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GRAINGER  
IN A NUTSHELL



*Suite*

I  
ARRIVAL PLATFORM HUMLET

II  
GAY BUT WISTFUL

III  
PASTORAL

IV  
“THE GUMSUCKERS” MARCH

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34-1



# "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 Marimba* 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 musical score consists of six staves, each representing a different melodic pattern. Staff (a) is labeled "With healthy and somewhat fierce 'go'" and shows a rhythmic pattern of eighth and sixteenth notes. Staff (b) is labeled "louder" and shows a more sustained and powerful rhythmic pattern. Staff (c) shows a rhythmic pattern with eighth and sixteenth notes. Staff (d) is labeled "detached" and shows a rhythmic pattern with distinct, separate notes. Staff (e) is labeled "gently" and shows a more delicate rhythmic pattern. Staff (f) is labeled "feelingly" and shows a rhythmic pattern with sustained notes and grace notes. Each staff concludes with "etc." indicating the continuation of the pattern.

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:

A musical score for orchestra, page 10c. The score includes parts for Wood-wind & Strings, 4 Horns, Solo Strings, Trumpets, Brass, Low Strings, and Low Wood-wind, & Tuba, octave lower. The music consists of two systems of staves. The first system starts with a dynamic of ***ff***, followed by ***fff*** for the horns. The second system begins with a dynamic of ***ff***. Various dynamics are used throughout, including ***soften gradually***, ***soften***, ***etc.***, and ***ppp***. The score shows complex harmonic changes with frequent key signature changes.

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:

(a) The minims ( $\text{D}$ ) at quick walking speed

Musical score for the first theme (a). It consists of three staves of music in common time, with a key signature of one sharp. The music is composed of eighth-note patterns. The third staff concludes with the instruction ***louder***.

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."

(b) 2d Theme

Musical score for the second theme (b). It consists of two staves of music in common time, with a key signature of one sharp. The music features sustained notes and eighth-note patterns. The second staff concludes with the instruction ***etc.***.

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

(c) *detached*

(d) *Slightly slower*  
*tenderly* *Slow off*

(e)

(f) *ff* *etc.*

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:

*Wood-wind*  
*ff*

*Pianoforte* *f louden*

*Strings*

*Horns*

*Trumpets*

*Trombones & Horns* *ff*

*Low Strings & ff*  
*Low Wood-wind* *louden*

*etc.*

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.

*Xylophone, wooden Marimbaphone & Nabimba in several octaves*

*ff*

*mf* *Wood-wind, Strings & Swiss staff bells in two octaves*

*Piano, Strings, Glockenspiel & Steel Marimba in several octaves*

*mp* *Horns*

*ff* *Trumpets*

*mf* *Low Strings and low Wood-wind in several octaves*

*Trombones*

*etc.*

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.

## SUITE "IN A NUTSHELL"

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  $d =$  about 126

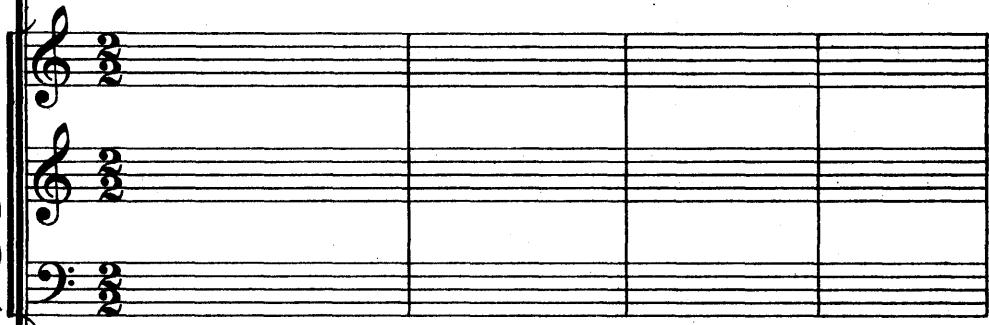
Wood-wind { 1 Piccolo, 2 Flutes,  
2 Oboes, 1 Engl. Horn,  
2 Clars. in A,  
1 \*Bass-Clar. in B $\flat$ ,  
2 Bassoons, 1 Double-Bassoon.

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



4 Horns in F

Brass { 3 Trumpets in B $\flat$   
3 Trombones  
1 Bass Tuba



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

\*\* Glockenspiel { written 2 octaves  
(1 player) lower than actual pitch  
Deagan Steel Marimba } actual pitch  
or Hawkes' Resonaphone (2 players)

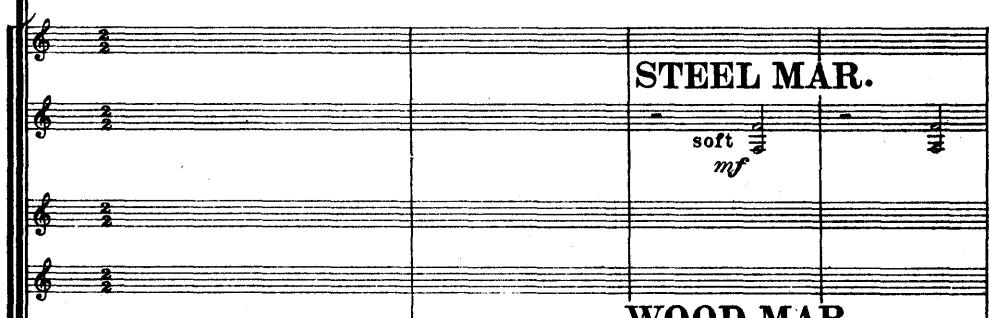


\*\* Deagan Staff Bells { actual pitch  
(1 player)

Xylophone { written 1 octave  
(1 player) lower than actual pitch

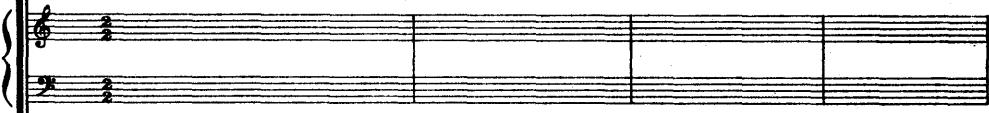
Deagan Wooden Marimba { actual pitch  
(1 or 2 players)

\*\* Deagan Nabimba actual pitch



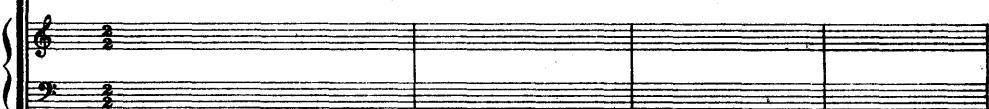
\*\* This movement can be played without Glockenspiel, Staff Bells, or Nabimba.

Harp

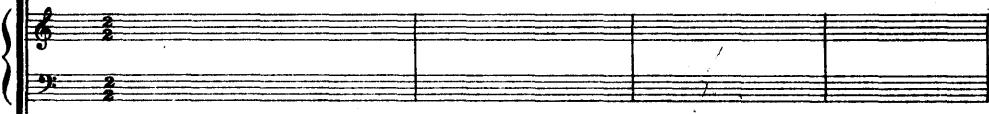


Celesta

written 1 octave  
lower than actual pitch



Piano



Strings



The performing rights for all countries outside of the United States and Canada are reserved by the Composer.

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

Musical score page 10 featuring ten staves of music. The top staff consists of two treble staves, with the first staff containing dynamic markings *f* and *s*. The second staff contains dynamic markings *f* and *s*, and includes three callout bubbles: "Oboe I Clar. I" at the top right, "add 2d Clar." in the center, and "Oboe II Clar. II Eng. H." at the bottom right. The third staff is a bass staff with dynamic marking *mf*. The fourth through ninth staves are blank. The tenth staff is a bass staff with dynamic markings *f* and *s*.

Musical score page 13. The score includes parts for HARP, CEL., PIANO, and VIOLAS. The HARP part consists of six measures of sustained notes. The CEL. part has two measures of eighth-note patterns. The PIANO part has three measures of eighth-note patterns. The VIOLAS part has three measures of eighth-note patterns, with a dynamic instruction *mp* and the note  $\frac{3}{2}$ . Below the VIOLAS staff, there is a note with a dynamic *mp* and the text "Cellos pizz."

BNS. *mf*

*Cl. I* *Cl. II* *f*

**K.-DRUMS**Tune B to A $\sharp$ *pp*

**WOODEN MAR.**

*soft* *f* *ff*

*soft* *ff*

**22**

*mf* *p*

*louden*

**PIANO**

**VIOLA SOLO**

*louden*

*Viol. I pizz.*

*Violas pizz.*

*p*

*Viol. II pizz.*

*mp*

*Vls. I, II*

*f*

*Cellos pizz.*

*Violas Cellos*

A musical score page showing measures 3 through 13. The score includes parts for Picc. (Piccolo), 2 Flutes, Clar. I., Clar. II., E. Horn, 2 Bns. (Bassoon), B. Clar. (Bassoon), D.-Bn. (Double Bassoon), 2 Oboes, and 2 Obs. (Oboe). The instrumentation changes frequently, with different groups of woodwind instruments taking turns. Measure 3 starts with Picc. and 2 Flutes. Measures 4-5 feature Clar. I. and Clar. II. Measure 6 introduces E. Horn. Measures 7-8 show 2 Bns., B. Clar., and D.-Bn. Measure 9 has 2 Oboes. Measures 10-11 feature 2 Obs. The dynamic levels range from forte (f) to piano (p).

SIDE-DRUM *p*

STEEL  
MARIM.

**XYLOPH.**

*louden lots*

**NAB.**

**WOOD M.** soft *louden*  
soft

29

29

**HARP** *ff*

**CEL.** *ff*

*no pedal* *p* *pp* *Rd.*

*louder* *f* *sf* *f*

*VI. I arco* *p*

*VI. II pizz.* *f*

*Violas p*

*Cellos arco* *mp*

*louder* *f*

*Cellos, D-Bs. pizz.*

14

**2 Flutes** >>> **2 Oboes** **C.I.**

**C.H.** **E. Horn** **ff**

**Bsns.** **Bass.Cl.**

**FL.I, CL.I** **Ob.I**

**Ob.II** **CL.II**

**Picc.**

**4 HORNS** **3**

**TRUMP.** I. not muted

**TROMB.** **f detached**

**GLOCK.** **hard**

**STAFF BELS** **medium**

**medium ff**

**ff**

**ff**

**sf**

**sf**

**pizz.** **ff**

**Violas.I,II**

**Violas**

**Cellos**

**arco**

**Violins.I,II**

**Violins**

**Cellos D-Bass**

15

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

3 (Picc., Fls, Obs, Cls, E. Horn) 2 (Picc., Fls, Obs, Cls, E. Horn)

**Bassoons, B. Cl., D. Bn**

**K. DRUMS**

**Cyms. med. beater** **Gong, med. beater** **Big Drum**

**Side-Drum**

**XYL.**

**WOOD-M.**

42

Musical score page 266, measures 1-10. The score includes parts for Flute, Clarinet, Bassoon, Trombone, Horn, Violins I & II, Violas, Cello, Double Bass, and Drums. Dynamics include ff, ff<sup>3</sup>, ff, fff, and ff.

2 Cls, E. Horn  
Br.Cl., Bn.I

2 Flutes, 2 Oboes

B-Clar., Bn.II

## 4 HORNS

a.8

*mf*

3 Trumpets, on with mutes

## K.-DRUMS

*pp**pp**med.**soft**f**soft**f*

## NABIM.

*med.**p dolce*

50

*cel.**mp**mp**piano**p**p*VI.II  
ViolasVls.I,II  
pizz.Violas  
pizz.Cellos  
D-Bs.  
pizz.D-Bs.  
pizz.*ff*

4 HORNS *heroically*



Tune A♭ to A♯

K.-DRUMS



*soft mf*

59

*s*

*f*

*soften  
slightly*



*8va \**

Viols. I  
Viols. II  
Viola  
Cellos  
arco

*f heavy, but somewhat clingingily*

D.Bs.



## WOOD-WIND

2 Flutes  
CL.I2 Oboes  
CL.II  
E. Horn

ff

Bn., B-Cl.

Bn. II

## 3 TRUMPETS

ff muted

## STEEL MAR.

ff med.

med.

## STAFF BELLS

med.

ff

## WOOD MAR.

soft

ff

med.

## NAB.

ff

C#, D, E, F#, G#, A, B

## HARP

ff

## PIANO

f

5 2

ff

ff

Vls. LII

Violas

pizz.

fff

Cellos

D-Bs.

Picc. 8  
ff

2 Fls. ff  
CL. I  
CL. II  
B. CL.  
D. Bn.

HORN a 4  
ff  
3 Trumpets, mutes off

p

This section of the score features a dynamic ff. It includes parts for Piccolo, Clarinets I and II, Bassoon, Horns (marked a 4), and three Trumpets with mutes off. The bassoon part is labeled D. Bn. The dynamic level changes from ff to p.

HORN a 4  
ff  
3 Trumpets, mutes off

p

This section continues the musical score with Horn parts (marked a 4) and three Trumpets (mutes off). The dynamic level is p.

## K.-DRUMS

pp

## SIDE-DRUM

mf

hard

ff

off

soft p

p

This section shows the Side-drum and K.-Drums parts. The Side-drum is played hard (ff) and then off. The K.-Drums part is played soft (p).

## XYL.

ff

WOOD MAR. SOLO  
soft ff very much to the fore

f

The Xylophone part is ff. The Wood Marimba part is a solo, played soft ff very much to the fore.

75

8.....  
ff  
8.....  
p

This section shows various orchestra parts: strings (ff), woodwinds (8), and brass (p).

## CELESTA

ff

mp

ff

The Celesta part is ff. The orchestra part is mp. There is also a ff dynamic.

8.....  
ffff  
8.....  
mp  
ff  
mf

This section shows various orchestra parts with ff dynamics: strings, woodwinds, and brass.

Viols. II  
Viols. I  
Vas.  
Vas. Cello  
D-Bs.

Cellos  
D-Bs.

p

This section concludes the score with parts for Viols. II, Viols. I, Vas., Vass. Cello, D-Bs., Cellos, and D-Bs. The dynamic level is p.

3

2

Musical score page 20, measures 3 and 2. The score consists of multiple staves. In measure 3, the top two staves have '3' above them. In measure 2, the top two staves have '2' above them. The other staves are blank.

Continuation of the musical score from page 20, showing measures 3 and 2. The top two staves have '3' above them. The other staves are blank.

**BIG DRUM** *pp**pp*

Continuation of the musical score from page 20, showing measures 3 and 2. The top two staves have '3' above them. The other staves are blank.

Continuation of the musical score from page 20, showing measures 3 and 2. The top two staves have '3' above them. The other staves are blank.

Continuation of the musical score from page 20, showing measures 3 and 2. The top two staves have '3' above them. The other staves are blank.

*Ad.*

\*

Continuation of the musical score from page 20, showing measures 3 and 2. The top two staves have '3' above them. The other staves are blank.

Continuation of the musical score from page 20, showing measures 3 and 2. The top two staves have '3' above them. The other staves are blank.

Fl. I. *mp* *feelingly*

Bn. I. *mf*

*p* *feelingly*

(2 Cls.)  
(B. CL)  
(D. Bn.)

Tune E $\frac{5}{4}$  to D $\frac{5}{4}$

**GLOCK.**

med.

*p gently***STEEL MAR.**

med.

*p gently***STEEL MAR.****STAFF BELLS**med. *pp**soft p gently**soft mf**soft**soft f**soft mf**soft***W. MAR.***f***82**C $\sharp$ , E $\flat$ , F $\sharp$ , G $\natural$ *f*

\*\*

*mp* *feelingly*, *swells*  $\Rightarrow$  *at will**dry**no ped.*

*arc* *pp*  
Violas *slight*  
Cellos *pp*  
D-Bs. *pp*

*louden*  
*pp* *louden*

2 Fls.  
2 Obs.  
Cl. I  
E Horn  
Cl. II  
Bass  
D. Bass

*toto* *sf* *ff* *fff passionately*

HORNS a<sup>4</sup>

not muted

II, III

BRASS

II, III

*ff*

## SIDE-DRUM

*ff*

Glock. hard

*ff*

Steel Mar. med.

med.

Staff Bells med.

*ff*

Xyloph.

*ff*

Wood Mar. med.

*ff*

med.

92

CEL.

*fff*

## PIANO

*mp**toto* *sf* *sf* *ff*

Vls. I, II arco

*ff**molto* VIOLAS*ff*

Cellos

*ff*

D. Bs

*sf**molto**fff passionately**fff passionately*



Picc. 8ve higher.

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

**TRUMP. I*****p***

3 Trombones on with mutes

***p***

3 Trumpets, on with mutes

Tune E♭ to E♯

hard

med.

med.

*f***WOOD MAR.***gliss.*med. ***ff* SOLO**med. **SOLO****NAB.****103**

E♭, A♭, B♭

*gliss.**ff**ff**ff**ff**ff**ff**ff**ff**ff**ff**ff**ff***\* VIOL. SOLO***arco roughly*

Viola Solo arco

*pizz.**ff pizz.**ff pizz.**ff pizz.*

Cellos

Vls. I, II

*pizz.**pizz.**pizz.*

Violas Cellos

**CELLO SOLO***roughly**arco*

2 Fls.  
CL. I  
CL. II

med. soft f  
soft ff

**XYL.** SOLO. fff  
**WOOD** med. SOLOS  
**MAR.** med. fff

111

D $\flat$  ff gliss. D $\sharp$ , E $\sharp$ , A $\sharp$ , B $\sharp$

8 sf  
8 sf  
8 sf

Viol. I, II  
Viol. I  
arco  
Violas flouden steadily  
Violas Cellos

2 Flutes  
2 Oboes  
E. Horn  
Clar. I  
  
Clar. II  
2 Bns.  
B. Cl.

## SIDE-DRUM

NAB *soft f*

## PIANO

*louden**2d.*\* *2d.*

\* \*

Vls. I, II  
arcoViolas  
Cellos, arco

sf sf

sf sf

sf sf

p ff p ff

*louden steadily*

*Vla. I, II*

*ff* *louden*

*Violas  
Cellos*

2 Fls. Picc. sve higher.....

2 Cls. 2 Ob. E.H. fff

Bn., B.C.

*mf* — *fff*

all muted off

4 muted Horns

3 muted Trumps

*mf* — *fff*

all muted off

3 muted Trombones

(B.Tuba) *mf* — *fff*

This section of the score shows a complex arrangement of brass instruments (Flutes, Clarinets, Oboes, Bassoon, Trombones, Trumpets, Tuba) and woodwind instruments (Horns). The brass parts are primarily muted, while the woodwinds play louder dynamics like *fff*. The score includes dynamic markings such as *mf*, *fff*, and *p*, along with performance instructions like "all muted off".

## K.-DRUMS

*ff*

Cyms. soft dr-stick a2 t.....

Gong, soft dr-stick p — *fff* a2 t.....

*ff*

This section features the K.-DRUMS, with parts for Cymbals and Gong. The dynamics range from *p* to *ff*. The percussion parts are labeled with "soft dr-stick" and specific attack points indicated by "a2" and "t".

## STEEL MAR.

med. *fff*

This section features the STEEL MAR. instrument, which is played with a mallet or stick. It consists of two staves of notes, with a dynamic marking of *fff*.

## STAFF BELLS

med. *fff*

This section features the STAFF BELLS, which are played with a mallet or stick. It consists of two staves of notes, with a dynamic marking of *fff*.

## XYL.

*fff*

This section features the XYL. instrument, which is played with a mallet or stick. It consists of two staves of notes, with a dynamic marking of *fff*.

## WOOD MAR.

*fff*

This section features the WOOD MAR. instrument, which is played with a mallet or stick. It consists of two staves of notes, with a dynamic marking of *fff*.

123

*fff* giss. *fff* giss.

C, D, E, F, G, A, B

This section features a series of glissandi (slides) on the strings, indicated by "giss." above the notes. The strings are labeled as C, D, E, F, G, A, B.

*fff*

This section continues the string glissandi, with a dynamic marking of *fff*.

*ff*

*ff*

*ff*

*ff*

This section concludes the string glissandi, with multiple instances of *ff* dynamics.

Vls.I *ff*

Vls.II *ff*

Violas *ff*

Cellos *ff*

(D.Bs.) *ff*

Vls.I *ff*

Vls.II *ff*

Violas *ff*

Cellos *ff*

Vls. I, II pizz. *b*

Violas pizz. *b*

Cellos pizz. *b*

This section concludes with a mix of woodwind (Vl. I, II) and string (Violas, Cellos) parts, all performing pizzicato (pizz.) with a grace note "b" added. The dynamics are consistently marked as *ff*.



## 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. J.: 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)

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

Celesta  
 (actual pitch)

Piano

Strings

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 International Copyright secured

more clingingily

louden slightly

HARP

PIANO

PIANO

Top notes to the fore

clingingily

pizz.

f p arco

louden slightly

louden slightly

**BN.I** *mf feelingly*

**E. HORN**

**STEEL MAR.**

**soft beaters**

**19**

**HARP** *mp*

**HARP** *mp*

**PIANO** *mp*

*Led. \* Led. \**

**VIOL.I** *arco*

*soften slightly*

*pizz.*

*soften slightly*

*pizz.*

*pizz.*

*arco*

*mf to the fore*

*pizz.*

*D.-bs. pizz.*

*D.-bs. pizz.*

## OBOE I SOLO

to the fore

*mf* very feelinglyCLARS. *p*BNS. *feelingly**mf**mf*

27

louden somewhat

louden somewhat

*mf* louden somewhat

pizz.

Cellos *p*

26963

*f detached*

*pp*

*sf p soften*

*Clars.* *E. H.* *soften*

*Bns. sf = p sofien*

**W-W.** *short*  
*2 Fl. (Cl. I)*  
*Cl. II* *2 Obs.*

*Bn. I* *mf*

*E. H. short*  
*Bn. II*

**TRUMPET I SOLO**  
*not detached*

*Horns III, IV* *f* *Horns I, II*

*mf* *f* *f* *Trp. III*

**Trombs. Tuba**

**GLOCK.** *med.* *s*

**STEEL MAR.** *soft* *s*

*mf* *(off quick)*

**37** **K-DRUMS**

**HARP** *s*

**CEL.** *s*

**PIANO** *p* **PIANO** *f detached*

*pizz.* *Viols. I*  
*p* *Vls. II*  
*Cellos*  
*p D-bss.*

*pizz.* *VI. I*  
*f* *VI. II*  
*Violas*  
*Cellos*  
*D-bss.*

Musical score page 35, featuring six staves of music. The top two staves show common time, treble and bass clefs, and four sharps. The third staff shows common time, treble clef, and four sharps, with dynamic markings *Horns III, IV?* and *BRASS f*. The fourth staff shows common time, treble and bass clefs, and four sharps, with dynamic *mf* and instruction *(off quick)*. The fifth staff shows common time, treble and bass clefs, and four sharps, with dynamic *louden*. The sixth staff shows common time, treble and bass clefs, and four sharps, with dynamic *louden*.

**PICC.**  
*feelingly*

*f* *louden*  
*f* *louden*  
*feelingly*

*f marked*  
**TRUMPETS II, III**  
**4 HORNS**

8.....  
trem.  
trem.

**47**

A $\sharp$  D $\sharp$  A $\flat$  D $\flat$

8.....  
trem.  
trem.

*f* *louden*

*ff*

*f*

*ff*

**VLS. I, II**

pizz.

*ff* *Vls. II*  
**VIOLAS** pizz.  
pizz.  
Cello  
D-bs.

## OBOE I SOLO

*gently, but feelingly*

## 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

57

D $\sharp$ *soften**mf**mp*

8.....

*f**mp**p**pp**pp**Re.**\***Re.**\***Re.**\**

Viols I, II

Violas

arco

f

Violas

arco

Cellos

D.-bs.

pizz.

f

Cello

arco

mf

p

Viols I, II

Strings

pizz.

Violas

Cellos

Musical score page 38. The top staff shows a treble clef, a key signature of three sharps, and a tempo marking of eighth note = 120. The bottom staff shows a bass clef, a key signature of three sharps, and a tempo marking of eighth note = 120. Both staves have dynamic markings: the first measure has a piano dynamic (p), the second measure has a forte dynamic (f), and the third measure has a piano dynamic (p).

Continuation of the musical score from page 38. It consists of three staves of music, each with a treble clef, a key signature of three sharps, and a tempo marking of eighth note = 120. The staves are grouped by a brace.

Continuation of the musical score from page 38. It consists of three staves of music, each with a treble clef, a key signature of three sharps, and a tempo marking of eighth note = 120. The staves are grouped by a brace.

65

Musical score page 65. It features a single staff with a treble clef, a key signature of three sharps, and a tempo marking of eighth note = 120. The instrument name "HARP" is centered above the staff, and a dynamic marking "p" is placed below it.

Continuation of the musical score from page 65. It consists of two staves of music, each with a treble clef, a key signature of three sharps, and a tempo marking of eighth note = 120. The staves are grouped by a brace.

Musical score page 65. It features a section for "VIOLA SOLO" and "CELLO SOLO". The viola part includes dynamics "slight", "mp", "very feelingly", "lots", "sf - mp", and "lots". The cello part includes dynamics "sf - mp". The instruments play eighth-note patterns.

Continuation of the musical score from page 65. It consists of two staves of music, each with a treble clef, a key signature of three sharps, and a tempo marking of eighth note = 120. The staves are grouped by a brace. The violin part has a dynamic "slight". The cello part has dynamics "arco con sord.", "p gently", and "sf".

**2 BASSOONS** *mf*

**2 FLS.** *f* *detached*

**2 OBS.**

**CLAR. I SOLO** *detached* *mf*

**2 Bns.** *mp* *louden*

**Bass-Clar.** *mp* *louden*

**4 HORNS** *mf* *muted* *marked*

(4 Horns mutes off)

73

**HARP** *f*

**PIANO** *sf* *p* *mp* *mf*

*Dec.* \*

**SOLOS**

**Viols. I, II**

**Violas**

**Strings pizz.** *p*

**Cellos D.-bs.**

**Violas** *mp* *louden*

**Cellos** *arco* *p*

**D.-bs.** *louden*

*mp*

*mf*      *louden*      *louden*

*Horns III, IV  
not muted*      *p*      *f*

*Horns I, II  
not muted*      *mf*

**HORNS I, II**

**HORNS III, IV**      *marked*

**3 TRUMPS**

**TROMB. I**

S.-DRUM      K.-DRUM

*mf*

81

**HARP** *fff*

*detached*

*louden lots*

*ff*

*Led. \* Led. \* Led. \**

*Led. \* Led. \* Led. \**

*Viols. II  
pizz. / louden*

*Viols. I  
arco*

*Viols. II  
Violas, arco*

*Cellos*

*pizz.  
mf  
louden  
pizz.  
f / louden*

*D.-bs.  
arco*

W-W.

*ff**very*

Bns. I  
Bass-Cl.

*louden*

*f*

Bns. II  
D.-Bn.

*louden*

*but clingingily*

*louden*

I. II.  
III.

*detached*

*detached*

*f*

3 Trombs  
Tuba

*louden*

*louden*

*ff very*

Cellos  
arco

*feelingly*

*very feelingly*

*detached*

*soften*

**4 HORNS to the fore**  
*ff very feelingly*

*very feelingly*

*very feelingly*

*sf sf sf sf sf sf*

\**Rd.* \**Rd.* \*

*feelingly*

*ff*

*very feelingly*

2 FLUTES

## OBOE I SOLO

Fls.

Oboes

soften

Clas.

soften

E.H.

soften

B.Cl.  
Db.Bn.

4 HORNS muted

## OBOE I

## CLAR. I SOLO

## BASSOON I SOLO

mf

feelingly

f

f

I. II.

III, IV

sfff - p

sff

(Trumpet I, on with mute)

sff

medium beaters

STEEL MAR.

mf

S.-DRUM

f

soft beaters

K.-DRUM

99

## CELESTA

## PIANO

mf

## 6 SOLO STRINGS

Viola very feelingly

Violin II on G

mp muted

Cello I

very feelingly

Cello II mp

lots

## STRINGS

soften

soften

E.H.  
2 Bns.

2 Obs.

E.H. *mf*

Obs.

E.H.

**2 Clar.**

**Bass-Clar.**

**TRUMP. I**  
muted

*f feelingly*

(mute off)

**K.- DRUMS**

*p*

107

B#, E#.

**HARP** *mf* B# E#

*soften*

*detached*

VI. I Solo  
not muted

*skittishly*

D. B.  
Solo

**VIOLA SOLO**

**VIOLAS**

*f*

Piccolo Solo

2 Flutes

*p*

*mp*

Bn. I  
B.CI.

Bn. II  
D.Bn.

*ff*

HORNS *fff*

BRASS *ff*

GLOCK med.beat. *mf*

soft beaters STEEL MAR.

CYMBALS

K.-DRUMS SOLO *tr*

*pp* *fff*

Harp

*f*

VIOLA SOLO

Vl.I Vl.II Violas

STRINGS pizz. *p* Cellos

Vls.I,II pizz. *fff* arco

Violas pizz. arco

Cellos, pizz. *fff* D.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  $\text{d} = \text{about } 54$

**Wood-wind**

{ 1 Piccolo, 2 Flutes,  
2 Oboes, 1 Engl. Horn,  
2 Clarinets in B $\flat$ ,  
1 \*Bass-Clar. in B $\flat$ ,  
2 Bassoons, 1 Double-Bassoon.\*  
(\* can be left out)

**Oboe I**  
**4 Solo**  
*p gently, as if from afar*

**Brass**

{ 4 Horns in F  
3 Trumpets in B $\flat$   
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*

**CLAR. I** *Solo p feelingly*

**BASSOONS**

5

**3 SOLO STRINGS**

**VIOLA I SOLO *mf***

muted { Viola I *p* (mute off) not muted

Cello I *p* (mutes off)

Cello II

## OBOE I

*>pp*

*pp*

*louden*

*soften*

## STEEL MAR.

*louden slightly*

*mf*

*soften*

soft beaters      *p*

Steel Mar.      *pp*

(soft beat)      *pp*

10

## PIANO

*p*

Ad. Ad. Ad. Ad. Ad. Ad. Ad. Ad. Ad.

VI. I Solo      *mf* both not muted  
Viola II Solo

## VIOL. I

*pizz.*

*p*

CELLOS

*pizz.*

*p*

*pizz.*

*louden slightly*

**CALMLY** **FLUTES**

**CLARS.** *calmly*

**HORN I Solo**

**CELESTA**

**HARP** C#, D#, E#, F#, G#, A#, B#.

**PIANO**

**CELLO SOLO II**

**VIOLAS, CELLOS**

**2**

**6**

**6**

**6**

**6**

**12/8**

**12/8**

**12/8**

**12/8**

**12/8**

**p louden slightly**

4

3

OBOES

FLUTE I *p*

CLARS. *mp*

BASSOONS *mp*

*Cls. feelingly* *mp*

*=pp*

17

D $\natural$ , A $\natural$ , B $\natural$ . HARP

*mf*

*mp*

*mf*

*f intense*

*Cello Solo I* *intense*

*SOLO VIOL.* *mf*

*SOLO VIOLAS* *feelingly*

VIOLS. II *p*

*pp*

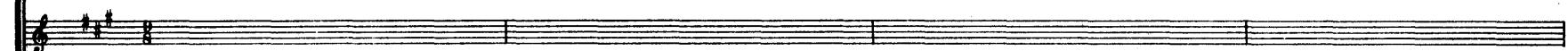
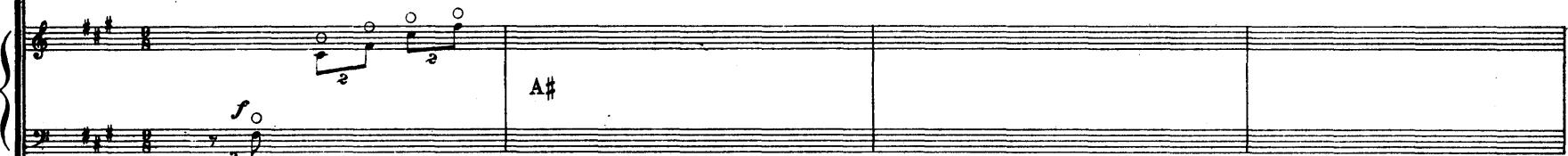
*arco* *p*

*Solo D-bs.*

## OBOE I

Solo  
gently

## STEEL MAR.

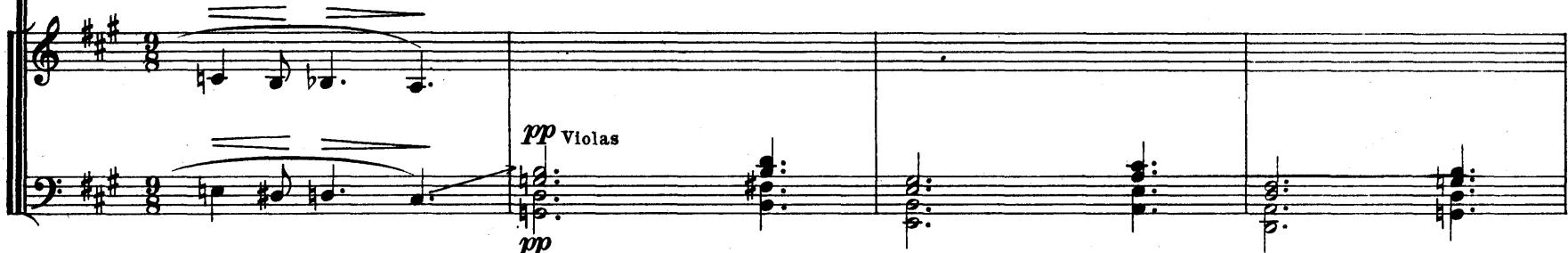
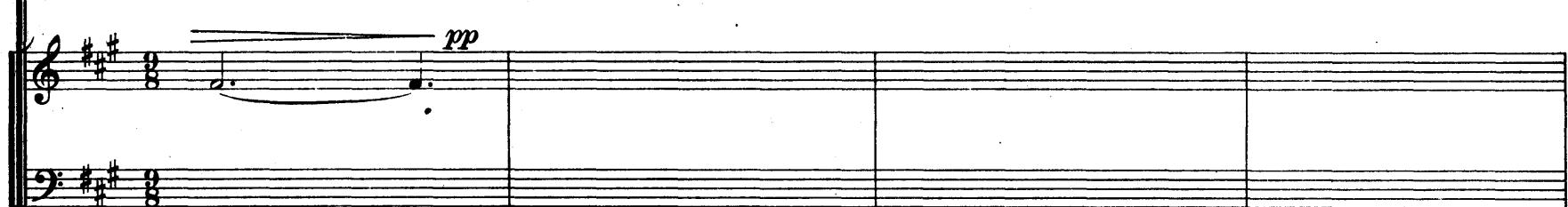
*p* med. beaters

8.....

very calmly

*p* gently

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



CELLOS

#### **GRADUALLY QUICKEN SLIGHTLY**

4

**E.H.**  
nasal

*mf*

**12**

**12**

**12**

**12**

Steel Mar. trem.  
(soft hammers)

trem.

**STAFF BELLS**

*mp* soft beaters

*med. beat.*

*soft beat.* *louden*

**26**

**HARP**

Solo  
*mf*

*louden*

**CELESTA**

*louden*

*louden*

*louden*

*louden*

*The accented notes should be *mf*, the rest *p**

**VIOLIN I SOLO**

*mf* *feelingly, vibrantly*

*pp*

**12**

*mp*

*pp*

*arcu.*  
D. bs. #  
(all) *p*

Solos join the rest of the strings

**LOW W.-W.**

*f*  
2 Bns., B-Cl. nasal  
D.-Bn.

**4 HORNS**

**GLOCK.**  
*louden* *Flouden*  
*trem.* *louden* *trem.* *trem.*

**VIOLAS**

**CELLOS**  
*pizz.*  
*D.-bs.*

J.: about 80 QUICKEN SLIGHTLY

*louden steadily*

*nasal*

CL. I  
CL. II  
E.H.

*louden*

*boldly*

*louden*

D#, E#

(C#, D#, E#, F#, G#, A#, B $\flat$ )

*louden steadily*

Led. Led. Led. Led. Led. Led. Led.

*louden*

*louden lots*

FLOWINGLY *L. about 96*

Flutes

*f*

CL.

*f*

Bn. I

*p*

Bn. II

*f*

Bn. I

*f*

Bn. II

*f*

Bn

Flutes                          *louden*

Cls.

E. H.

B. Cl.                          *louden lots*

*2 Octaves higher*

*sf*                          3                          5                          *sf*                          5

*lots*                          *f*                          *sf*                          *lots*                          *sf*                          5

*louden lots*

Picc.  
Fls.  
Cl. I  
Oboe I  
Cl. II  
Oboe II

J. about 88

2 Bns., E. H. ff

D. Bn. f

**4 HORNS**

**K. DRUMS**

**39**

B $\natural$  F $\sharp$  C $\flat$ , D $\sharp$ , E $\flat$ , F $\sharp$ , G $\flat$ , A $\flat$ , B $\sharp$

lots louden lots ff

Viol. I  
Viol. II f  
Viol. I  
Viol. II f  
Viol. I  
Viol. II f mutes off quick  
Violas

3

4

12

6

**4 HORNS**

**TRUMPETS muted**

**TROMBS, TUBA**

**GLOCK.**

**K.-DRUMS**

**HARP**

**CELESTA**

**PIANO**

**D.-Bs. pizz. mf**

**not muted**

**Violins I, II**

**Violas**

**Cellos arco**

Musical score for orchestra and choir, page 12, measures 2-3. The score includes parts for Flutes (Fls.), Clarinets I (Cl. I), Clarinets II (Cl. II), Bassoon (Bns.), Double Bassoon (D.-Bn.), Oboe I (Ob. I), Oboe II (Ob. II), Bassoon Clarinet (B-Cl.), and English Horn (E.H.). The key signature is B-flat major (two flats). Measure 2 starts with a forte dynamic (ff) from the woodwind section. Measure 3 begins with a piano dynamic (p) followed by a forte dynamic (ff). Measure 4 starts with a forte dynamic (ff) and includes markings for 'nasal' and 'louden'. The vocal parts are labeled 'W-W' and 'all W-W.' The score concludes with a final forte dynamic (ff).

**4 HORNS** *very much to the fore, passionately*

A musical score for brass instruments. The top staff is in 6/8 time, G major, with a dynamic of *ff*. The middle staff is in 6/8 time, A major, with a dynamic of *fff*. The bottom staff is in 6/8 time, B-flat major, with a dynamic of *mp*. The score includes markings for 'mutes off' and 'f'.

43

(C, D, E<sub>b</sub>, F, G, A<sub>#</sub>, B<sub>#</sub>)

Musical score page 10, measures 11-12. The score consists of two staves. The top staff is in G major, 2/4 time, and the bottom staff is in G major, 3/4 time. Measure 11 starts with a forte dynamic (ff) and ends with a piano dynamic (p). Measure 12 begins with a piano dynamic (p) and ends with a forte dynamic (fff). The score includes various dynamics, articulations like accents and slurs, and measure numbers.

## Viols. I on G string

**Violins. I on G String**

**STRINGS**

**ff**

**ff**

**ff**

**ff**

**ff**

4

Clars., B. Cl.

*ff*

Bns.

D.-Bn. *ff*

3 TRUMPS.  
not muted *ff* feelingly

TROMB. I *f*

I, II  
III

3 Trombs,  
Tuba *ff*

K.-DRUMS  
*tr*  
*ff*

*ff* gliss.

E $\natural$

gliss. with thumb-nail on white keys

gliss. with thumb-nail on black keys

*ped.* \*

*lots*

*fff*

*fff*

*fff*

*fff*

*fff*

Fls. ff Obs. also Picc.

HORNS I, III II, IV p ff III, IV p fff ff

BRASS

K.-DRUMS 50

gliss. gliss. gliss. gliss.

Viol. I, II Viol. I Viol. II Viol. I

Cellos D.bs. f. louden

## 3 EVER SO SLIGHTLY LINGERINGLY

8

E.H.  
Bassoon  
Bassoon Clarinet  
Double Bassoon

soften

D.-Bn.

**ff**

**f**

**ff**

Tune D to D $\flat$

**fff**  
**Rid.** \*

**ff**

**f** **soften**

12 8

12 8

12 8

12 8

12 8

4 FLOWINGLY ♩ = about 96

8

3

9 8

p

TRUMPS. f

9 8

p

9 8

gliss.

ff

B♭

8

ff

gliss. on white keys

mp

fff

10

ff

Viol. I

Viol. II

Cellos

Viols. II mf

CELLOS

D.-bs. mf

Violas

mf

PICC. 8

## HORN I

TRUMPS

gliss.

gliss. on white keys

Re. \*

Re. \*

(ff) to the fore

W.-W.

2

*f*

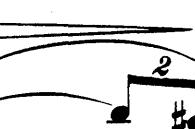
Fls.  
Cl. I  
Obs.  
Cl. H.  
E. H.

4 4 5

Fls.  
Obs.

2 >  
2 >  
2 >  
2 >

Cls.  
E. H.



*f* *mf* *p*

TRUMPS. I, II

*mf* not clingingily

58

8 8

8 8

8

*f* *ff*  
*v* 1 *v* 5  
*v* 1 *v* 5

*ff*  
4 4 5  
4 4 5

The left hand very heavy and harsh

Rd. \*

SOLOS

Solo V1.

Solo Viola

2

*mf*

2

*sf*

2

*f* #  
*f* #  
D. bs.  
pizz.  
Violas  
pizz.

Fls. Cls.  
Obs. E.H.  
Bns. B.C.  
D.Bn.  
HORN  
ff (III, IV)  
5  
fff  
GLOCK. (8va)  
STEEL MAR. ff med.beat.  
K.-DRUM

63

6 SOLO STRINGS  
Solo Cellos I, II  
louden  
2 Solo Vls.  
2 Solo Violas  
2 fff  
5  
f  
ALL THE REST  
4 Cellos  
D. Bns.  
VI. I  
VI. II  
Violins arco  
fff  
5  
2  
f  
5  
2  
f

## QUICKEN

67

**PICC.** 8  
 (Picc.) 8

**Cl. only** *mf* *louden*

**C1.I** **E.H.** **C1.II** *mf* 4

**B. Cl.** **Bns.** *mf* 4 *louden lots* 4

*breathe at will*

**STAFF BELS** *fff* *med. beat.* *louden lots*

**CYM & GONG** *mp* *louden hugely* with soft dr.-sticks

(C, D, E, F, G, A, B $\flat$ ) *fff* *gliss.*

*fff* *gliss. on white keys* *fff* *pd.*

*fff* *pd.*

**Vls. I**

## GRADUALLY SLOWER AND SOFTER

8  
3 Picc.  
Fl. I  
Fl. II  
Obs.  
C1. I  
E. H.  
C1. II  
Both Fls.

*fff*

*ffff* greatly to the fore

*f*

*cling-  
ingly*

*soften  
lots*

*ffff* (vibrato)

**69**

1 2 3 1 2 3

*so*

*ffff*

*ffff*

*so*

*so*

Vl. I  
Vl. II  
Viola I  
SOLO STRINGS  
Viola II  
Cello I  
Cello II

Viols.  
Violas  
Cellos

D. bs.

8

*soften*

*gradually soften lots*

*soften gradually*

2

*soften gradually*

1 2 3 1 2 3

*soften gradually*

*soften gradually*

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

26963

8  
1 2 3 1 2 3

*sforzando heavy*

*piano*

*soften*

*Violas*

*Cellos*

soften.

**CLS.  
E. H.**

soften

2>

*ppp*

E<sub>b</sub>, D<sub>b</sub>, A<sub>b</sub>

soften slightly

*sf*

Vl. I  
Vl. II  
Violas  
Cellos

Mutes on quick

4

VERY CALMLY.  $\text{J.} = \text{about } 54$ E. HORN  
SOLO*mp**p*  
*ppp*

HORN SOLO

(Echo)

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

78

HARP

*mf*

CELESTA

soften

*mf**mp*

SOLOS

*p-f*all harmonics *mp-ff*

muted

*p**p*Vla.I  
Vla.II  
Violas

Cellos

**QUICKEN**  
**VERY SLIGHTLY**

**SLOW OFF**  
**SLIGHTLY**

**1st SPEED**  $\text{♩} = \text{about } 56$

**3**

*wayward*  $mf$

$f$  **2 Fls.** **CL. II** **CL. I**  $mf$

**ppp**

**12**

**8**

**12**

**8**

**12**

**8**

D $\natural$ , F $\sharp$ , A $\natural$

**8**

**PIANO**

$mp$

**SOLO**  
**VIOL.**

$mp$

**12**

**pppp**

**p**

**pp**

**mp**

**p**

**mf**

**ppp**

**12**

**p**

**pp**

**mf**

**p**

**ppp**

**12**

4

12

8

12

8

8

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\***

*Rit.*

8.....

*Rit.*

8.....

*feelingly*

## FL. I SOLO

## BASS-CL. SOLO

*p gently**breathe at will**ff**gradually soften**pp*

3

92

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

VIOLAS muted

## OBOE SOLO

4

FLUTES

*p* *mp*

BASSOONS

*mp*

12

8

12

8

12

8

12

8

12

8

12

8

12

8

12

8

12

8

12

8

12

8

HORNS I, II

*feelingly**mp**p*

&lt;i

## GRADUALLY VERY VERY SLIGHTLY SLOWER

3

*very calmly*

*p* gradually still quieter and softer *slight* *pp*

*pp*

99

*pp* Solo Cello I, on with mute

Vls. I  
Vls. II  
Violas  
Cellos

*arc* *pp* *ppp*

*mf* *pp* D-bs! (all)

2                   3

**FLUTE SOLO**

1. *mp*

**STAFF BELLS**

*mp med.*      *mf soft*

**STEEL MAR.**

*mf soft beat.*

**GLOCK.**

*mp med. beat.*

**STAFF BELLS**

**103**

C, D $\flat$ , E $\flat$ , F, G $\flat$ , A $\flat$ , B $\flat$

**HARP**

*mp*

E $\sharp$ , G $\sharp$

**CELESTA**

**SOLOS** *mp muted* *very feelingly*

2 Cellos

**CELLOS** *pizz.*

**VIOLAS** *pizz.* *Viols. I*

SLACKEN SLIGHTLY (♩=♩) SLOW OFF

FLUTES

*♩= about 80*

STEEL MARIMBA

108

CELESTA

PIANO with a hard piercing tone

VIOLIN I SOLO not muted

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

**SLIGHTLY MORE FLOWING, WAYWARD IN TIME ♩ = about 96**

4

**HORNS**  
*very feelingly*

Solos

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

*mf nasal* *pp*

**ENGLISH HORN**  
Solo

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 is not important, but follow cues.

medium beaters *mp* *p*

soft beater *mp* *p*

Staff Bells

**113**

*Cb* *C $\natural$* , *D $\flat$* , *F $\sharp$* , *G $\sharp$* , *A $\flat$*

(Cadenza)  
Speed at will (begin about ♩ = 126)

**PIANO**

Impulsively but not violently

*mp* *p*

*Re.* *Re.*

*p*

*p*

SLOW OFF

**OBOE I SOLO**

*Cadenza*

4 ♩ = about 96 5 4

3 MUTED TRUMPETS

*pp very feelingly f p slight*

*119*

(C $\sharp$ , D $\sharp$ , E $\flat$ , F $\sharp$ , G $\sharp$ , A $\flat$ , B $\flat$ )

*SLOW OFF*

*trem. 3232 trem.*

*p swells at will*

*trem. trem. trem. trem. trem.*

Cadenza

4 [♩ = about 69] SLOW OFF LOTS

**4 MUTED HORNS**

SLOW OFF LOTS

Cadenza

SLOW OFF LOTS

Follow the Celesta

**HARP**

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

**CEL.**

SLOW OFF

Cadenza

PIANO

Piano strings struck with a mallet wound with wool.

very long

*very very fast*

The left hand presses down silently (and holds till the end of the piece) the 8 keys C, Gb, C while the right hand strikes the strings (near the dampers) with a medium-wound Marimba accompaniment mallet, such as Deagan's No. 2019.

SLOW OFF LOTS

SLOW OFF LOTS

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 tuned ♩ (1 player)  
 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

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



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TRUMPETS

*ff to the fore*

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

*mf*

Viol. I, II

Viola arco

pizz.

Cellos

D.-Bs.

W.-W.

*f*Fls.  
Oboes  
Cl. I, II*sf**f**sf*

3 HORNS

*f**v*

BRASS

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

K.-DRUMS

CYMBALS

*mf**f**sf**f**sf**f**sf**f**sf**f**sf**f**sf**f**sf**f**sf**f**sf**f**sf**f**sf**f**sf**f**sf**f*

17

*cresc.**ff**v**v**v**v**v**v**v**v*

Va.

*v**v**v**v**v**v**v**v**v*

Viol.

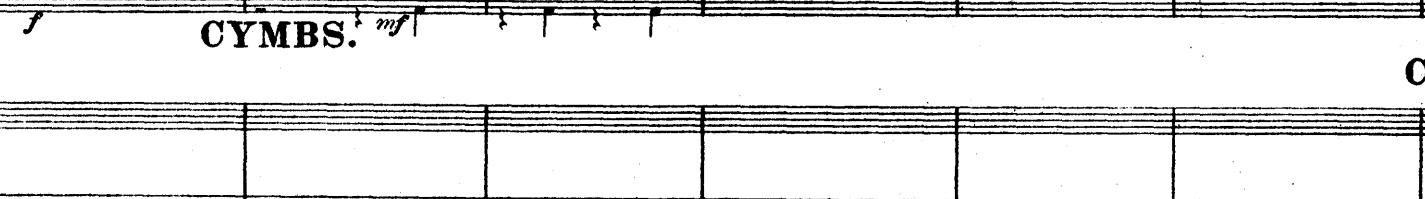
*v**v**v**v**v**v**v**v*

I. div.

*arco**f**sf**v**v**v**v**v**v**f**sf**v**v**v**v**v**v**v**v**sf**v**v**v**v**v**v**v**v**v**v**v**v**v**v**v**v**v**v**v*

Musical score page 87, featuring two staves of music. The top staff consists of five systems of music, starting with a forte dynamic (ff) and ending with a piano dynamic (p). The bottom staff also consists of five systems, starting with a piano dynamic (p) and ending with a forte dynamic (ff). Various musical markings are present, including slurs, grace notes, and dynamic changes. Instrumental markings include "Picc.", "D.Bn. 8", "tenuto ed espress.", "I, III", "II, IV", "I, III", "II", "I, II", "III", and "Tuba". Articulation marks like V and > are also visible.

K.-DRUM

**S.-DRUM**  

 The musical score consists of two staves. The top staff is for the "S.-DRUM" and the bottom staff is for the "CYMBS.". Both staves are in common time and have a key signature of one sharp. The "S.-DRUM" part starts with a dynamic of *f*, followed by a short rest, then a rhythmic pattern of eighth and sixteenth notes. The "CYMBS." part starts with a dynamic of *mf*, followed by a short rest, then a rhythmic pattern of eighth and sixteenth notes. The score continues with several measures of rests and dynamics, including *tr* (trill) and *mf* (mezzo-forte). The "CYMBS." part ends with a dynamic of *ff* (fortissimo).

24

PIANO ff

A musical score page showing two staves. The top staff is for the orchestra, featuring multiple parts with various dynamics like forte (f), piano (p), and sforzando (sf). The bottom staff is for the piano, with a dynamic marking of ff. The score includes rehearsal marks I and II, and a label 'Viola' with a dynamic of sff.

Picc.

*stacc.*

*cresc.*

*cresc.*

**HORNS to the fore**

*fff*

*cresc.*

*f*

*III*

*II, IV*

*IV*

*a 4*

*mf*

*ff*

**4 HORNS**

**K-DRUMS**

*f*

*ff*

**CYMB.****NABIMBA**medium beaters  
Solo**33****PIANO** *mf non legato*

*stacc.*

*cresc.*

*tenuto*

*pizz.*

*ff*

*I div.*

*mp espress.*

*Viola*

*arco*

*mp*

Fls.  
Ob. I  
Cl. I  
Cl. II  
Bsns.  
Tms.

2 Obs.  
Cl. II

2 Fls.

mf

f

mf

3

3

8

I

6

II

mf espr.

8

3

Viola

PICC. 8.....

Fls.

Obs.

Cls.

Bass.

Trombones

4 HORNS I.II III.IV to the fore mf

louden

43

or right hand as follows

sf heavy

I.II

91

*to the fore*

**TRUMPS.** *f* *mf cresc.*

**TROMBS.**

**K.-DRUMS**

**CYMB.**

49

23968

Fls. Obs. brillante  
Fls. Obs. Cls.  
B.CL. Bns. D-Bn. 8va bassa.....

## S.-DRUM

**CYMB.** *tr.*  
with soft dr-sticks

*ff* *ff*

Va. pizz. Va. arco  
Cellos

*sf* molto cresc.

*sff*

*sff* *mf*

*f cresc.*

*ff*

*sff*

*mf*

*ff*

*sfff feroce*

**K.-DRUMS**

**CYMB.***=ff* (ordin.)*ff**ff*

*sff*

*ff*

*pizz.*

*ff*

*arco*

*sf*

Va. *arco*

*ff*

*molto cresc.*

*ff*

*pizz.*

*ff*

*arco*

*ff*

*pizz.*

*ff*

*arco*

*ff*

*ff*

*I, II*

*I, III*

*Va.*

*molto cresc.*

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

Clars.  
B.-Clar.

HORNS *mp*

I, II, III  
H.nat.

3 TRUMPS. *pp*

TROMBS. *pp*

STEEL

MAR. *soft* *mf*

WOOD

MAR. *soft* *mf*

73

PIANO

*p stacc.**stacc.**arco**pp**pizz.**p*

Cellos

*p*

Va.

Cellos

*p*

D. B.

*pizz.*

*mf* Picc.  
W.-W. Fls.  
Obs.  
*mf* *espress.*  
*p* Cls.  
BASSOONS

*p*  
*pp*  
*pp* BRASS *pp dolciss.*

S.-DRUM on wooden rim.

GLOCK.

STEEL-MAR. *med. f*  
*soft mf* STAFF BELLS  
*soft f* WOOD-MAR.  
*soft mp* NAB.

*big soft beaters*

*ff*  
*med. ff*  
*med. ff*  
*ff*  
*ff*  
*med.* NAB.

*ff* SOLO  
*ff*

81

CELESTA *ff*

*ff* non legato *mp* *p* *espress.*

PIANO

(Violas, on with mutes)

*mp*

1st SPEED AGAIN

SLIGHTLY SLOWER

SLOW OFF LOTS

add Cl.I

*espress.*

Cls. *p* *accompanyingly*

*mf espress.*

Fls. *p* *mf* *p*

Obs. *p* *mf* *p*

Cl. *p* *a2* *mf* **BASSOONS**

**HORN II***p* *espr.*

I

**HORNS** stopped  
I, III, IV**TRUMP. I**

SOLO

*p* *espr.***TRUMP. I***espr.**pp**mp**p* *espr.* *pp**pp***GLOCK.** med. off**STEEL-M.** soft off**STAFF-B.** off**WOOD-M.**soft off  
*pp*

89

**VIOLIN SOLO**

TUTTI

arco *sf*

*f* *molto espr.*

Cellos *a3 pp*

*pp*

*p* *pizz. con sord.*

*pp*

*p* *pp*

*p* *pp*

*p* *pp*

*slow off  
slightly*      1st SPEED

Musical score page 98. The top staff shows Bassoon entries with dynamics *f* and *p*. The second staff shows Trombones and Tuba entries with dynamic *p* and marking "natural". The third staff shows Horn I entries with dynamic *p*.

Continuation of musical score page 98. The second staff shows Trombones and Tuba entries with dynamic *pp*. The third staff shows Horn I entries.

100

Continuation of musical score page 98. The second staff shows Trombones and Tuba entries with dynamic *p*. The third staff shows Horn I entries.

Musical score page 100. The bottom staff shows Violins I and II entries with dynamic *p* and marking "pizz.". The middle staff shows Violas entries with dynamic *mf* and marking "pizz. con sord.". The bottom staff shows Cellos entries with dynamic *p* and marking "pizz.". The bottom staff shows Double Basses entries with dynamic *p* and marking "D.-Bs. p".

## BASSOON I

*mp*

107

dim.

poco cresc. >

*mf*

*non legato*

*sf*

poco dim.

*f*

dim.

*mp* cresc.

*f*

*mp* cresc.

cresc.

CLAR. I

FLS., OBS., CLARS.

BASSOONS

*mf*

HORN I

*mf*

K.-DRUM

*mp*STEEL MAR. *soft**f*

NABIMBA SOLO

*med.*

116

PIANO *mf*

Violas, mutes off

*mf cresc.**f**molto cresc.**mf cresc.**f cresc.**f**mf cresc.**f cresc.**f cresc.*

Fls.  
Obs.  
Cl. I  
Cl. II

cresc.

*ff*

Flute, Oboe, Clarinet I, Clarinet II parts shown. Dynamics crescendo followed by fortissimo (ff).

4 HORNS (natural)

*f*

TRUMPS. I, II

TROMBS.

*p*

TUBA

Four Horns (natural), Trombones, Trumpets I & II, and Tuba parts shown. Dynamics forte (f) for Horns, piano (p) for Tuba.

124

mf

Violins I  
*giocoso*

Violins II  
*f pizz.*

Violas  
*f pizz.*

Cellos  
*f*

D-Bs.  
*mf*

Violins I  
*mf*

Vas.  
*sf*

String section entries: Violins I (giocoso), Violins II (pizz.), Violas (pizz.), Cellos (f), Double Basses (mf). Violins I play eighth-note patterns. Violins II play eighth-note patterns. Violas play eighth-note patterns. Cellos play eighth-note patterns. Double Basses play eighth-note patterns. Violins I play sixteenth-note patterns. Violas play eighth-note patterns. Dynamics include mezzo-forte (mf) for Violins I, forte (f) for Violins II, forte (f) for Violas, forte (f) for Cellos, and mezzo-forte (mf) for Double Basses.

W. - W. *Fls. Picc.*  
Obs. Cts. *ff*

## 4 HORNS

TRUMPS. *a3*  
*f*

TROMBS. *p* *f*

*ff* *molto*  
*molto*

## S. - DRUM

*pp* *f*

## XYLOPH.

*mf*

med.

## W. - MAR.

*mf*

132

*ff*

*ff pesante*

*pizz.* *pizz.*  
II I  
*f* *Vas.*  
*pizz.*

Cellos  
D. Bs.

*ff*  
*Vas.*  
arco

*ff pesante*  
*ff*  
*ff pesante*

2 Fls.  
Cl.I  
Cl.II  
*f*

*cresc.*

*a.2*  
*f* Oboes *cresc.*

*i.iii*  
*II.IV*  
*I*  
*II*  
*III*  
*Tuba*  
*f*

*p* *mp* *p* *cresc.*

K.- DRUMS

*f*

*mp* *ff*

*Ad.*

*\**

A page of musical notation for orchestra and percussion. The score includes parts for Picc. & Fl., Obs., Cls., Ba.I, B.Cl., Bn.II, C.B., Trump. I, Trump. II, III, K.-DRUMS, S.-DRUMS, and CYMB. The notation features various dynamics such as *sf*, *ff*, and *marcatiss.*. The score is written in 4/4 time with a key signature of four sharps. The page number 'a 4' is visible at the top right. The bottom half of the page contains six blank staves for continuation.

140

**Piccolo with Flutes 8<sup>va</sup>**

ff

Fls. Cl. I. Cl. II. Obs. Cl. III.

dim.

a 4 appass.

fff

I II III

appass.

appass.

ff

Tuba

K.-DRUMS ff p dim. ff f

S.-DRUMS p ff p

147

molto cresc.

Fls. 2  
Ob. 1  
Cl. 1  
mf express.  
Bn. I  
B. Cl.  
Bn. II  
D. Bn.

*ff* molto cresc.

Tuba *ff*

*fff*

*fff*

*ff*

S-DR. on rim  
*mf*

CYMB.

CYMB.

GLOCK.

STEEL MAR. *ff* med.STAFF BELLS *ff* med.XYLOPHONE *ff* med.WOOD-MAR. *ff* med.NAB. *ff* med.

156

CELESTA

*The left hand very harsh  
(hammeringly)*

PIANO

*f easygoingly*Violas  
Cellos

C.B.

I. II.  
Violas  
Cello  
D. B. C.*mf express.*II. 2  
Voc.*mp**ff* *mp*



Fls.  
Cl. I  
Ob.  
Cl. II  
Bns.  
Bns.  
D-Cl.  
D-Bn.  
V.

*brillante Add Picc.*

This page shows the woodwind and brass sections of the score. The woodwinds include Flutes (Fis.), Clarinets (Cl. I, Cl. II), Oboes (Ob.), Bassoons (Bns.), Bassoon (Bns.), Bassoon (D-Bn.), and Bassoon (D-Bn.). The brass section includes Trombones (Trom. I, II) and Trombone (Trom. III). The instrumentation is dynamic, with markings like *brillante Add Picc.* and *fff*.

a 4

*fff*

*mf*

I  
II  
III  
*mf*

*f*

This page continues the musical score, featuring the strings (Violins, Violas, Cello, Double Bass) and brass (Trombones). The strings play eighth-note patterns, and the brass provide harmonic support. Dynamic markings include *fff*, *mf*, and *f*.

*molto cresc.**fff*

This page shows the strings and brass continuing their rhythmic patterns. The strings play eighth-note chords, and the brass provide harmonic support. The dynamic level increases with *fff*.

164

*s*

*molto cresc.*

*ff*

*Viols. I, II*

*Viol. I  
Violas*

*I, II*

*Viola*

*cresc.*

*ff*

This page marks the beginning of measure 164. The strings (Violins, Violas, Cello, Double Bass) play eighth-note chords. The brass (Trombones) provide harmonic support. The dynamic level increases with *molto cresc.* and *ff*. The strings play sixteenth-note patterns in measures 165-166, indicated by *Viols. I, II* and *Viol. I Violas*. Measures 167-168 show eighth-note chords with *I, II* and *Viola* markings. The dynamic *cresc.* leads to *ff* at the end of the page.

W.-W.

*mf* Fls. 2  
Obs. 2  
Clz.

Bns. 2  
*mp*

**4 HORNS**

*mf* marc.  
*mp*

**K-DRUMS**

*ff* > *p* poco cresc.  
*tr* off *ppp* Cyms. (ordinary) poco cresc.

*soft dr.-stick*

**STEEL MAR.** medium

**STAFF BELLS** medium

*s... C major Scale s...*

**NAB.** medium

170

*cello on white keys*

*cello on white keys*

*cello* \*

*off* *off*

*cello* \*

*ff* *cresc.*

*mp* Viola 2000

Cellos D. B. *mp* *poco*

PICC.

*ff*

VERY SLIGHTLY FASTER?

*ff*

Fls.

Obs.

Clas.

*ff*

Bn. I

Bn. II

D. Bn.

(B. Cl.)

Fl.

Obs.

Clas.

BRASS

I, II

*ff*

Tuba

*ff*

III

*ff*

molto cresc.

*ff**f* molto cresc.

176

PIANO

*ff*

Or:

R

R

STRINGS

*ff*

VI. I

VI. II

Va.

*ff*

Va.

I, II

Va.

Va.

Cellos

D-Bs.

141

**TRUMPS.** <sup>a3</sup> *ff*

**S.-DRUM** *ff*

**CYMB.** *ff*

**GLOCK.**

**STEEL MAR.** *ff* <sup>med.</sup>

**STAFF BELLS** *ff* <sup>(b)</sup> <sup>med.</sup>

**XYLO.** *ff*

**WOOD. MAR.** *ff* <sup>med.</sup>

**NAB.** *ff* <sup>med.</sup>

**Cellos** *pizz.* *fff*

**B. arco**

**pizz.** **Va.**

**pizz.** **Va.**

**pizz.** **Va.** *ff*

**arco** *I* **Va.** *ff*

**arco** *Va.* *ff*

**arco** *Va.* *ff*

Piccolo with Flutes, 8va

*ffff*  
Fls.  
Cl. I  
Cl. II  
B.Cl.  
*ffff*

Bns. a 2 cresc.  
*mf*

D.-Bn.

**4 HORNS**  
*mf* molto  
*p* molto

**TROMBS.**  
*mf* cresc.

**CYMB.** *mf*  
soft drumstick

*ffff* (off)

**NAB.****168**

*ffff*

*pizz.*  
I.II

*f* cresc.  
V.I

D.B.

arco  
Viola  
Cello  
B.B.

Picc.  
Fl.  
Ob.

Bn. II  
D.-Bn. 8va b.

f cresc.

ff sff sff sff

B.-Cl.  
Bn. I

Bn. II  
D.-Bn. 8va b.

f cresc.

ff sff sfff

I, III  
II, IV

a3 a3

K.-DRUM

S.-DRUM

CYMB.

GLOCK.

med.

STEEL MAR.

med. ff

STAFF BELLS

med. ff

WOOD. MAR.

wood. beat. fff

XYLO.

fff gliss. trem.

CEL.

white keys

gliss.

red.

cel. ff

gliss. white keys

red.

ff cresc.

cresc. molto

ff sff sff sff

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