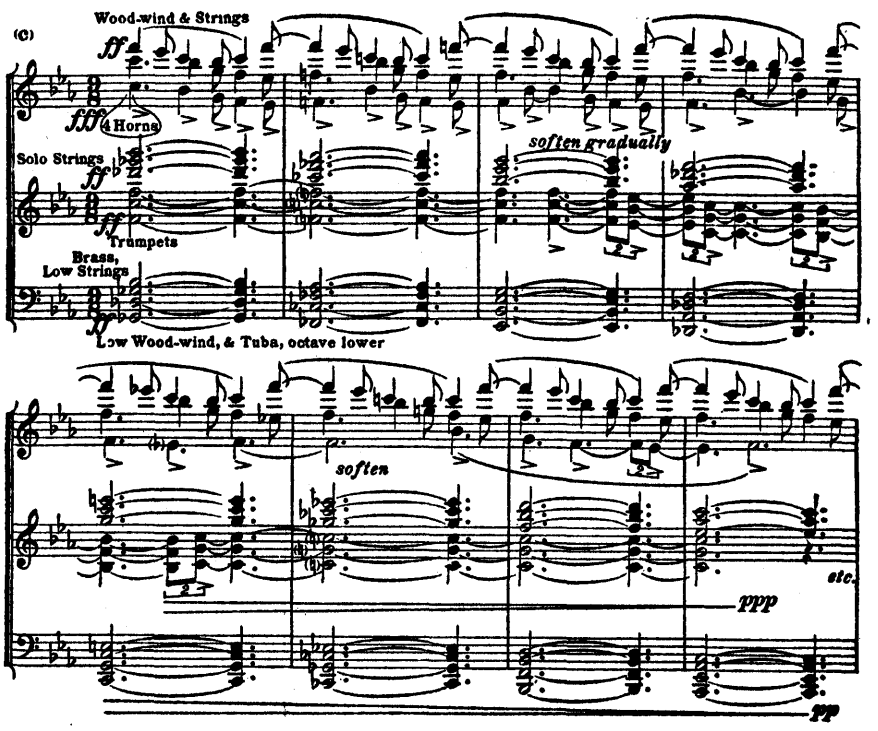
No. 3. PASTORAL

For my dear comrade in art and thought Cyril Scott

The Pastoral is based chiefly on the following phrases:



The following passage from the climax of the Pastoral (about halfway through) is typical of the free harmonic habits of this movement:



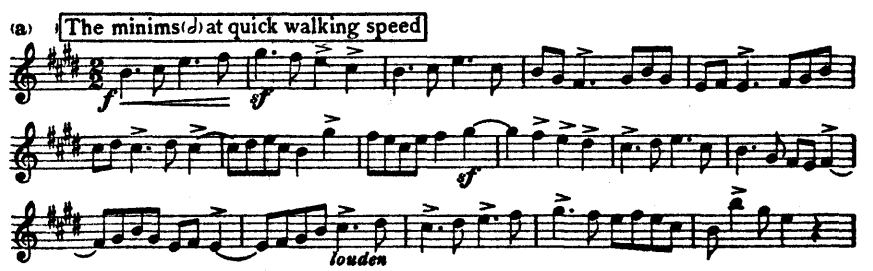
The tune marked (a) was composed at Binfield, Surrey, England, probably about 1907. Apart from this all the contents of the Pastoral date from 1915 and 1916 (New York City, Ypsilanti, Mich., Rochester, N. Y., etc.) The whole thing was put together and scored during the spring and summer of 1916 (New York City).

No. 4. "THE GUM-SUCKERS" MARCH

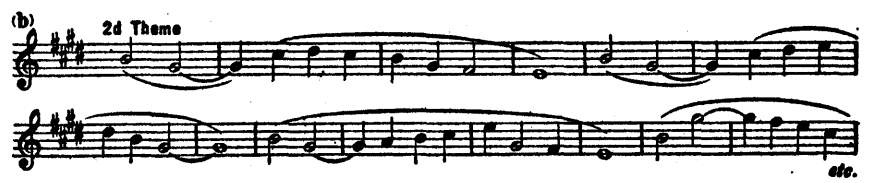
For Henry and Abbie Finck, with love

"Gum-suckers" is a nick-name for Australians hailing from the state of Victoria, the home state of the composer. The leaves of the "gum" (Eucalyptus) trees are very refreshing to suck in the parching summer weather.

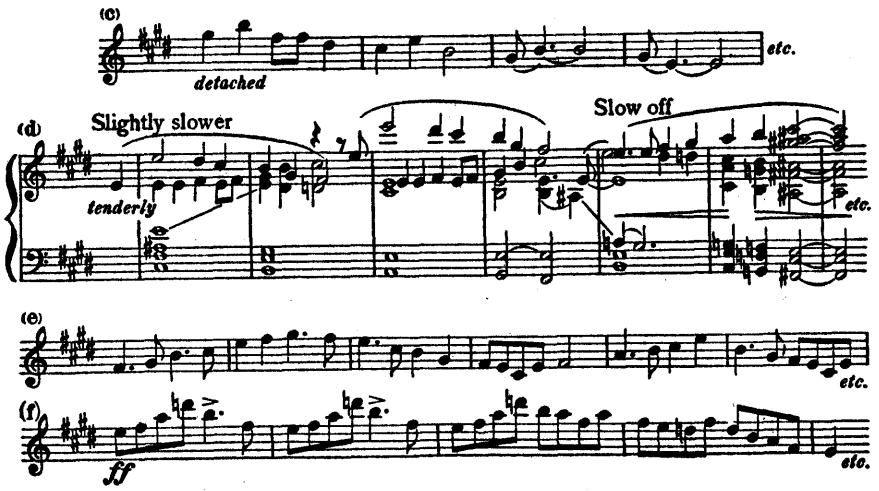
The first theme, composed at Hill Hall, Epping, England (probably around about 1911), is as follows:



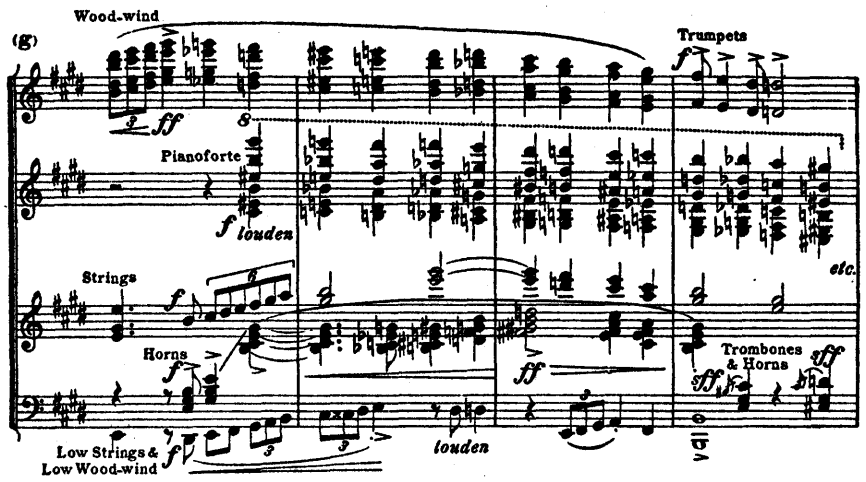
The second theme is taken from the composer's own "Up-country Song" (an attempt to write a melody typical of Australia as Stephen Foster's songs are typical of America), which dates from about 1905. This same melody is also used in the same composer's Australian piece entitled "Colonial Song."



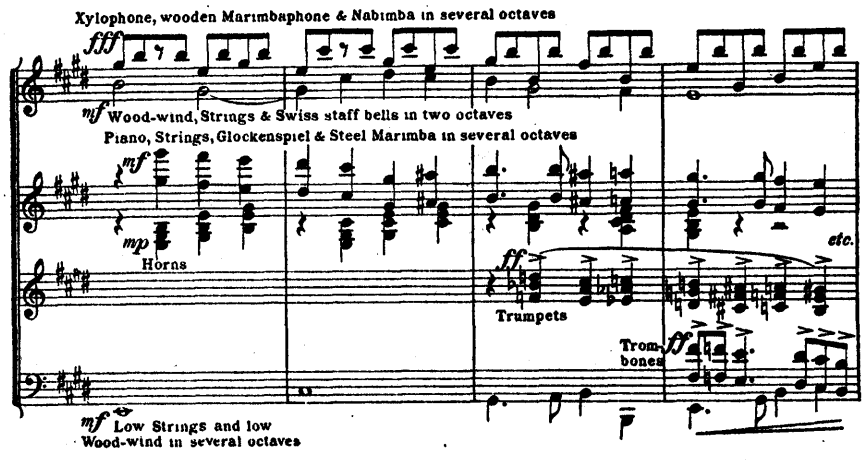
Other tunes and ideas in the March date from between 1905 and 1907, of which the following may be cited:



The "Gum-suckers" March abounds in "double-chording"—that is, unrelated chord-groups passing freely above, below, and through each other, without regard to the harmonic clash resulting therefrom. Such as:



Towards the end of the movement is heard a many-voiced climax in which clattering rhythms on the percussion instruments and gliding chromatic chords on the bass are pitted against the long notes of the "Australian" second theme, a melodic counter-theme and a melodic bass.



The March was worked out in the summer of 1914 (at Evergood Cottage, Goudhurst, Kent, England), and scored late the same year in New York City.

N.B.

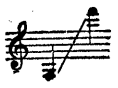
FOR CONDUCTORS

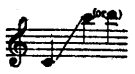
To get the greatest possible effect, 7 or 8 percussion-players are needed to play the glockenspiel, xylophone, wooden marimba, steel marimba, staff bells, and nabimba parts. Nevertheless, the Suite can be effectively performed without the staff bells and nabimba, and by changing the players about (see orchestral score and percussion band parts), ONLY 4 PLAYERS are needed for the following instruments: glockenspiel, xylophone, wooden marimba, steel marimba.

Orchestras wishing to perform the Suite can rent the *steel marimba*, *wooden marimba* and *staff bells* from C. H. Ditson & Co., 8 E. 34th St., New York City.

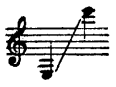
EXTRA PLAYERS AND THE NOVEL INSTRUMENTS

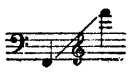
The "tuneful percussion" (as distinguished from the percussion instruments without definite pitch) scored for in the "In a Nutshell" Suite is as follows:

Glockenspiel, Deagan steel marimba [or Hawkes' resonaphone]; compass 

Deagan Swiss staff bells; compass 

Xylophone.

Deagan wooden marimba; compass 

Deagan nabimba; compass  (a smaller compass would suffice, if necessary).

Of these the staff bells and nabimba can be left out altogether, if need be, and the glockenspiel can be left out in the First and Third Movements, enabling the glockenspiel player to play another instrument in those movements.

Seven or eight players are needed to play all of the above-mentioned six instruments; yet as few as four players can give an effective account of the "tuneful percussion" of the Suite if the allotment of parts is made on the following lines:

If you have four players for the "tuneful percussion"

The *1st* and *2nd players* play the *steel marimba* in all Four Movements.

The *3rd player* plays the *xylophone* in the First and Fourth Movements, and the top of the part for the *staff bells* (if you have them) in the Third Movement.

The *4th player* plays the *wooden marimba* (part for single player) in the First and Fourth Movements, the *glockenspiel* in the Second Movement, and the lower part for the *staff bells* (if you have them) in the Third Movement.

If you have five players

The *1st* and *2nd players* play the *steel marimba* in all Four Movements.

The *3rd player* plays the *xylophone* in the First and Fourth Movements, and the top of the part for the *staff bells* (if you have them) in the Third Movement.

The *4th player* plays the *wooden marimba* (either the part for single player, or the top of the part for two players) in the First and Fourth Movements, the *glockenspiel* in the Second Movement, and the lower part for the *staff bells* (if you have them) in the Third Movement.

The *5th player* plays the *nabimba* (if you have it), or else the lower part for the *wooden marimba* in the First and Fourth Movements.

If you have six players

The *1st* and *2nd players* play the *steel marimba* in all Four Movements.

The *3rd player* plays the *xylophone* in the First and Fourth Movements, and the top part for the *staff bells* (if you have them) in the Third Movement.

The *4th player* plays the *wooden marimba* (either the part for single player, or the top of the part for two players) in the First and Fourth Movements.

The *5th player* plays the *staff bells* (if you have them), or else the lower part for the *wooden marimba*, in the First and Fourth Movements, and the lower part for the *staff bells* (if you have them) in the Third Movement.

The *6th player* plays the *nabimba* (if you have it), or else the *glockenspiel*, in the First and Fourth Movements, and the *glockenspiel* in the Second and Third Movements.

If you have seven players

The *1st* and *2nd players* play the *steel marimba* in all Four Movements.

The *3rd player* plays the *xylophone* in the First and Fourth Movements.

The *4th player* plays the top *wooden marimba* part in the First and Fourth Movements, and the *glockenspiel* in the Second and Third Movements.

The *5th player* plays the lower *wooden marimba* part in the First and Fourth Movements.

The *6th player* plays the *staff bells* (single part) in the First and Fourth Movements, and the top *staff bells* part in the Third Movement.

The *7th player* plays the *nabimba* in the First and Fourth Movements, and the lower *staff bells* part in the Third Movement.

If you have eight players

The *1st* and *2nd players* play the *steel marimba* in all Four Movements.

The *3rd player* plays the *xylophone* in the First and Fourth Movements.

The *4th player* plays the *glockenspiel* in all Four Movements.

The *5th* and *6th players* play the two *wooden marimba* parts in the First and Fourth Movements.

The *7th player* plays the single *staff bells* part in the First and Fourth Movements, and the top *staff bells* part in the Third Movement.

The *8th player* plays the *nabimba* in the First and Fourth Movements, and the lower *staff bells* part in the Third Movement.

MALLETS FOR PERCUSSION INSTRUMENTS

It is absolutely essential to the proper orchestral effect that the directions in the score and parts with regard to beaters (mallets) be strictly followed.

By "hard beaters" is meant the ordinary xylophone and glockenspiel mallets of wood, metal, hard rubber, etc.

By "medium beaters" is meant wool-covered "Marimba" mallets, such as Deagan's No. 2014 and No. 2015.

By "soft beaters" is meant softer wool-covered "Marimba" mallets, such as Deagan's No. 2016, No. 2018 and No. 2019.

By "big soft beaters" is meant wool-covered "Marimba Contra-bass" mallets, such as Deagan's No. 2022.

POSITION ON THE PLATFORM

The "tuneful percussion" instruments should be placed as near the pianoforte as possible, and right to the front of the platform; not at the back near the drums, cymbals, etc.

HIRE OF NOVEL INSTRUMENTS

N. B. Orchestras intending to perform the "In a Nutshell" Suite can rent for the occasion *any* or *all* of the percussion instruments from Chas. H. Ditson & Co., 8 East 34th St., New York City.

For Orchestra, Piano and Deagan Percussion Instruments

by

PERCY ALDRIDGE GRAINGER

Nr 1. ARRIVAL PLATFORM HUMLET

Mo te tau o te ate,
mo te karearoto

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.

FULL ORCHESTRAL SCORE

WITH HEALTHY AND SOMEWHAT FIERCE "GO."
FAST ♩ = about 126

Wood-wind
1 Piccolo, 2 Flutes,
2 Oboes, 1 Engl. Horn,
2 Clars. in A,
1 *Bass-Clar. in B♭,
2 Bassoons, 1 Double-Bassoon.

* The Bass-Clarinet or Double-Bassoon can be left out

2 Oboes
2 Flutes
f nasal, reedy and snarling
Engl. Horn
Bassoons
f

4 Horns in F

Brass
3 Trumpets in B♭
3 Trombones
1 Bass Tuba

Percussion
4 Kettle-drums (1 player) tuned
Side-drum, Cymbals, Gong, Big Drum

** Glockenspiel (1 player) — written 2 octaves lower than actual pitch
Deagan Steel Marimba or Hawkes' Resonaphone (2 players) — actual pitch
** Deagan Staff Bells (1 player) — actual pitch
Xylophone (1 player) — written 1 octave lower than actual pitch
Deagan Wooden Marimba (1 or 2 players) — actual pitch
** Deagan Nabimba — actual pitch

STEEL MAR.
soft
mf

WOOD MAR.
soft
mp

** This movement can be played without Glockenspiel, Staff Bells, or Nabimba

Harp

Celesta — written 1 octave lower than actual pitch

Piano

Strings
Violas
mf

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This edition must not be used outside of the United States and Canada.

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Oboe I
Clar. I

add 2d Clar.

Oboe II
Clar. II
Eng. H.

f

f

HORN I. SOLO

mf

f

Picc.
2 Flutes
2 Bassoons
3
Flutes
2 Clars.
Bass-Clar.
2 Bssns.
2
STEEL MAR.
soft beaters
soft beaters
STAFF BELLS
soft
WOODEN MAR.
soft beaters
soft beaters
13
HARP
CEL.
PIANO
VIOLAS
Cellos pizz.

Cl. I
Cl. II
BNS.
mf
f

K.- DRUMS
Tune B to A♭
pp

f *p*
f *p*

WOODEN MAR.
soft
soft
f
f

22

mf *p*

PIANO
louden
f

VIOLA SOLO
f
louden
sf *sf* *sf* *sf* *ff*
Viol. I pizz.
p
Vl. II pizz.
mp
mp
Vls. I, II
f
Violas pizz.
p
Cellos pizz.
Violas Cellos

3

2

Picc.

2 Flutes

2 Oboes
Clar I.

2 Obs.

Clar II
E. Horn

E. Horn

2 Bns.
B. Clar.
D.-Bn.

3 TRUMP.

a 3

fff muted

mutes off

SIDE-DRUM

STEEL
MARIM.

med. *ff*

XYLOPH.

ff

louden lots

WOOD M. soft

soft

louden

NAB.

soft *f*

29

HARP

CEL.

ff

mp

p

f

pp

no pedal

Vl. I arco

Violas

Cellos arco

louden

Vl. II pizz.

Cellos, D-Bs.
pizz.

2 Flutes
2 Oboes
Cl.I
Cl.II
E. Horn
Bssns.
Bass.Cl.
ff
Picc.
ff
Fl.I, Cl.I
Ob.I
Ob.II
Cl.II
4 HORNS
fff
TRUMP.
I. not muted
f detached
TROMB.
I.
f detached
f
GLOCK.
hard
ff
hard
ff
STAFF BELLS
medium
ff
medium
medium
ff
ff
8
8
ff
*
sf
sf
Viols.I,II
ff
pizz.
Violas
ff
Cellos
arco
Viols.I,II
ff
Violas
ff
Cellos
D-Bass

3

2

Picc., Fls, Obs, Cls, E. Horn

ff

Bassoons, B. Cl., D.-Bn.

III, IV

I

II

fff

ff

fff

K-DRUMS

ff

Side-Drum

Cymbs. med. beater
Gong, med. beater
Big Drum

tr

fff

a3

ff

med.

med.

med.

ff

XYL.

ff

WOOD-M.

med.

med.

ff

42

ff

3

3

Ped.

fff

8ve lower

Ped.

8ve lower

8ve lower

Viols. I, II

Violas

ff

Cellos

ff

D.-Bs.

2 Cls, E. Horn
B♭Cl., Bn. I

2 Flutes, 2 Oboes

f *p*

B♭ Clar., Bn. II

4 HORNS

mf *f* *p*

a 3

3 Trumpets, on with mutes

K.-DRUMS

pp *pp*

med. *f*

soft *f*

off

soft *f*

off

soft *f*

NABIM. med.

p dolce

50

CEL. *mp* *f* *mp*

PIANO *p* *f* *p*

gliss.

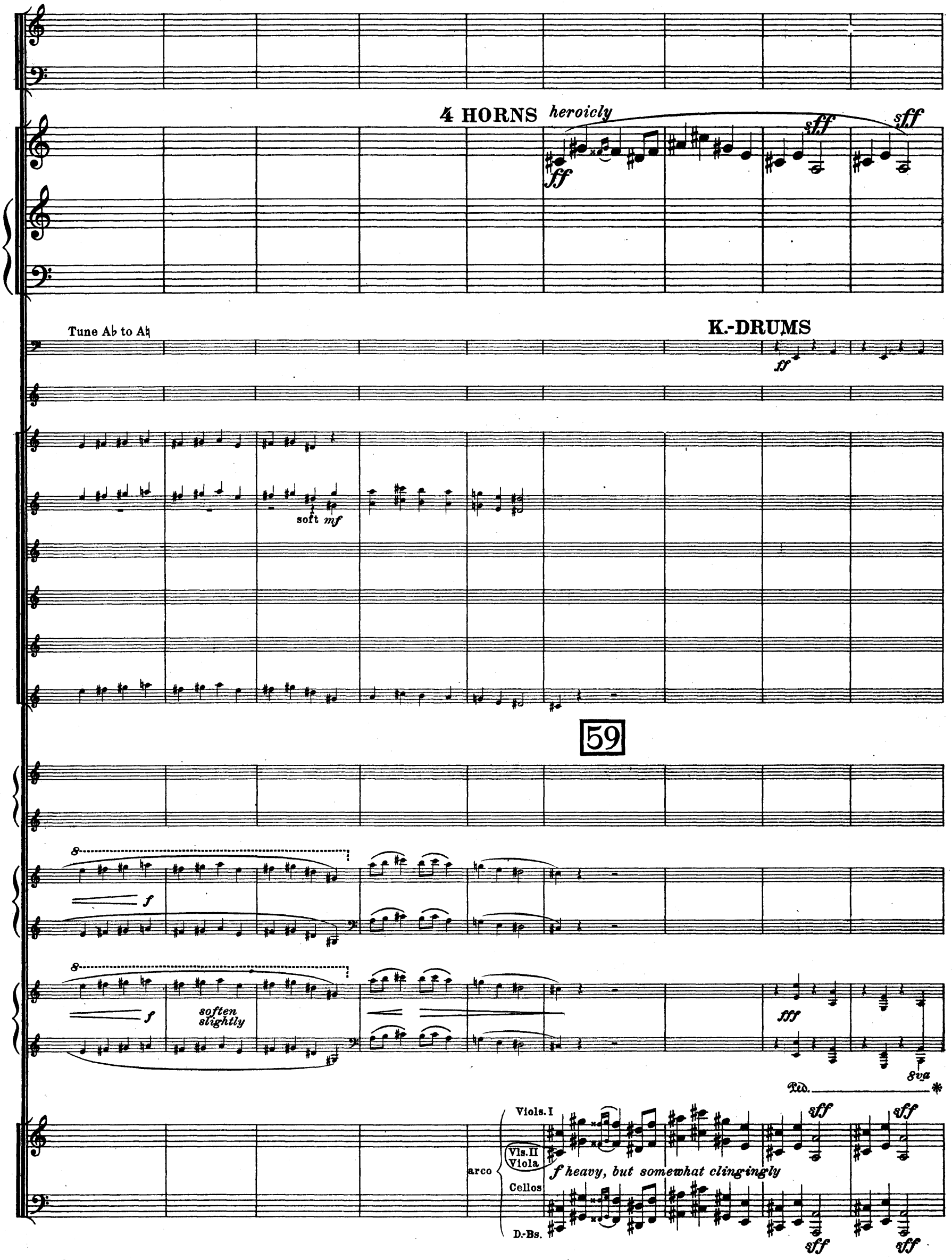
Vl. II
Violas

D.-Bs.
pizz. *ff*

Vls. I, II
pizz. *p*

Violas
pizz. *p*

Cellos
D.-Bs.
pizz. *p*


4 HORNS
heroicly
ff
sff
sff
Tune A♭ to A♮
K.-DRUMS
ff
soft mf
59
f
f
soften slightly
fff
8va
Ped.
Viols. I
Vls. II Viola
arco
f heavy, but somewhat clingingly
Cellos
D.-Bs.
sff
sff
sff
sff

WOOD-WIND

2 Flutes Cl.I

2 Oboes Cl. II E. Horn

ff

Bn., B.-Cl.

Bn. II

a 3

3 TRUMPETS ff muted

STEEL MAR. med. ff

med. ff

STAFF BELLS

med. ff

WOOD MAR. ff

soft ff

med.

NAB. ff

8

C♯, D, E, F♯, G♯, A, B

HARP ff

PIANO f

ff

Ped. *

Vls.I,II

Violas

pizz. fff

Cellos

D.-Bs.

Picc.

2 Fls

2 Bns.

Cl. I

Cl. II

B. Cl.

D.-Bn.

HORNS a 4

3 Trumpets, mutes off

K.-DRUMS

SIDE-DRUM

hard

off

soft

XYL.

WOOD MAR. SOLO

soft

ff very much to the fore

75

CELESTA

Ped.

Viols. II

Viols. I

Vas.

Viols. II, Vas.

Vas., Cellos

D.-Bs.

Cellos

D.-Bs.

3 2

BIG DRUM *pp* *pp*

Ped. *

mf

Fl. I. *mp feelingly*

Bn. I *mf*

2 Cls. *p feelingly*

B. Cl.

D.-Bn.

Tune E♮ to D♮

GLOCK. med. *p gently*

STEEL MAR. med. *p gently*

STAFF BELLS med. *pp* soft *p gently*

soft *mf*

soft *f*

soft *mf*

STEEL MAR. soft *f*

W. MAR. soft *f*

82

C♮, E♭, F♮, G♮

f

Ped. *

mp feelingly, swells at will

dry *f*

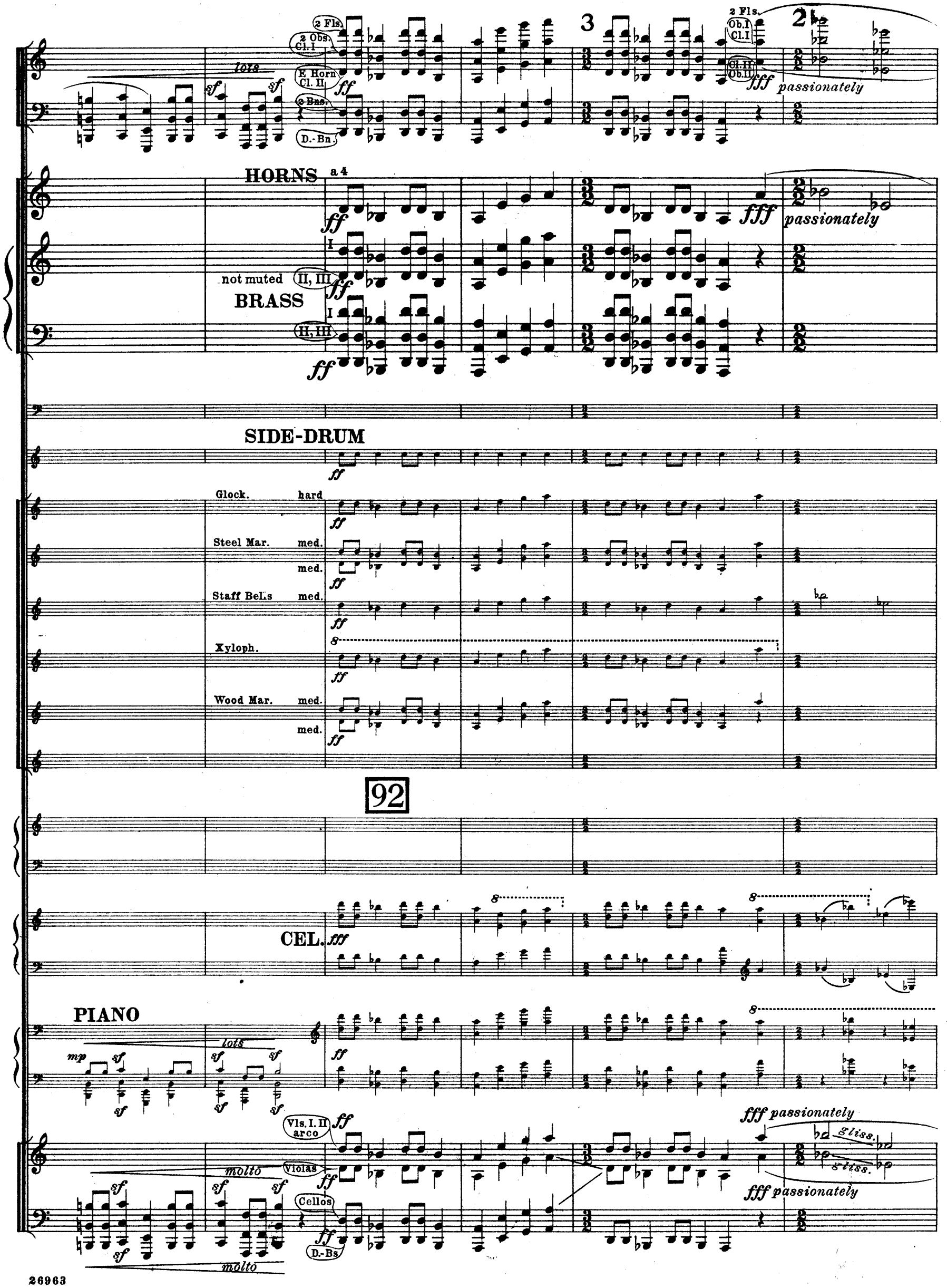
no ped.

arco Violas *pp* *slight*

Cellos

D.-Bs. *pp*

pp *louden*


2 Fls.
2 Obs.
Cl. I
E Horn
Cl. II
2 Bns.
D.-Bn.
lots
sf
ff
3
2 Fls.
Ob. I
Cl. I
Cl. II
Ob. II
fff
passionately
2
HORNS
a 4
not muted
BRASS
I
II, III
SIDE-DRUM
Glock.
hard
Steel Mar.
med.
Staff Bells
Xyloph.
Wood Mar.
92
CEL.
PIANO
mp
molto
Vls. I. II
arco
Violas
Cellos
D.-Bs
gliss.

Picc. 8va higher

fiercely

E.H.
Bass
fff B. Cl.
D.-Bn.

fiercely

BRASS

fff

K.-DRUMS

CYMBALS, ordinary
GONG, med. beat
BIG DRUM.

ff

fff

gliss. with wooden beaters

C, D, Eb, F, G, A, B

fff glissando up and down all the time

ffff

Ped.

Vls. I, II

Violas
Cellos

Vls. II

roughly

Cellos

D. Bs.

Picc. 8va higher

Picc. 8
2 Fls.
Cl. II
Cl. II
f

TRUMP. I
p
3 Trombones on with mutes
p
3 Trumpets, on with mutes

Tune E♭ to E♮

hard f
med. f
med. f

gliss.

WOOD MAR.
med. ff SOLO

gliss.

med. SOLO

NAB. fff

103

gliss.

E♭, Ab, B♭

8 gliss.
ff
gliss.
ff

8
f

8 8
f

* VIOL. SOLO arco roughly
f

Viola Solo
arco

ff pizz.
ff pizz.
ff pizz.
ff pizz.
Cellos

Vls. I, II

Violas
Cellos

CELLO SOLO f roughly

arco

2 Fls.

Cl. I

Cl. II

med.

soft

soft

XYL. SOLO

WOOD- med. SOLOS

MAR. med.

111

Db

Dh, Eh, Ah, Bh

gliss.

gliss.

Viols. I, II

Violas
Cellos

Viols. I

arco

Violas

f louden steadily

2 Flutes
2 Oboes
E. Horn
Clar. I

Clar. II
2 Bns.
B. Cl.

SIDE-DRUM

NAB: soft

PIANO

louden

Ped. * Ped. *

Vls. I, II
arco

Violas
Cellos, arco

louden

sf sf sf sf

tr tr tr tr

f f p ff p ff

louden steadily

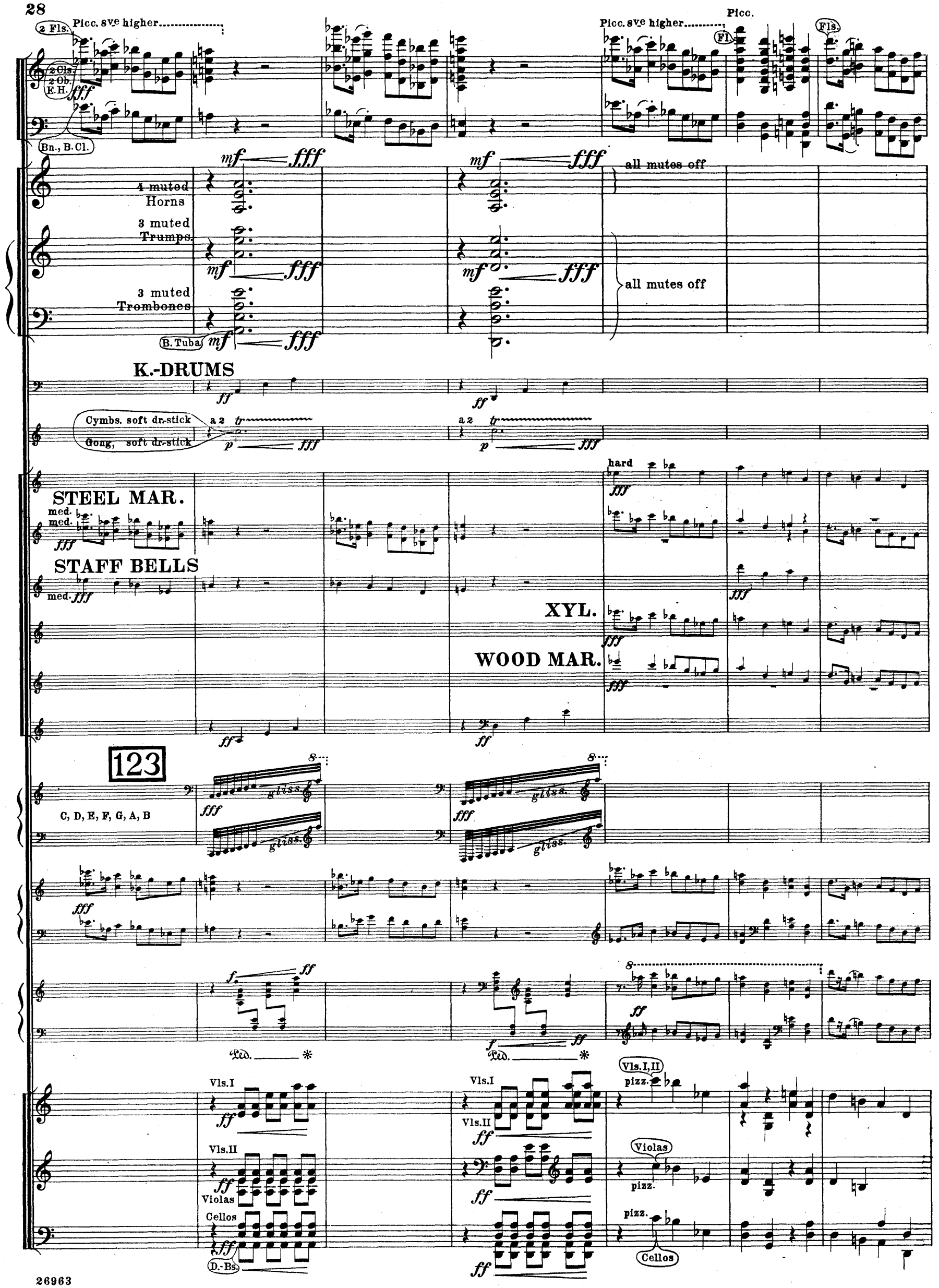
sf sff

Ped. *

Vls. I, II

ff louden

Violas Cellos


2 Fls.
Picc. 8ve higher
2 Cls.
2 Ob.
E.H.
Bn., B.Cl.
Picc. 8ve higher
Picc.
Fl.
Fls.
4 muted Horns
3 muted Trumps.
3 muted Trombones
B. Tuba
all mutes off
all mutes off
K.-DRUMS
Cymbs. soft dr.-stick
Gong, soft dr.-stick
a 2
hard
STEEL MAR.
med.
STAFF BELLS
XYL.
WOOD MAR.
123
C, D, E, F, G, A, B
gliss.
Ped.
Vls.I
Vls.II
Violas
Cellos
D.-Bs.
Vls.I,II
pizz.
Violas
pizz.
pizz.
Cellos

2 Fls.
Ob. I
Cl. I
Ob. II
E.H.
Cl. II
B. I
B. II
B. Cl.
D.-B.
Picc.
fff
louden
not muted
not muted
not muted
p
louden lots
ffff
K-DRUMS
mp
louden hugely
Side-drum
Cymb. soft dr-stick
Gong. soft dr-stick
a 3
tr
Big Drum
hard
gliss.
with wooden beater
big soft
ff
Ped.
Vls I, II
arco
Violas
Cellos
D.-Bs.
trem.

SUITE "IN A NUTSHELL"

For Orchestra, Piano and Deagan Percussion Instruments

by

PERCY ALDRIDGE GRAINGER

Nr 2. "GAY BUT WISTFUL"

Tune in a popular London Style

For my dear friend Edward J. de Coppet

FULL ORCHESTRAL SCORE

GRACEFULLY FLOWING M.M. ♩. = about 100

CLAR. I SOLO

Wood-wind
1 Piccolo, 2 Flutes,
2 Oboes, 1 Engl. Horn,
2 Clars. in A,
1 *Bass-Clar. in B♭,
2 Bassoons, 1 Double-Bassoon.*

*(can be left out)

mf detached gracefully

4 Horns in F

Brass
3 Trumpets in B♭
3 Trombones
1 Bass Tuba

Percussion
Glockenspiel
Steel Marimba [or Resonaphone] (2 players)
Side-drum, Cymbals, 3 Kettle-drums (1 player)

Harp

f

Celesta (actual pitch)

Piano

wrenched

f

VIOL. I pizz.

mf somewhat to the fore

Strings
Viols. II
Violas
Cellos
D.-bs.

p arco

f pizz.

p D.-bs. arco

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more clingingly

louden slightly

HARP *f*

PIANO *f*

mp *Top notes to the fore*

pp

PIANO *clingingly*

pp

louden slightly

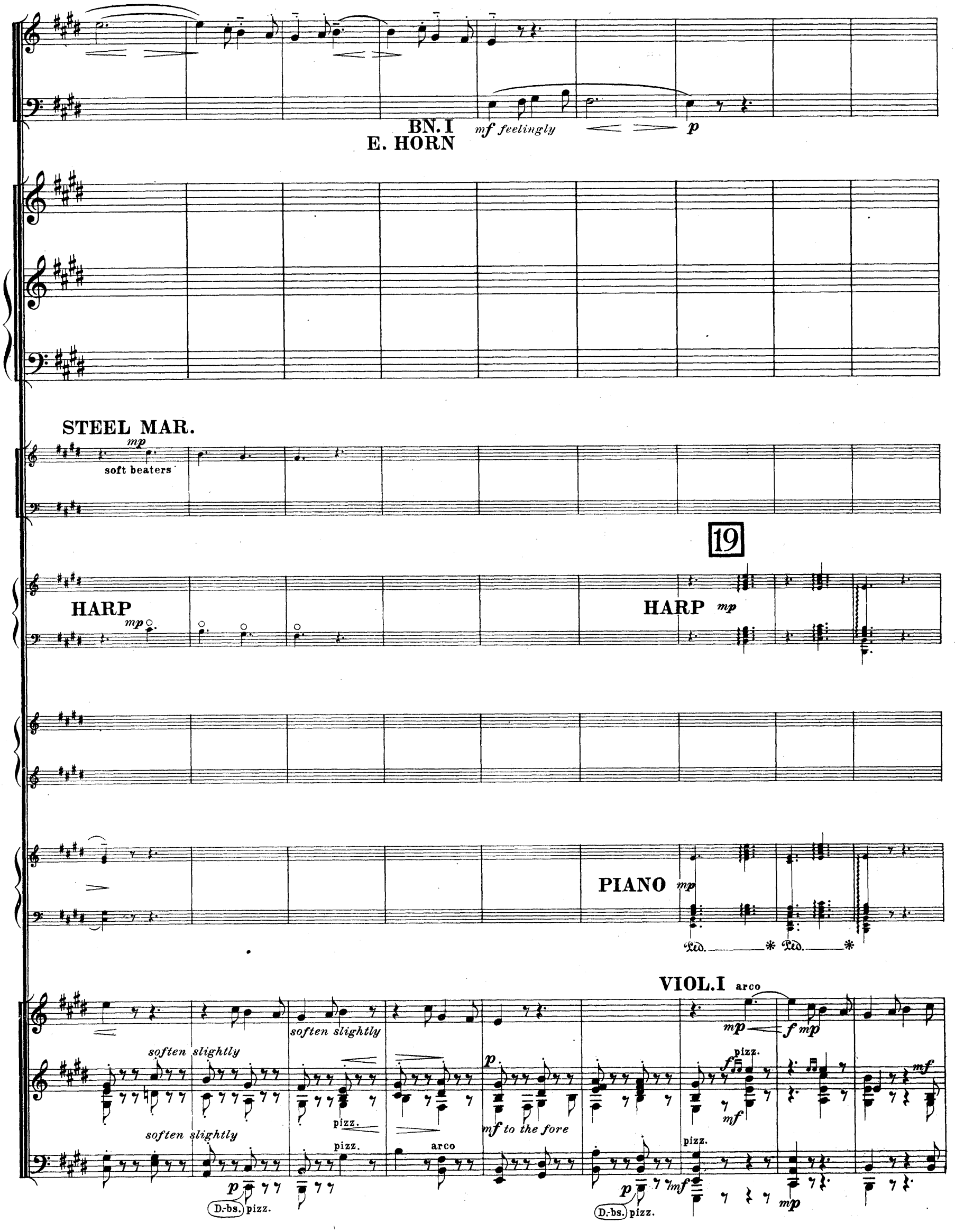
pizz.

f *p*

f arco

pizz

louden slightly


BN. I
E. HORN
mf feelingly
p
STEEL MAR.
mp
soft beaters
19
HARP
mp
HARP mp
PIANO mp
Ped. * Ped. *
VIOL. I arco
mp
f mp
soften slightly
soften slightly
soften slightly
p
mf to the fore
pizz.
pizz.
pizz.
arco
pizz.
mf
mf
mp
p
D.-bs. pizz.
p
D.-bs. pizz.

OBOE I SOLO

to the fore

mf very feelingly

CLARS. *p* *feelingly* *mf*

p

BNS. *feelingly* *mf*

27

louden somewhat

louden somewhat

mf *louden somewhat*

mf *p* *f* *mp*

pizz.

Cellos *p*

f detached
pp
sf p soften
Clars.
E.H.
soften
Bns.
sf p soften
W-W.
short
2 Fl.
Cl.I
mp
Cl.II
2 Obs
Bn.I
mf
E.H.
Bn.II
short
short
mp
Horns I,II
Horns III, IV
f
TRUMPET I SOLO
not detached
mf
Trumps I,II
f
Trp. III
f
Trombs.
Tuba
GLOCK.
8
med.
med.
soft
STEEL MAR.
f
mf
(off quick)
37
K-DRUMS
HARP f
8
CEL. f
8
PIANO p
PIANO f detached
pizz.
Violas I
p
Vls. II
Cellos
p
D:bs.
Vl. I
f
Vl. II
pizz.
Violas
Cellos
D:bs.

Horns III, IV

BRASS *f*

8

K.-DRUMS

mf

(off quick)

8

8

louden

8

louden

PICC.
feelingly
f
louden
f
louden
feelingly
ff
4 HORNS
f marked
TRUMPETS II, III
8
trem.
trem.
47
8
A♯
D♯
A♮
D♮
8
trem.
trem.
f louden
ff
f
ff
VLS. I, II
pizz.
ff
ff
pizz.
VIOLAS
Vls. II
pizz.
f
Cellos
D-bs.

OBOE I SOLO

gently, but feelingly

mp

BN. I SOLO

mf *feelingly*

Horns I,II

pp *slight* *pp*

4 Horns, on with mutes

TRUMPET I SOLO

mp feelingly

p

8

K.-DRUMS

p

57

D♯

soften

mf

mp

8

f

mp

p

pp

pp

Ped. * Ped. * Ped. *

Viols I,II

Violas

f

f

Cellos

Violas arco

mf

p

Cello arco

mf

p

D.-bs. pizz.

p

Viols I,II

Strings pizz.

pp

Violas

Cellos

p

f *p*

65

HARP *p*

slight *mp very feelingly* *lots* *sf mp* *lots* *sf mp*

VIOLA SOLO

mf arco

arco
con sord. *p gently*

'CELLO SOLO

slight

slight

2 FLS. *f* *detached*

2 OBS.

CLAR. I SOLO *detached*

mf

2 BASSOONS

mf

mp 2 Bns. *louden*

mp *louden*

Bass-Clar.

4 HORNS
muted

mf *marked*

(4 Horns mutes off)

73

HARP

f

p

PIANO *sf* *p* *mp*

mf *mf*

Ped. *

SOLOS

sf *p*

sf *p*

Viols. I, II
Violas

Strings *pizz.* *p*

Cellos
D.-bs.

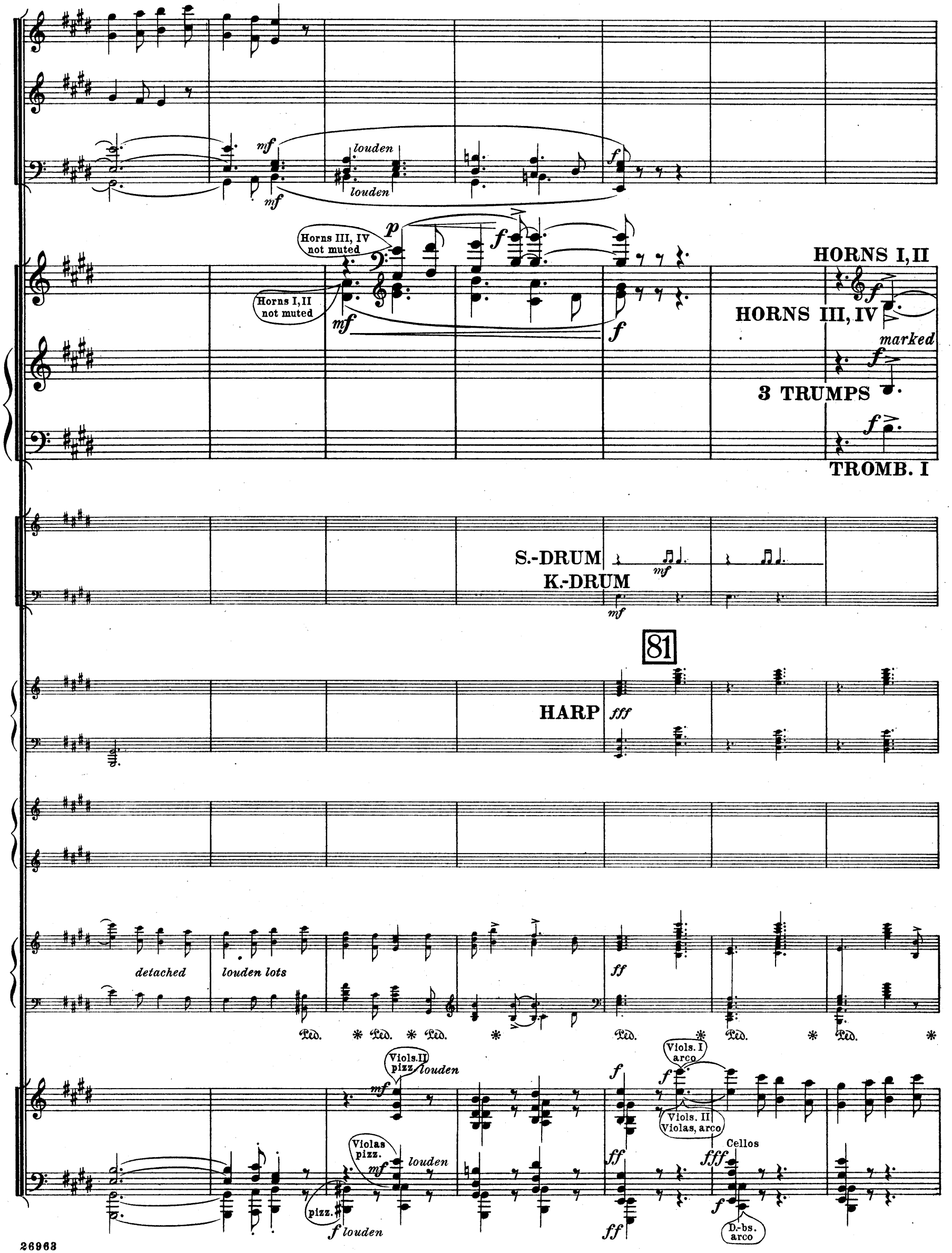
Violas

mp *louden*

arco
Cellos
D.-bs.

louden

mp


mf
louden
louden
mf
f
Horns III, IV not muted
p
f
Horns I, II not muted
mf
f
HORNS I, II
f
HORNS III, IV
marked
f
3 TRUMPS
f
TROMB. I
S.-DRUM
mf
K.-DRUM
mf
81
HARP
fff
detached
louden lots
ff
Ped.
Viols. II pizz.
louden
mf
Viols. I arco
f
f
Viols. II Violas, arco
Violas pizz.
mf
louden
pizz.
f louden
ff
ff
Cellos
fff
f
D.-bs. arco

W-W.

Bns. I
Bass-Cl.

Bns. II
D.-Bn.

f *louden* *ff* *very*

louden *but clingingly* *louden* *detached* *detached*

I, II
III

3 Trombs
Tuba

f *louden*

louden

Ped. * Ped. * Ped.

Cellos
arco

f *louden* *ff* *very*

feelingly

very feelingly

detached

soften

4 HORNS *to the fore*

ff very feelingly

very feelingly

I

II,III

very feelingly

sf

sf *sf*

sf *sf*

sf *sf*

sf

*Ped. *Ped. *

feelingly

ff *very feelingly*

Fls. Oboes Cls. E.H. B.-Cl. Db-Bn.

2 FLUTES

OBOE I SOLO

OBOE I

CLAR. I SOLO

BASSOON I SOLO

4 HORNS muted

I. II. III, IV

HORN I SOLO (natural)

(Trumpet I, on with mute)

medium beaters

STEEL MAR.

soft beaters

S.-DRUM

K.-DRUM

99

CELESTA

PIANO

Ped.

6 SOLO STRINGS

Viola

Violin II on G

muted

Cello I

Cello II

STRINGS

soften
E.H. 2 Bns.
f
2 Obs.
E.H.
mf
Obs.
E.H.
E.H. 2 Bns.
mp
2 Clar.
f
Bass-Clar.
f
mf
mp
p
TRUMP. I
muted
f feelingly
(mute off)
K.-DRUMS
p
107
B♯, E♯.
HARP
mf B♮
E♮
8
mp
f
soften
detached
f
p
mp
8
soften
Vl.I Solo
not muted
skittishly
p
VIOLA SOLO
f
D. B.
Solo
VIOLAS
f

Piccolo Solo

2 Flutes

Bn.I
B.Cl.

Bn.II
D.-Bn.

HORNS

BRASS

GLOCK
med.beat.

soft beaters
STEEL MAR.

K.-DRUMS
SOLO

CYMBALS

Harp

VIOLA SOLO

Vl.I

Vl.II

Violas

STRINGS
pizz.

Cellos

Vls.I,II
pizz.

arco

Violas
pizz.

Cellos, pizz.

Db.-B. pizz.

SUITE "IN A NUTSHELL"

For Orchestra, Piano and Deagan Percussion Instruments

by

PERCY ALDRIDGE GRAINGER

Nr 3. Pastoral

For my dear comrade in art and thought Cyril Scott

FULL ORCHESTRAL SCORE

RESTFUL AND DREAMY, BUT WAYWARD IN TIME. Begin ♩. = about 54

Wood-wind
1 Piccolo, 2 Flutes,
2 Oboes, 1 Engl. Horn,
2 Clarinets in B♭,
1 *Bass-Clar. in B♭,
2 Bassoons, 1 Double-Bassoon.*
(* can be left out)

Oboe I
4
Solo
p gently, as if from afar

4 Horns in F

Brass
3 Trumpets in B♭
3 Trombones
1 Bass Tuba

Percussion
Glockenspiel (1 player)
Deagan Steel Marimba,
or Hawkes' Resonaphone
(2 players)
*Deagan Swiss Staff Bells
(2 players)
3 Kettle-drums, tuned
Cymbals, Gong
(* can be left out)

Harp

Celesta (actual pitch)

Piano

6 Solo Strings
(2 Violins, 2 Violas,
2 Cellos)
Muted { Solo Viola 1 / Solo Cello 1 / Solo Cello 2

All the Rest
of the
Strings
Muted { 1st Violins / 2nd Violins / Violas / Cellos

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FLUTE I
Solo
p feelingly

pp

CLAR. I
Solo
p feelingly

p

feelingly

p
Cl. II

p

BASSOONS

Fl. 1

5

3 SOLO STRINGS

VIOLA I SOLO *mf*

muted
Viola I
Cello I
Cello II
p
p

(mute off)

(mutes off)

not muted

OBOE I

pp

pp

pp

louden

soften

STEEL MAR.

louden slightly

mf

soften

soft beaters

p

Steel Mar.

pp

soft beat.

pp

f

10

PIANO

p

mp

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Vl.I Solo

Viola II Solo

mf both not muted

VIOL.I

pizz.

p

CELLOS

pizz.

p

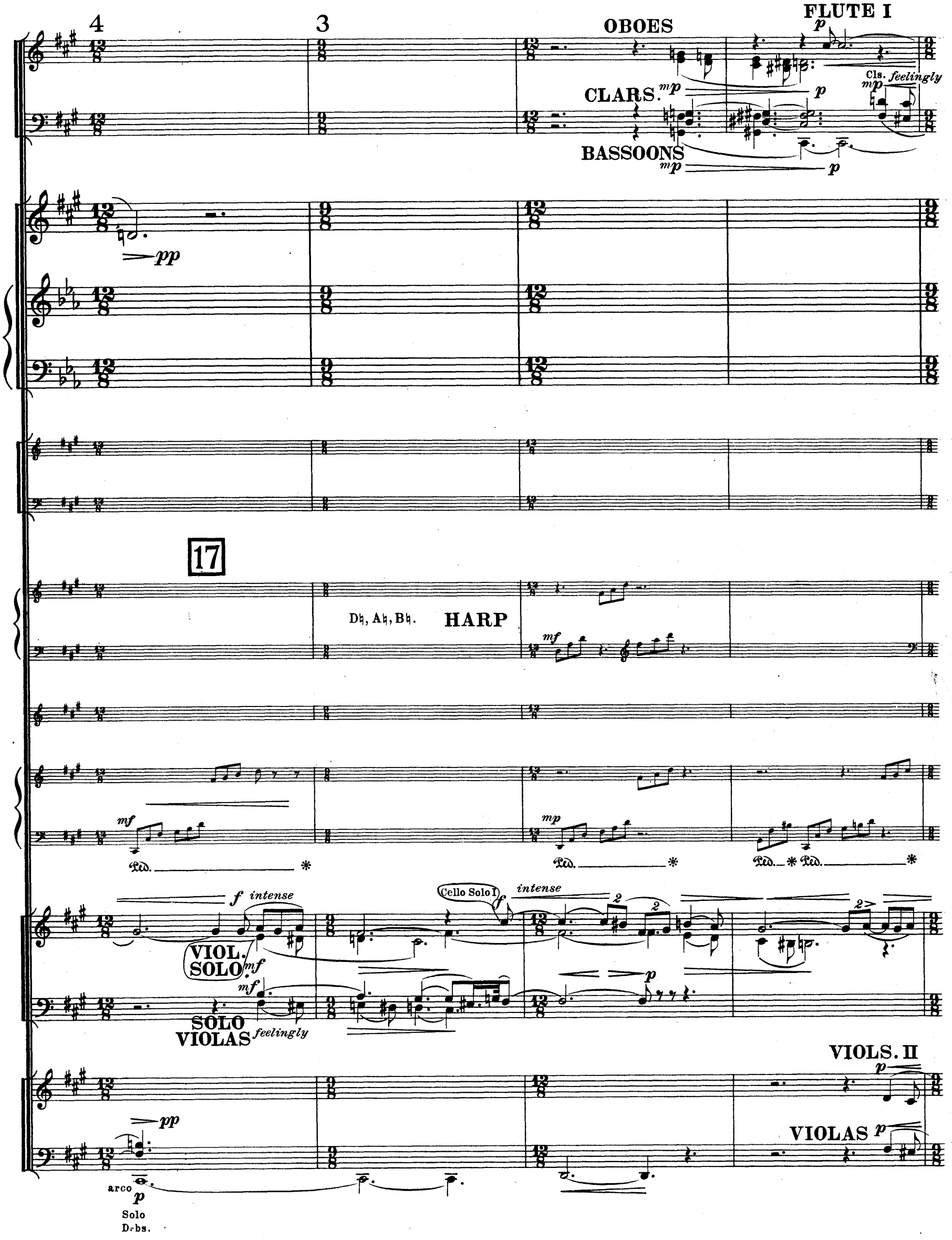
louden slightly

p

pizz.

D.-B.

CALMLY
pp
FLUTES
f
mp
calmly
2
CLARS.
calmly
2
mp
2
HORN I Solo
p
feelingly
mp
2
mf
p
p
C♯, D♯, E♮, F♯, G♮, A♯, B♯.
HARP
mp
10
G♯
mf
CELESTA
mf
2
mf
2
PIANO
mf
feelingly
mp
8
*
CELLO SOLO II
mf
2 Solo Violas
p
mf
2 Solo Cellos
p
mf
mf
VIOLAS,
CELLOS
p
Violas
Cellos
arco
pizz.
mf
mf
Cellos
p louden slightly


4
3
OBOES
FLUTE I
CLARS.
Cls. feelingly
BASSOONS
17
D♮, A♮, B♮.
HARP
Ped.
f intense
Cello Solo I
VIOL. SOLO
SOLO VIOLAS feelingly
VIOLS. II
VIOLAS
arco
Solo
D-bs.

OBOE I

Solo

gently

p

3

STEEL MAR.

p med. beaters

A♯

f

8

very calmly

p gently

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

pp

pp Violas

pp

arco

CELLOS

GRADUALLY QUICKEN SLIGHTLY

4

E.H.
nasal

pp

mf *f* *pp*

Steel Mar. *f* *trem.* (soft hammers)

trem.

STAFF BELLS

mp soft beaters

med beat. soft beat. *louden*

26

HARP

Solo *mf*

louden

CELESTA

f

louden

mp *mf* *p*

louden

The accented notes should be mf, the rest p

Ped. * Ped. * Ped.

VIOLIN I SOLO

mf *feelingly, vibratingly*

pp

Solos join the rest of the strings

mp *pp*

arco D.-bs. (all) *p*

LOW W.-W.

f

2 Bns., B-Cl. *nasal*

D.-Bn.

4 HORNS

f

GLOCK.

louden

f louden

trem.

louden

trem.

trem.

ff

ff louden

louden steadily

f

Ped.

VIOLAS

f

CELLOS

pizz.

f

pizz.

D.-bs.

♩.= about 80 QUICKEN SLIGHTLY

louden steadily

f *nasal*

Cl. I

Cl. II

E.H.

louden

boldly

louden

8

D♯, E♯

(C♯, D♯, E♯, F♯, G♯, A♯, B♮)

8

louden steadily

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

louden

louden lots

FLOWINGLY ♩.= about 96

Flutes

f

louden lots

f

Cl.

p

Bn. I

Bn. II

35

HARP

ff

CELESTA

2 Octaves higher

ff

ff

mf feelingly, waywardly

Ped. Ped. Ped. Ped. *

VIOLS. I, II

arco

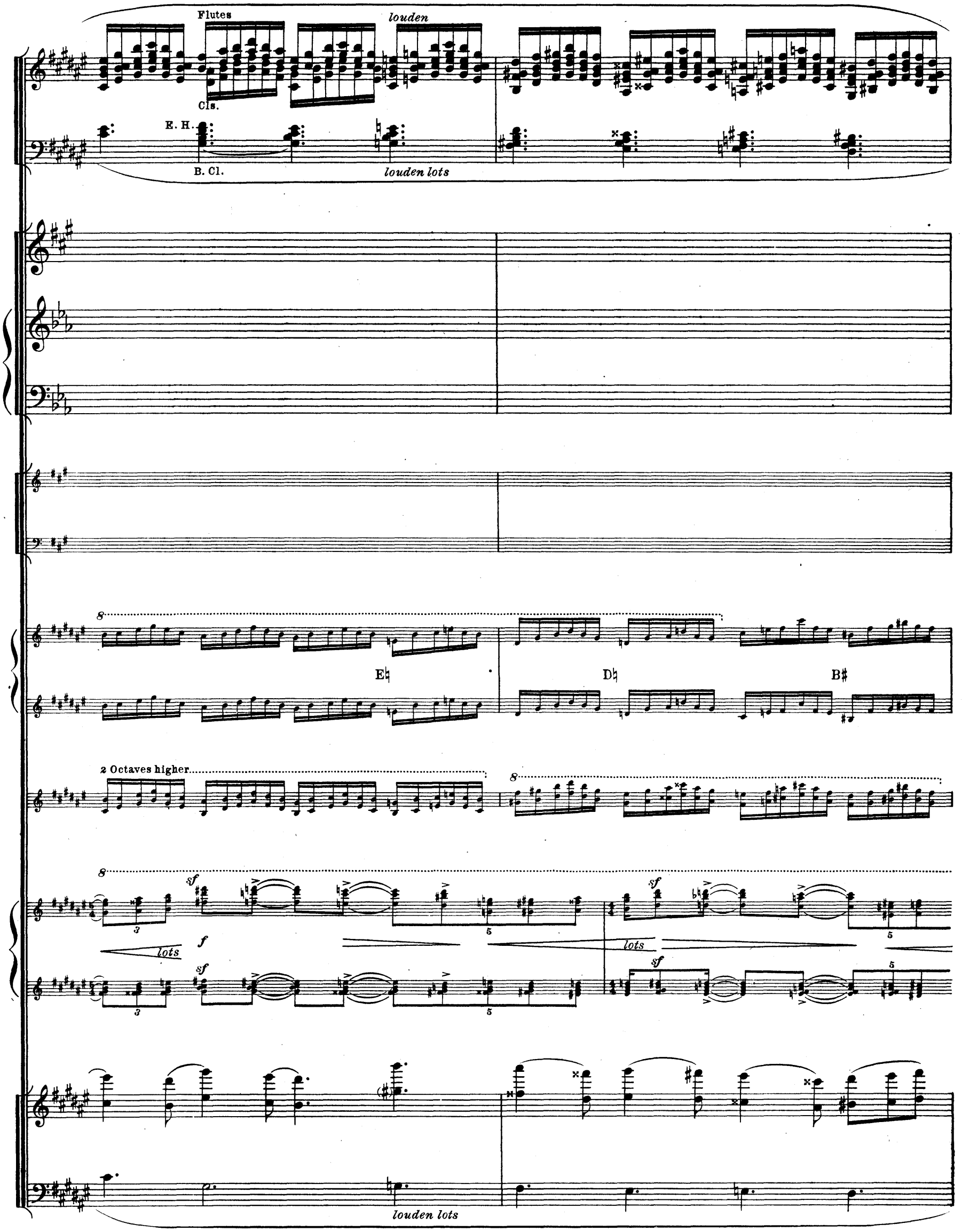
f

f

arco

Cellos

p


Flutes
louden
Cls.
E. H.
B. Cl.
louden lots
E♮
D♮
B♯
2 Octaves higher
sf
f
lots
louden lots

♩.=about 88

Picc.
Fls.
Cl. I
Oboe I
Cl. II
Oboe II
2 Bns., E. H.
ff

D. Bn.
f

4 HORNS

f

K. DRUMS

tr

f

39

B♮ F♮ C♮, D♯, E♭, F♯, G♭, A♮, B♯

lots *louden lots*

sf *ff* *sfff*

Ped. * Ped. *

Viols. I
Violas
Viols. II
Cellos

f

mutes off quick

3

4

4 HORNS

ff

TRUMPETS muted

ff

p

TROMBS, TUBA

mf

GLOCK.

ff

K.-DRUMS

Tune G to Ab

f

HARP

fff

Db, Fb, Gb, Bb

CELESTA

ff

PIANO

ff

sff sff sff sff sff

Ped.

Violas I, II

Violas

not muted

mf

Cellos

arco

D.-Bs.

pizz.

mf

ff

2 4 3

Fls. Cl. I Obs. Cl. II E.H. *f* W-W

Ob. I E.H. *ff* *nasal* Ob. II Cl. I *ff* Cl. II B-Cl. *nasal* Bns. D.-Bn. *ff* *louden* *louden* *sff* all W.-W. *sff*

4 HORNS *very much to the fore, passionately*

fff *fff* *ff* mutes off *mp* *f*

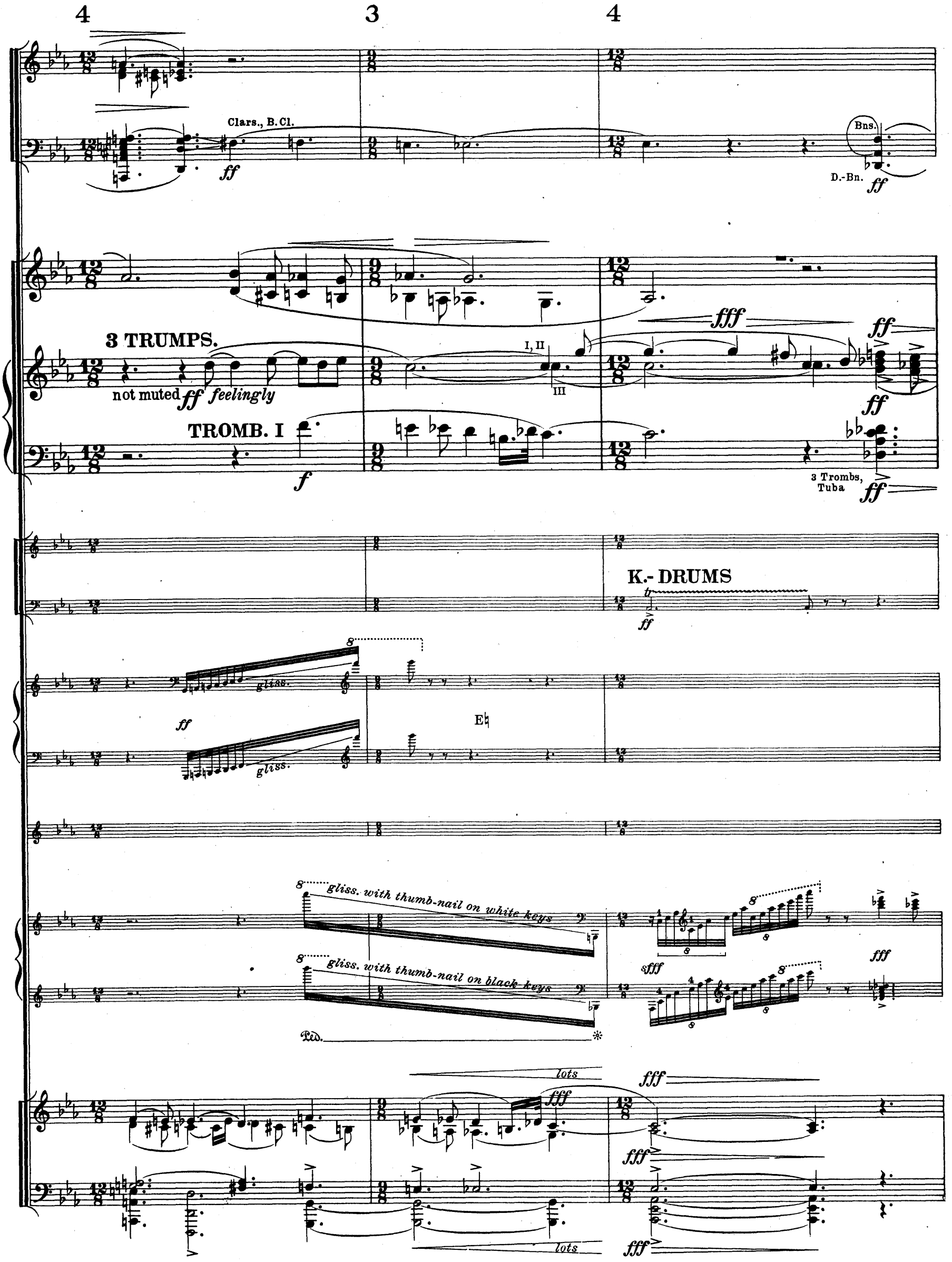
43

(C, D, E♭, F, G, A♮, B♮)

sff *fff* Ped. *

Viols. I on G string Viols. II *ff* *sff*

STRINGS *f* *ff* Violas Cellos D-bs. *ff* *sff*


4
3
4
Clars., B.Cl.
ff
Bns.
D.-Bn.
ff
3 TRUMPS.
not muted ff feelingly
I, II
III
fff
ff
ff
TROMB. I
f
3 Trombs, Tuba
ff
K.- DRUMS
ff
gliss.
ff
gliss.
E♮
gliss. with thumb-nail on white keys
gliss. with thumb-nail on black keys
sfff
fff
Ped.
lots
fff
fff
fff
lots
fff

Picc.

Fls.

ff

Clars.

Obs. also

HORNS

I, III

II, IV

ff

p

p

p

BRASS

fff

III, IV

ff

K.-DRUMS

f

50

fff

gliss.

gliss.

gliss.

gliss.

Ped. * Ped. Ped.

Violas

Viols. I, II

ff

Viols. I

Viols. II

Violas

Cellos

f

louden

D.-bs.

3 EVER SO SLIGHTLY LINGERINGLY

8

E.H.
Bns.
B-Cl.
D.-Bn.

ff

soften

soften

f

f

Tune D to D♭

8

ff

8

ff

fff

Ped. * Ped. * Ped. * Ped. *

soften

4 FLOWINGLY ♩.= about 96

3

8

p

p

p

TRUMPS. f

4 4

8

gliss.

ff

gliss.

Bb

8

7 7

ff

Ped. *

♩.=♩

gliss. on white keys

mp fff

3 10 5

Ped. *

Viol. I

ff CELLOS

Viols. II mf

Violas

D.-bs.

mf

Viols. II

Cellos

mf

PICC.

HORN I

TRUMPS.

gliss.

gliss.

gliss. on white keys

to the fore

Cellos

W.-W.

Fls. Cl.I Obs. Cl.II E.H.

Fls. Obs.

Cls. E.H.

TRUMPS. I, II

mf not clingingly

58

The left hand very heavy and harsh

SOLOS

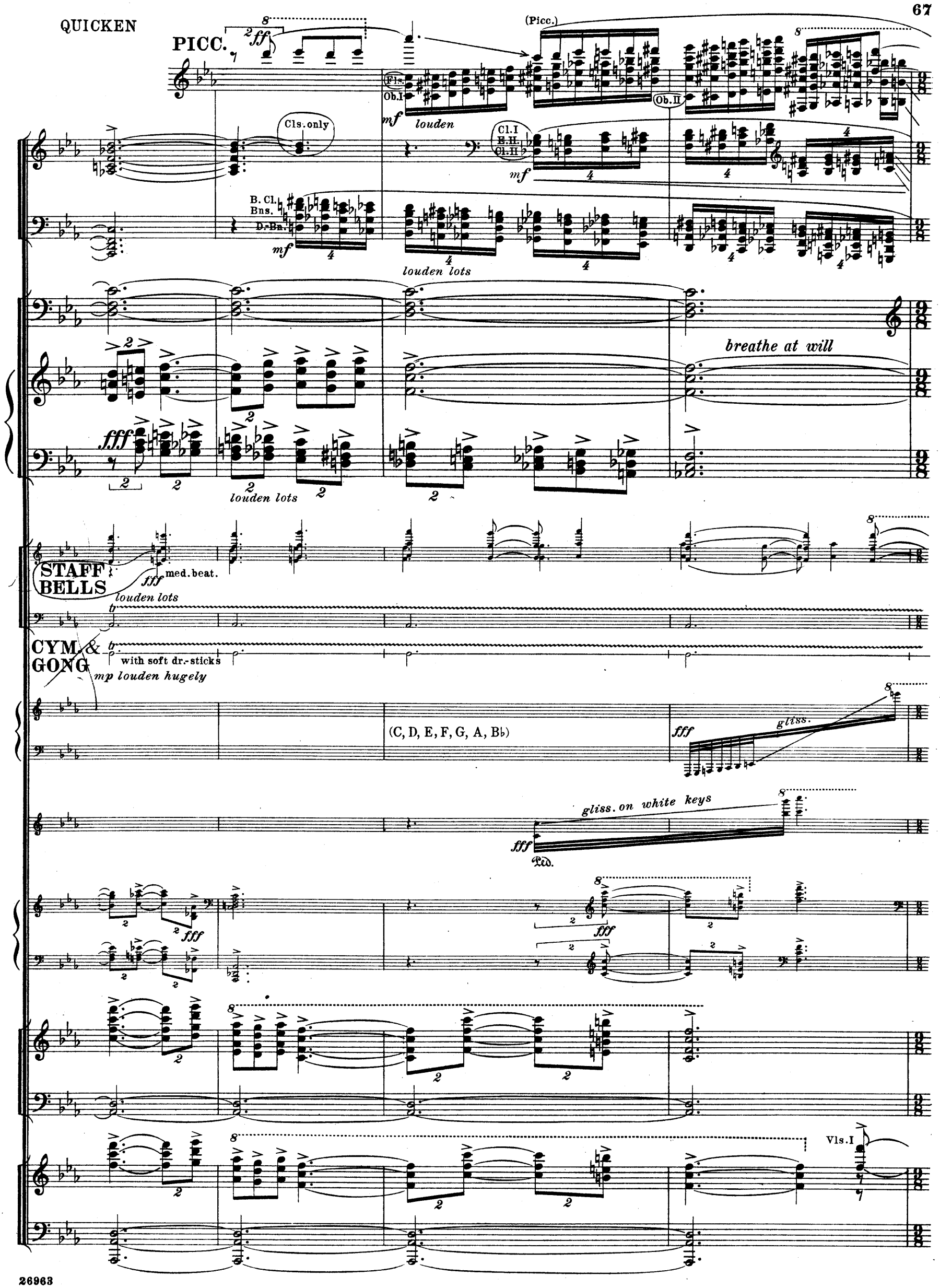
Solo Vl.

Solo Viola

D.-bs. pizz.

Violas pizz.

Fls.
Cls.
Obs
E.H.
louden
Bns.
B.Cl.
D.Bn.
ff
HORNS
III, IV
fff
GLOCK. (8va)
STEEL MAR. fff med.beat.
K.-DRUM
63
louden
p
6 SOLO
STRINGS
Solo
Cellos I,II
2 Solo Vls.
2 Solo Violas
ALL THE
REST
Cellos
D.-bs.
Vl.I
Vl.II
Violas
arco


QUICKEN
PICC.
(Picc.)
Fls.
Ob.I
Ob.II
Cls. only
Cl.I
E.H.
Cl.II
B. Cl.
Bns.
D.-Bn.
louden
louden lots
breathe at will
STAFF BELLS
med. beat.
CYM. & GONG
with soft dr.-sticks
mp louden hugely
(C, D, E, F, G, A, B♭)
gliss.
gliss. on white keys
Ped.
Vls. I

GRADUALLY SLOWER AND SOFTER

3

Picc.
Fl.I
Fl.H

ff

Obs.

Both Fls.

Cl. I
E.H.
Cl. II

ff

fff greatly to the fore

f

soften gradually

cling-ingly

soften lots

fff

fff

(vibrato)

69

1 2 3 1 2 3

sff

ffff

sff

sff

Ped.

Vl. I
Vl. II
Viola I

SOLO STRINGS

Viola II
Cello I
Cello II

Viols. II

Violas

Cellos

D.-bs.

8

soften

gradually soften lots

B.I
B.Cl.
B.II
D.-Bn.

soften gradually

2

2

2

8

8

soften gradually

1 2 3 1 2 3

8

8

8

sff

3

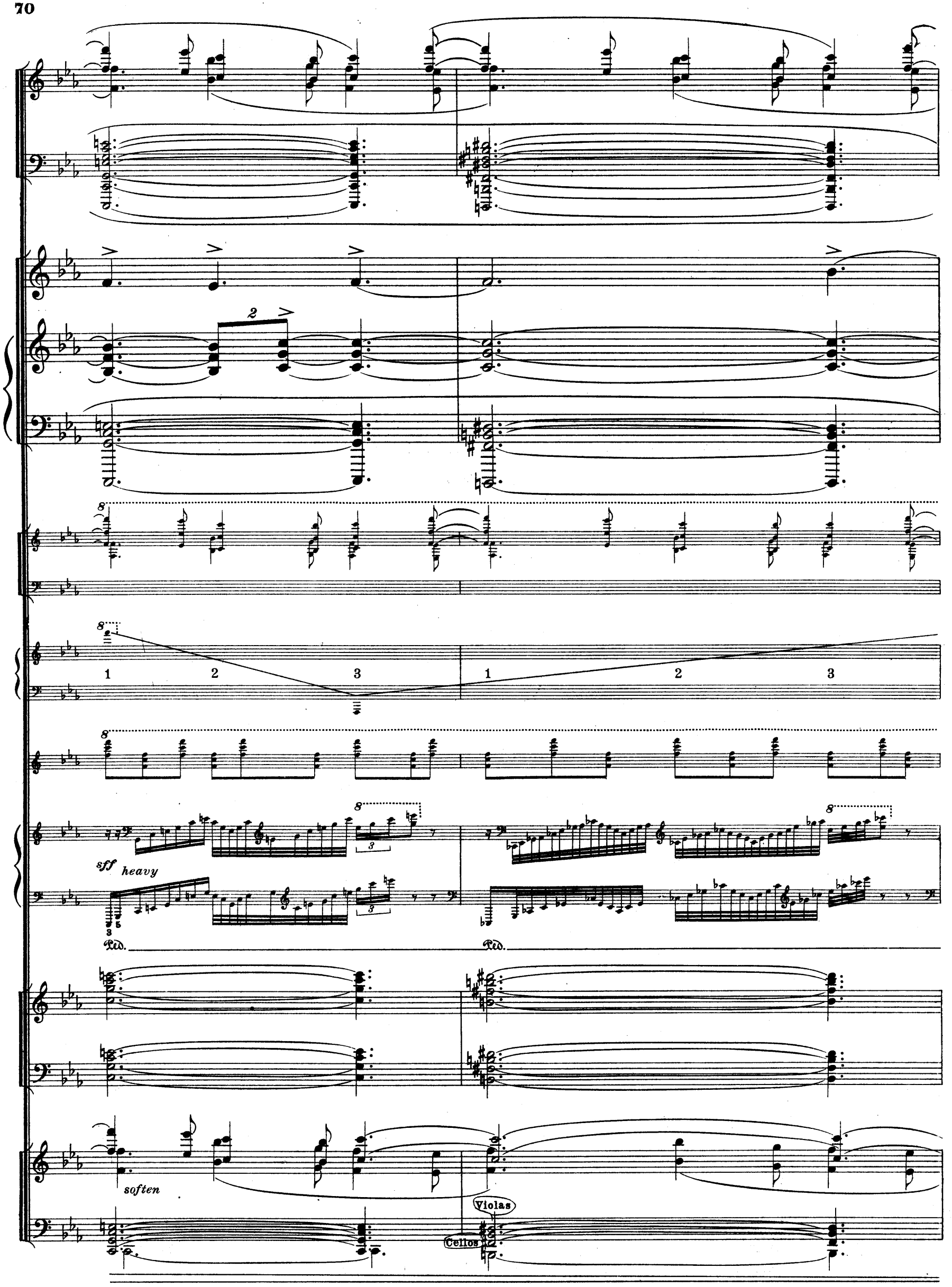
3

sff

soften gradually

Ped.

8


sff heavy
Ped.
Ped.
soften
Violas
Cellos

soften

soften.

CLS.
E. H.

soften

ppp

Eb, Db, Ab

soften slightly

sff

pp

pp

ppp

Vl.I
Vl.II
Violas
Cellos

Mutes on quick

4

VERY CALMLY. ♩.= about 54

E. HORN SOLO

HORN SOLO

(Echo)

78

HARP

CELESTA

soften

SOLOS

all harmonics

muted

Vls.I

Vls.II

Violas

Cellos

3

QUICKEN VERY SLIGHTLY

SLOW OFF SLIGHTLY

1st SPEED ♩.= about 56

wayward

mf

f

2 Fls.

f

Cl. II

f

Cl. I

mf

ppp

ppp

D♮, F♯, A♮

PIANO

mp

Ped.

SOLO VIOL.

mp

pppp *p* *pp* *mp* *p* *mf* *p* *ppp*

p *mf* *p* *ppp*

4

85

* These 6 bars for the Celesta should not be played strictly in time. They should be played rather faster than written, the Celesta player not following the Conductor's beat, and the passage coming to an end earlier than it does in this score.

CELESTA*

p

Ped.

Ped.

8

8

feelingly

FL. I SOLO

p gently

BASS-CL. SOLO

p gently

breathe at will

ff

8

gradually soften

Ped.

Ped.

pp

3

pp

pp

92

p

*

8

mp

pp

Ped.

8

8

Solo Viol II
Solo Viola I
Solo Viola II
Solo Cello II
on with mutes

VIOLAS muted

pp

lots

f

4

BASSOONS

mf *feelingly*

FLUTES

mp

OBOE SOLO

p *mp*

HORNS

I, II *feelingly*

III *mp* *p*

pp

(C, D, E♭, F♯, G, A, B♭)

HARP

mp

D♭, F♮, G♭, A♭

PIANO *mf*

soften gradually

Ped. *

SOLO CELLO

(not muted)

f intense

p *mf* *pp*

pizz. *pp* CELLOS

pizz. *pp* VIOLS. II

p SOLO D.-BASS

GRADUALLY VERY VERY SLIGHTLY SLOWER

3

very calmly

p

gradually still quieter and softer

pp

slight

pp

pp

99

8

p

Ped. *

Ped.

pp

Solo Cello I, on with mute

Vls.I

Vls.II

Violas

pp

ppp

Cellos

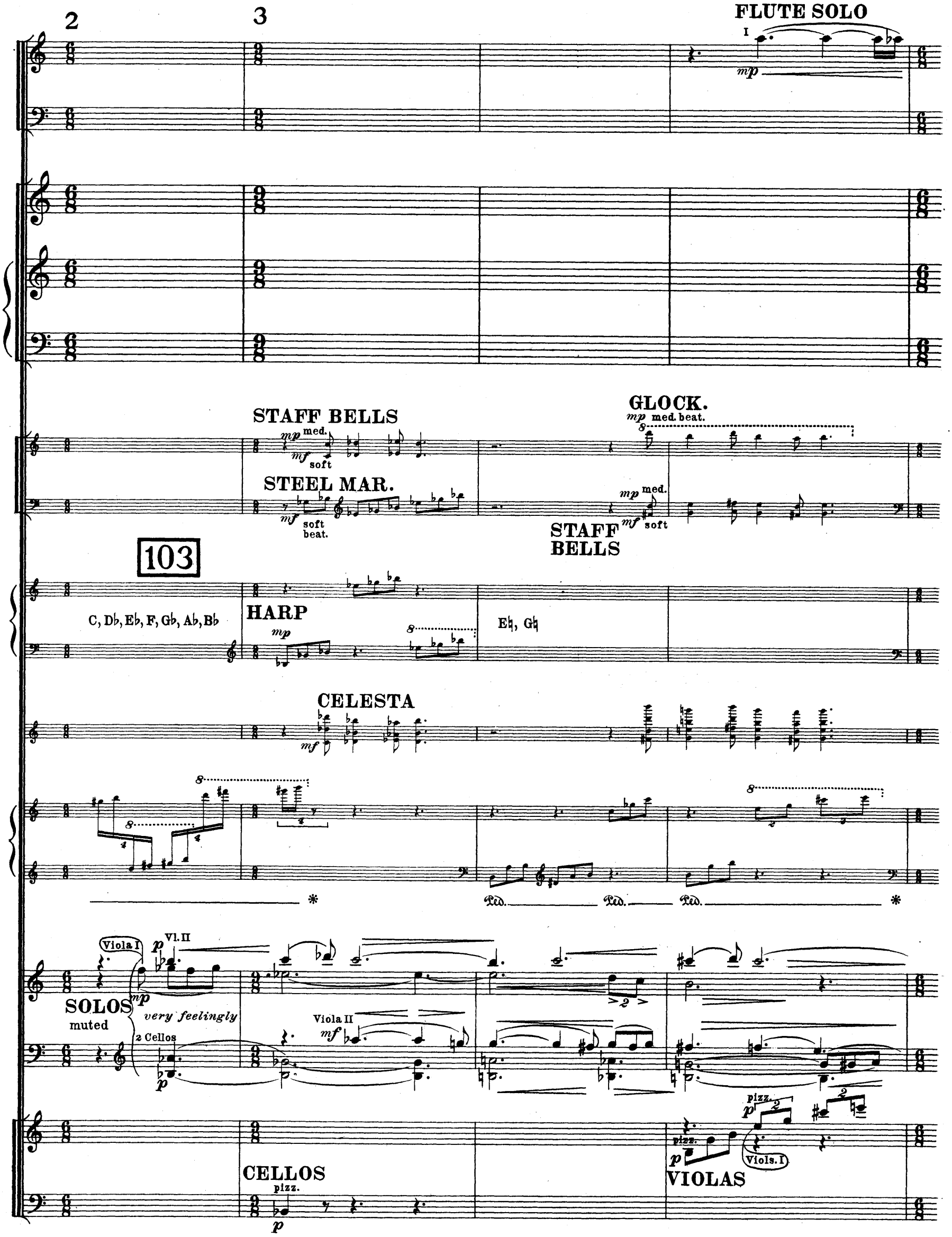
D-bs.

(all)

arco

mf

pp


2
3
FLUTE SOLO
I
mp
STAFF BELLS
mp med.
mf soft
STEEL MAR.
mf soft beat.
GLOCK.
mp med. beat.
mp med.
mf soft
STAFF BELLS
103
C, D♭, E♭, F, G♭, A♭, B♭
HARP
mp
E♮, G♮
CELESTA
mf
Ped.
Viola I
p Vl. II
SOLOS
muted
mp
very feelingly
2 Cellos
p
Viola II
mf
CELLOS
pizz.
p
pizz.
p
Viols. I
VIOLAS

SLACKEN SLIGHTLY (♪= ♪) SLOW OFF

♪= about 80 ♩.=♩

2

f *p*

5

FLUTES

p

STEEL MARIMBA

♩.=♩

mf soft beaters medium beaters

GLOCK.

8

mp medium beaters

STAFF BELLS

mp soft beaters

108

mf

Eb

(C, Db, Eb, F, G, Ab, Bb)

HARP *mf*

CELESTA

♩.=♩

8

mf

f

PIANO with a hard piercing tone

VIOLIN I SOLO not muted

very feelingly

mf

f

Violas *feelingly*

Cellos

From now on to the end the conductor should beat the ♪

SLIGHTLY MORE FLOWING, WAYWARD IN TIME ♩ = about 96

Cadenza

pp

ENGLISH HORN

Solo

mf nasal

Cadenza

pp

HORNS

very feelingly

Solos

I
III
II

p *mf* *p* *slight* 3 *p*

Cadenza

4 Horns on with mutes

3 Trumpets put on mutes

Glock.

STEEL MARIMBA

(This rhythm does not have to be exact.) Keep on steadily at the same speed without following conductor. The exact number of notes in not important, but follow cues.

medium beaters

soft beater

mp 7

Staff Bells

113

C♭ C♮, D♮, F♯, G♯, A♮

PIANO

(Cadenza)

Speed at will (begin about ♪ = 126)

Impulsively, but not violently

mf *mp*

Ped. Ped.

p

p

SLOW OFF

OBOE I SOLO

Cadenza

4 ♪ = about 96 5 4

mp

3 MUTED TRUMPETS

pp *very feelingly* *f* *p* *slight*

ppp

119

(C♮, D♮, E♭, F♯, G♯, A♮, B♭)

(Cadenza) SLOW OFF

trem 3 2 3 2 *trem.* *trem.trem.* *trem.* *trem.* *trem.*

p

swells at will

Ped.

Cadenza

4 ♪ = about 69

SLOW OFF LOTS

ppp

4 MUTED HORNS

p slight very long

p 3 slight ppp

pp

Cadenza

SLOW OFF LOTS

Follow the Celesta

HARP

mp pp

Cadenza Faster than the foregoing bars, but less fast than the parallel passage on the piano

CEL.

SLOW OFF

Cadenza

pppp pppp very very fast

PIANO

Piano strings struck with a mallet wound with wool.

very long

mp

Ped. * Ped. *

The left hand presses down silently (and holds till the end of the piece) the 3 keys C, G♭, C while the right hand strikes the strings (near the dampers) with a medium-wound Marimba accompaniment mallet, such as Deagan's No. 2019.

SUITE "IN A NUTSHELL"

For Orchestra, Piano and Deagan Percussion Instruments

by

PERCY ALDRIDGE GRAINGER

Nr 4. "THE GUM-SUCKERS" MARCH

For Henry and Abbie Finck, with love

FULL ORCHESTRAL SCORE

THE MINIMS (𝅗𝅥) AT QUICK WALKING SPEED. M.M. 𝅗𝅥 = about 126

Wood-wind
1 Piccolo, 2 Flutes,
2 Oboes, 2 Clars. in A,
2 Bassoons,
1 *Bass-Clarinet in A,
1 *Double-Bassoon.

*The Bass Clarinet and Double-Bassoon can be left out

4 Horns in E

Brass
3 Trumpets in A
3 Trombones
1 Bass Tuba

Percussion
Kettledrums (1 player) tuned
Side-drum, Cymbals, Big Drum, Gong
** Glockenspiel (1 player)
Deagan Steel Marimba [or Hawkes' Resonaphone] (2 players)
** Deagan Staff Bells (1 player)
Xylophone (1 player)
Deagan Wooden Marimba (1 or 2 players)
** Deagan Nabimba (1 player)

** This movement can be played without Glockenspiel, Staff Bells and Nabimba.

Celesta — written 1 octave lower than actual pitch

Piano

Strings
Viols I,II
Violas, pizz.
Cellos
D.-Bs. pizz.

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TRUMPETS

I
II

mf

ff to the fore

sf *sf* *sf* *sf* *f*

mf

sf

sf

Viol. I,II

Viola

Viola
arco

Cellos

pizz.

Cellos

D.-Bs.

W.-W.

Fls.

Oboes
Cl. I, II

B.-Cl.
Bns.
D.-Bn.

3 HORNS

I
II
III

BRASS

K.-DRUMS

CYMBALS

17

cresc.

Va.

Viola

C.
D.-Bs.

Viol.

I. div.

arco

arco

Picc.

Fls.

ff

D.-Bn. 8

tenuto ed espress.

I,III

II,IV

I,II

a 2

II

III

Tuba

S.-DRUM

CYMBS.

K.-DRUM

CYMBS.

24

PIANO

Viola

Picc.

stacc.

cresc.

cresc.

HORNS to the fore

4 HORNS

fff

cresc.

I,II

I,III

II,IV

I,III

II

IV

a 4

mf

f

f

ff

ff

K-DRUMS

f

ff

CYMBS. p

NABIMBA

medium beaters
Solo

f

33

PIANO mf non legato

I div.

mp espress.

I

Viola

stacc.

cresc.

pizz.

arco

ff

mp

tenuto

Fls.
Ob.I
Cl.I
Ob.II
Cl.II
mf
2 Obs.
f
Cls.
2 Fls.
f
3
3
8
f
mf
I
Viola
II
mf espr.
6
6
3
3

PICC.

Fls.

Obs.

Cls.

Fls.

Cls.

Obs. also

Bns.

B.Cl.

D.-bn.

4 HORNS
to the fore

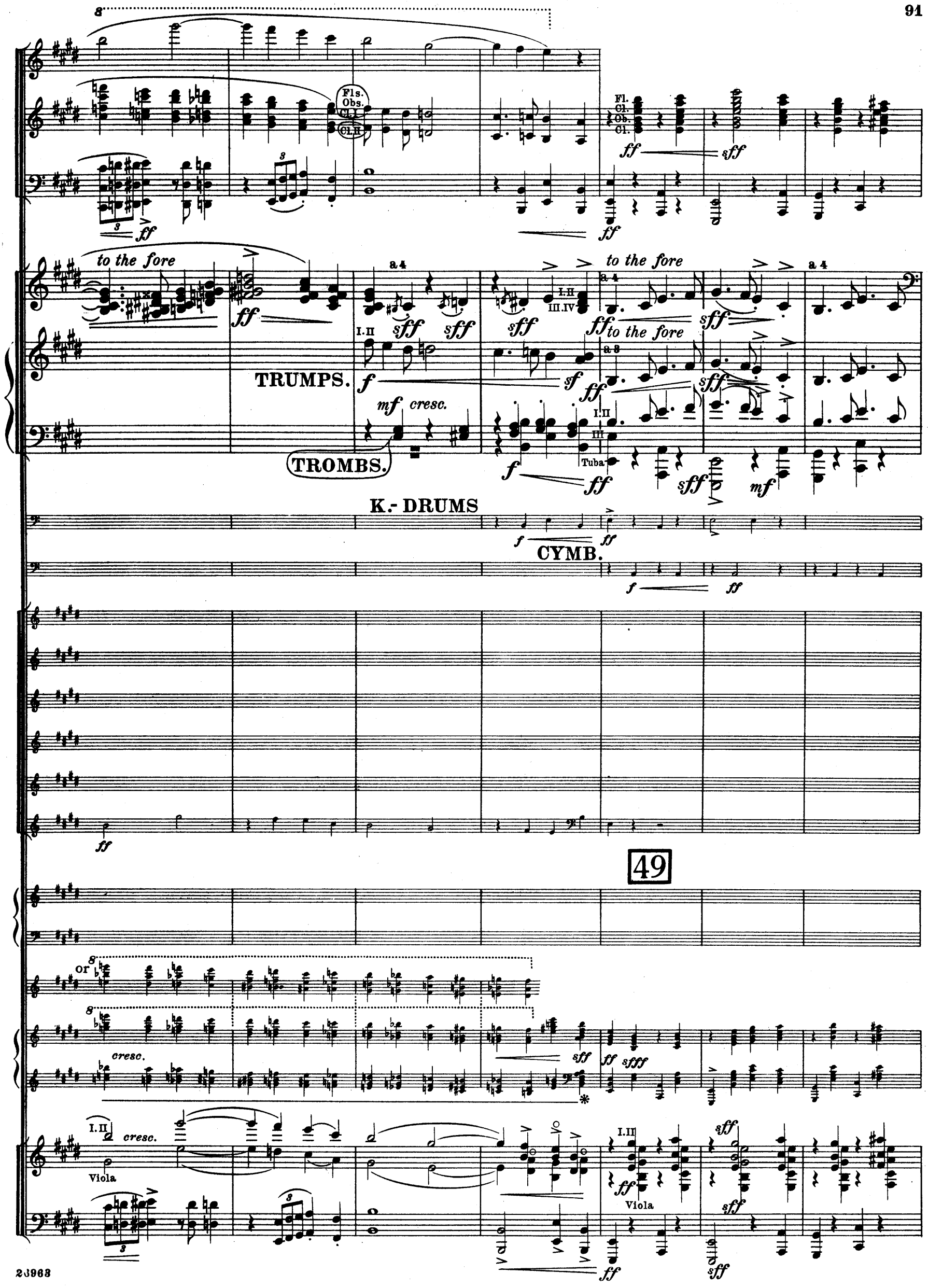
I.II
III.IV

louder

43

or right hand as follows

I.II


Fls.
Obs.
Cl.I
Cl.II
Fl.
Cl.
Ob.
Cl.
to the fore
a 4
I.II
III.IV
TRUMPS.
mf cresc.
TROMBS.
Tuba
K.- DRUMS
CYMB.
49
or
cresc.
Viola

Fls. Obs. Cls. *brillante*

add Picc.

Fls. Obs. Cls. *ff*

B.-Cl. Bns.

D.-Bn. *8va bassa*

I,II III I II III

a 3

ff

S.-DRUM *ff*

CYMB. *tr*

with soft dr.-sticks

fff

Ped. *

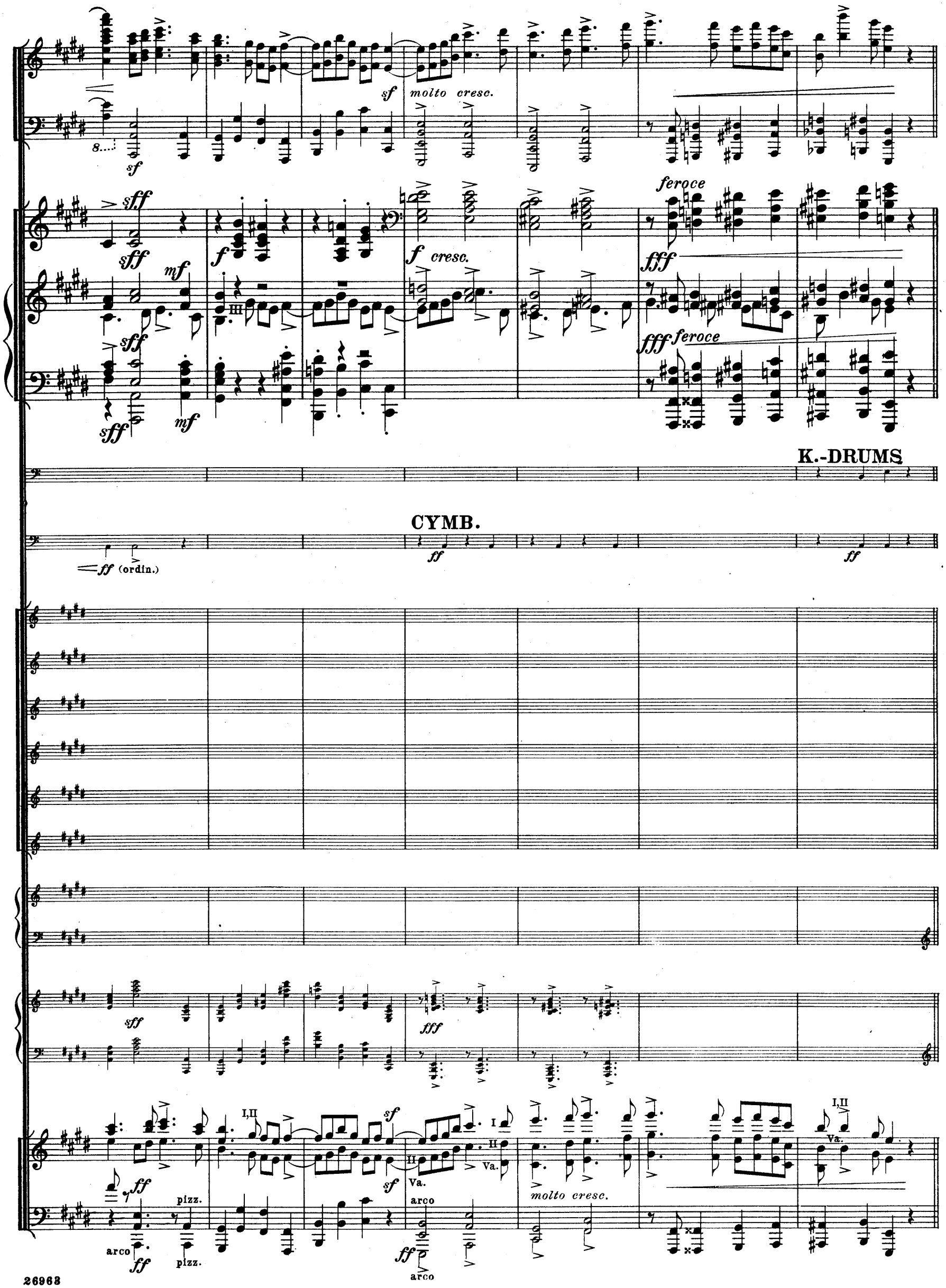
I,II

Va.

pizz.

arco

Cellos


sf
molto cresc.
sff
mf
f
f cresc.
feroce
fff
K.-DRUMS
CYMB.
ff (ordin.)
ff
sff
fff
I,II
sf
I
II
Va.
pizz.
arco
molto cresc.

Fls.
Obs.
mf
Bns.
Cls.
Bns.
Obs.
Fls.
mp
Bns.
mp
CLS.
B.-CL.
mp
I (nat.)
mp
III
IV
stopped
mp
TRUMP. I
SOLO
mp
TRUMP. I
p
mp
II stopped
S.-DRUM (on rim)
p
GLOCK.
f
STEEL MAR.
med.
beat.
f
STAFF BELLS
med.
beat.
f
XYLO.
ff
WOOD.
MARIM.
med.
beat.
NAB.
f med. beat.
65
CEL. ff
PIANO. f
I, II
Va.
pizz.
mp
Cellos
pizz.
I
II
Va.
mf
Cellos
arco
mp
Va.
pizz.
mp
arco
mp
B pizz.

Clars.

B.-Clar.

Cl.

B. Cl.

f

nat.

I
III
II

HORNS

mp

I, II, III

p

I, II

p f

H. nat.

3 TRUMPS.

pp f

I
II

TROMBS. III

pp

STEEL MAR.

med. mf

soft mf

WOOD MAR.

soft mf

soft mf

73

PIANO

p stacc.

stacc.

arco

pp

D.-Bs.

pizz.

p

I
II

Va.

Cellos

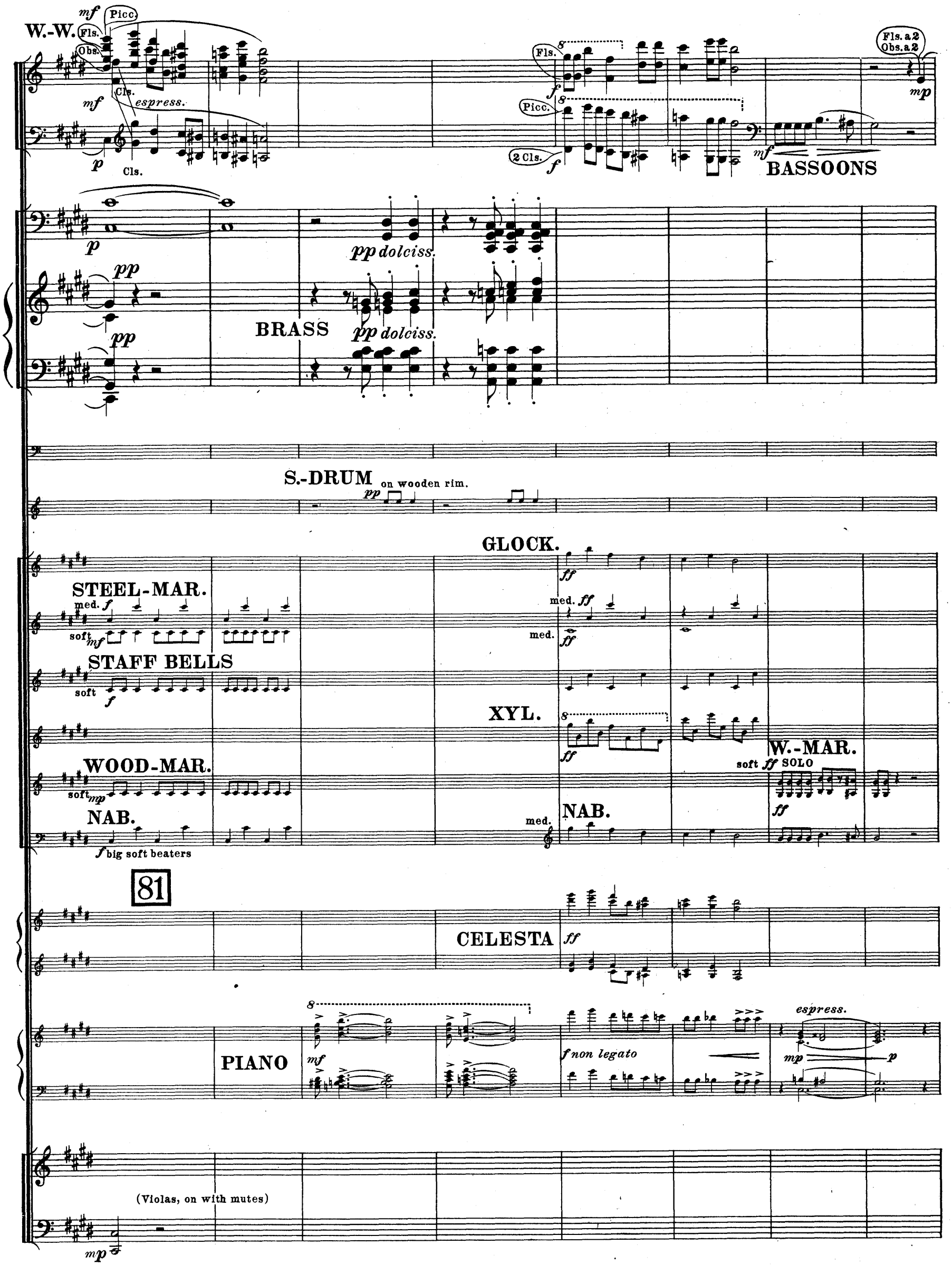
Va.

p

Cellos

D. B.

pizz.


W.-W.
Fls.
Obs.
Picc.
Cls.
espress.
Fls. a 2
Obs. a 2
2 Cls.
BASSOONS
BRASS
pp dolciss.
S.-DRUM
on wooden rim.
GLOCK.
STEEL-MAR.
med.
soft
STAFF BELLS
XYL.
WOOD-MAR.
NAB.
big soft beaters
W.-MAR.
SOLO
81
CELESTA
PIANO
f non legato
espress.
(Violas, on with mutes)

SLIGHTLY SLOWER

add Cl.I

SLOW OFF LOTS

1st SPEED AGAIN

Fls.

Obs.

Cls.

B.-Cl.

Cl.

a2

HORN II

HORNS stopped

I, III, IV

TRUMP. I

SOLO

TRUMP. I

GLOCK.

med.

STEEL-M.

soft

STAFF-B.

WOOD-M.

89

VIOLIN SOLO

TUTTI

arco

Cellos a3

Violas

con sord.

pizz.

slow off slightly

1st SPEED

f

p

natural

p

Horn I

TROMBS.

TUBA

pp

100

pizz.

I

II

pizz.

mf

Vas.

pizz.

VIOLAS

con sord.

pizz.

I

II

p

arco

p

pizz.

Cellos

p

Viols. I, II

D.-Bs.

p

BASSOON I

mp

107

poco cresc.

mf

dim.

non legato

poco dim.

sf

f

dim.

f

p

cresc.

mp

cresc.

mp

cresc.

CLAR. I

FLS., OBS., CLARS.

mf

sf

BASSOONS

mf

HORN I

mf

K.- DRUM

mp

STEEL MAR. soft

f

NABIMBA SOLO med.

f

116

PIANO mf

mf cresc.

molto cresc.

mf cresc.

mf cresc.

f

f cresc.

f cresc.

f

Violas, mutes off

Fls.
Obs.
Cl. I

cresc.

Cl. II

ff

4 HORNS (natural)

f

TRUMPS.

I, II

p

TROMBS.

p

TUBA

124

8

mf

ff

sff

Viols. I

giocoso

mp

Viols. II

f

pizz.

Violas

f

pizz.

pizz.

Cellos

f

C.
D.-Bs.

mf

mf

Viols. I

Vas.

mf

sf

W. - W.

Fls.
Picc.

Obs.
Cls.

ff

4 HORNS

TRUMPS.

TROMBS.

a 3

f

I
II
III

p

f

ff molto

molto

S. - DRUM

tr

pp

f

XYLOPH.

8

mf

med.

W. - MAR.

mf

132

8

ff

8

ff pesante

pizz.

II

pizz.

I

f

Vas.

pizz.

II

I

ff

I
II
Vas.

ff

arco

ff pesante

Cellos

f

D. Bs.

ff

ff pesante

2 Fls.
Cl.I
Cl.II
f
a 2
f Oboes
cresc.
cresc.
I.III
II.IV
I
II.III
a 4
f
I
II
III
Tuba
f
K.- DRUMS
f
I
II
p
mp
p
cresc.
cresc.
cresc.
8
mp
ff
Ped.
*

Picc.& Fl.
Obs.
Cls.
Bn.I
B.Cl.
Bn.II
C.-B.
Trump.I
Trump.II.III
a 4
marcatiss.
K.-DRUMS
S.-DRUMS
CYMB.
STRS.
Viola
Cellos
D.B.

140

Piccolo with Flutes 8va

sff Fls. Cl.I Obs. Cl.II

dim.

Fls. Cl.I Obs. Cl.II

a 4 appass.

fff

appass.

appass.

ff

dim.

K.-DRUMS

S.-DRUMS

147

mf

mp molto cresc.

ff

Ped. *

pizz.

VIOLAS CELLOS arco fff appass.

Cellos

pizz.

D.B. arco

poco dim.

D.B. div.

molto cresc.

Fls.
Obs.
Cls.
mf espress.
Bn.I
B.Cl.
Bn. II
D.Bn.

ff

molto cresc.

mp
I
II
IV

a 3
ff
Tuba

fff

fff

ff

S.-DR. on rim
mf

CYMB. ff

ff

p

ff CYMB.

GLOCK.
ff

STEEL MAR. med.
ff

STAFF BELLS med.
ff

XYLOPHONE med.
fff

WOOD.-MAR. med.
fff

NAB. med.
fff

156

CELESTA

The left hand very harsh
(hammeringly)

PIANO

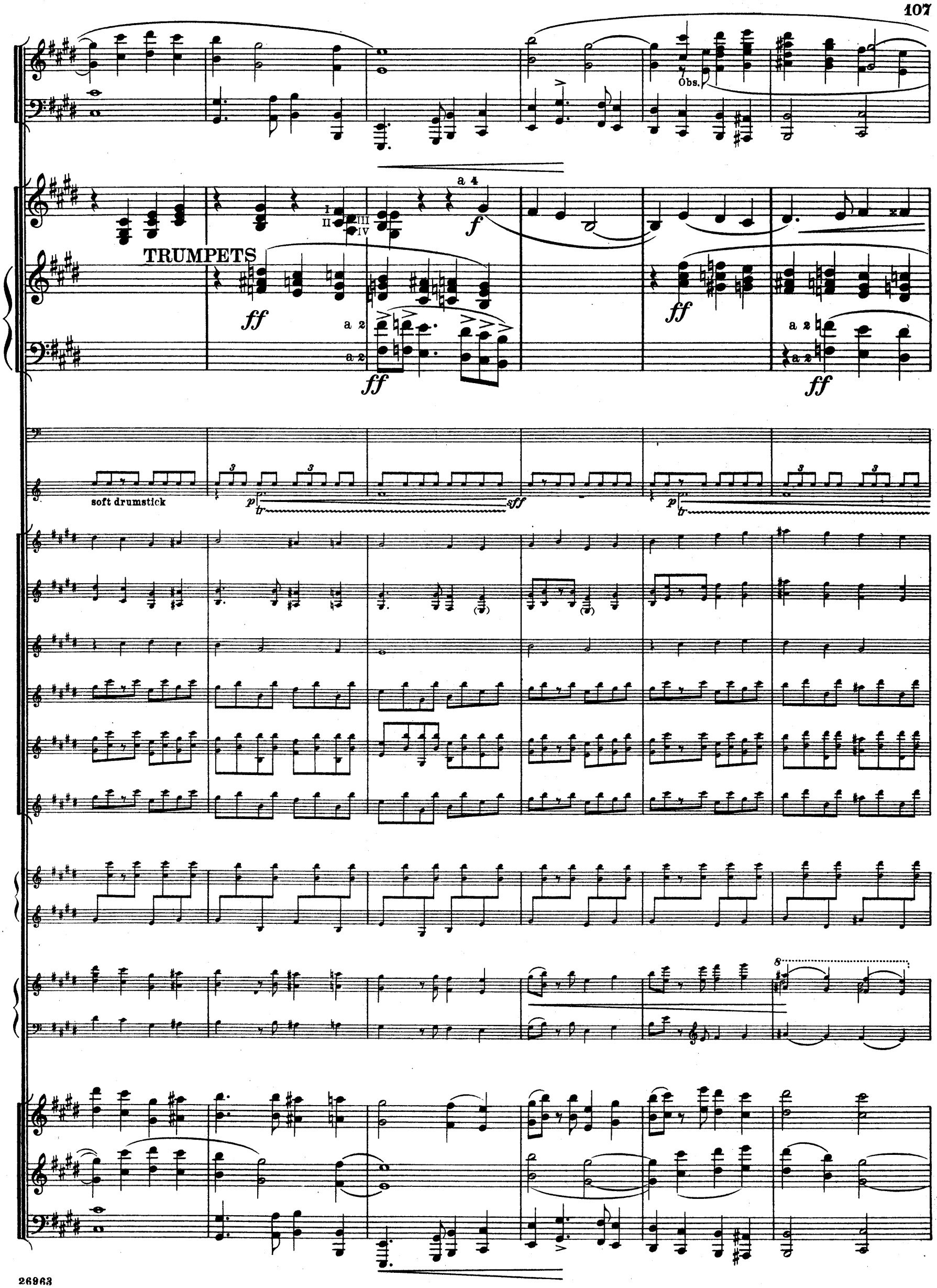
fff

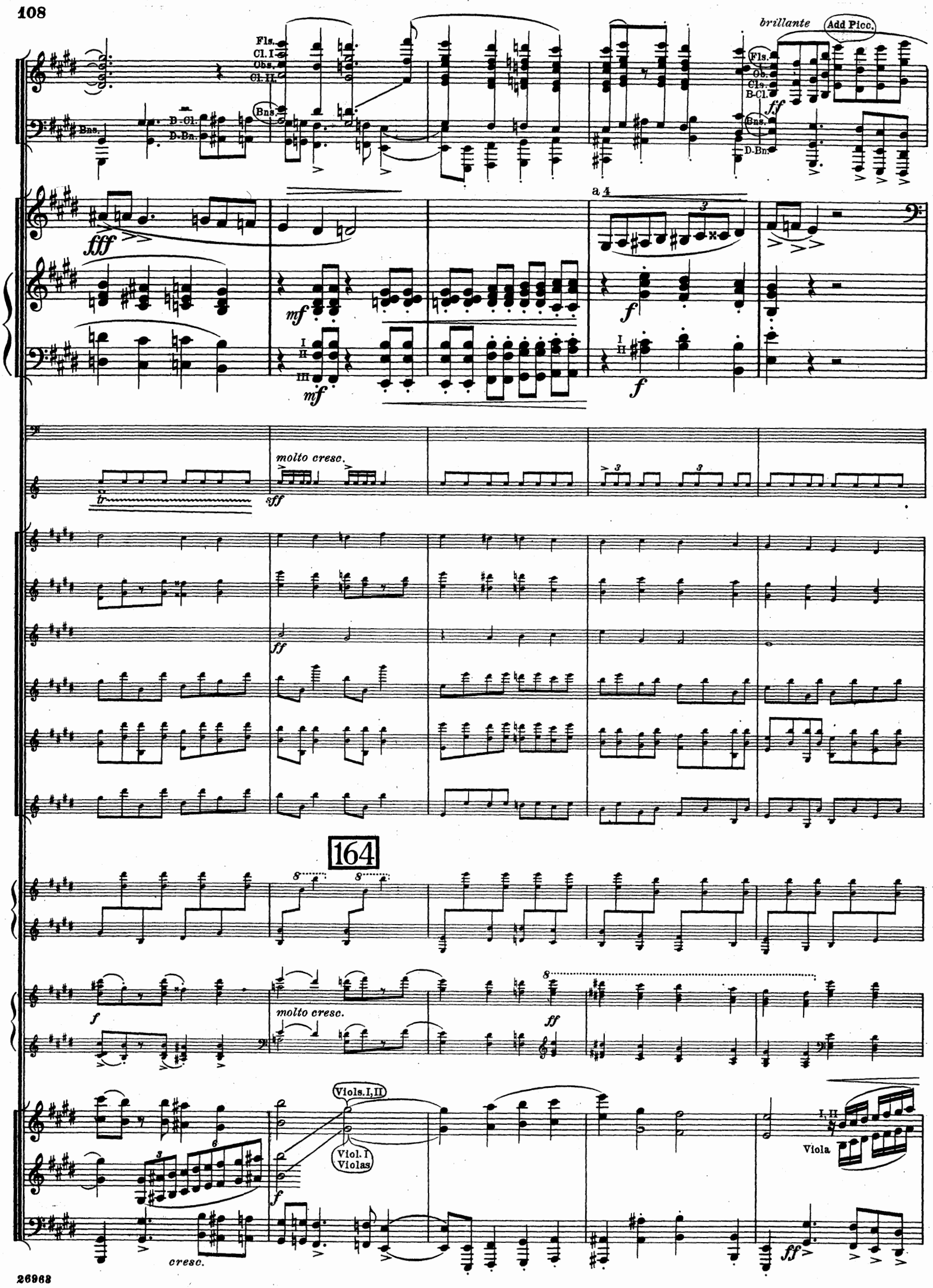
f easygoingly

a 2
Violas
Cellos
C.B.

I.II
Violas
Cello
D.-B.
fff

mp
I div.
II
Vas.
mf espress.
ff mp


Obs.
a 4
TRUMPETS
a 2
soft drumstick


brillante
Add Picc.
Fls.
Cl. I
Obs.
Cl. II
Bns.
D-Cl.
D-Bn.
Cls.
B-Cl.
a 4
molto cresc.
164
Viols. I, II
Viol. I
Violas
Viola
cresc.

W.-W.

mf
Fls.
Obs.
Cls.
Bns.
mp

4 HORNS

a 4
mf marc.
mp

mf
I
II
III
Tuba

K.-DRUMS

ff
tr
(soft dr-stick)
off
p poco cresc.
pp
Cymbs. (ordinary)
poco cresc.
S. Drum (ordinary)

STEEL MAR.
medium
f

STAFF BELLS
medium
f

8
C major Scale
8

NAB.
medium
f

170

CEL.
f

gliss. on white keys
gliss. on white keys
Ped.
*

8
13

sff
sff

ff
cresc.

mp
poco
Viola
Cellos
D. B.
mp
poco

PICC.

ff

Fls.

Obs.
Cls.

B. Cl.
Bn. I
Bn. II
D. Bn.

VERY SLIGHTLY FASTER?

Fl.
Obs.
Cls.

B. Cl.

BRASS

I, II
III
Tuba

f molto cresc.

ff

f tr molto cresc.

176

PIANO

fff

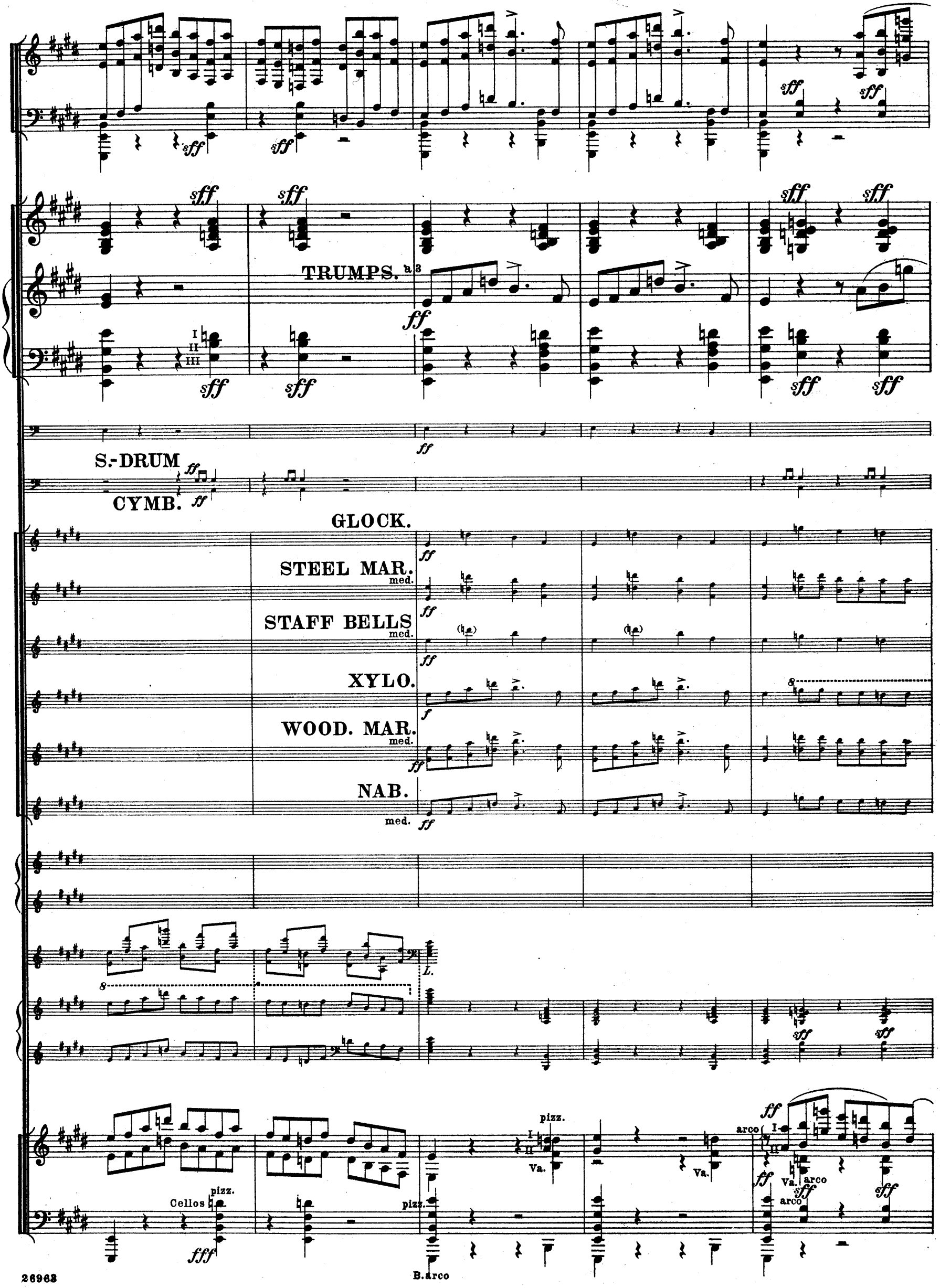
Or:

R

STRINGS

Vl. I
Vl. II
Va.
Cellos
D. Bs.

I, II


TRUMPS.
a 3
S.-DRUM
CYMB.
GLOCK.
STEEL MAR.
med.
STAFF BELLS
med.
XYLO.
WOOD. MAR.
med.
NAB.
med.
L.
pizz.
Va.
arco
Cellos
pizz.
B.arco

Piccolo with Flutes, 8va

fff Fls. Cl.I Obs. Cl.II B.Cl. fff

Fls. f cresc. Cls.

Bns. a 2 cresc. mf D.-Bn.

4 HORNS mf molto ffff p molto

mf cresc. I.III II.IV

mf cresc. III f

TROMBS.

CYMB. mf tr soft drumstick fff (off)

NAB. ff

168

8 fff

f molto cresc.

Ped. *

pizz. I.II I II D.B.

Vl.I f cresc.

Viola f cresc. Cello D.B.

Picc.
Fl.
Ob.
Obs.
Cls.
B.-Cl.
Bn.I
Bn.II
D.-Bn.
8va b.
Fls.
Cl.I
Cl.II
Bns.
f cresc.
ff
sff
sfff
fff
I,III
II,IV
a 3
a 2
K.-DRUM
S.-DRUM
CYMB.
BIG DRUM
GLOCK.
med.
STEEL MAR.
STAFF BELLS
XYLO.
WOOD. MAR.
wood. beat.
gliss.
trem.
CEL.
white keys
Ped.
cresc. molto