

*PERCY ALDRIDGE*  
***GRAINGER***

*(1882-1961)*

**IN A NUTSHELL**

Suite for Orchestra

**CONDUCTOR'S SCORE**



# "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:

(a) With healthy and somewhat fierce "go"

(b) *louden*

(c) *ff*

(d) *detached*

(e) *gently* etc.

(f) *ff* *feelingly* etc.

(g) *ff*

The musical notation consists of seven numbered examples (a-g) of melodic fragments. Example (a) is marked 'With healthy and somewhat fierce "go"'. Example (b) is marked 'louden'. Example (c) is marked 'ff'. Example (d) is marked 'detached'. Example (e) is marked 'gently' and 'etc.'. Example (f) is marked 'ff', 'feelingly', and 'etc.'. Example (g) is marked 'ff'. The notation includes various rhythmic values, accidentals, and dynamic markings.

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

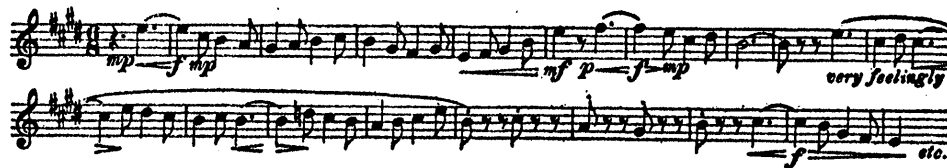
For my dear friend Edward J. de Coppet

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:

(a) Restful and dreamy, but wayward in time  
gently etc.

(b) Feelingly intense  
mp mf etc.

(c) Very calmly  
Oboe Muted Strings pp etc.

(d) (speed and number of notes at will)  
Steel Marimba (about 120) Slow off etc.  
Piano Cadenza mp etc.

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

(c) Woodwind & Strings  
 ff (Horns)  
 Solo Strings  
 f  
 Trumpets  
 Brasses  
 Low Strings  
 Low Woodwind, & Tuba, octave lower  
 soften gradually  
 soften  
 ppp etc.  
 ppp

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 (d) at quick walking speed  
 louden

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  
 etc.

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.


## 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.

SUITE "IN A NUTSHELL"

For Orchestra, Piano and Deagan Percussion Instruments

by

PERCY ALDRIDGE GRAINGER

№ 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  $\text{♩} = \text{about } 126$

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  $\text{♩} = \text{about } 126$   
Side-drum, Cymbals, Gong, Big Drum

\*\* Glockenspiel (1 player) { written 2 octaves lower than actual pitch

Deagan Steel Marimba or Hawkes' Resonaphone } actual pitch (2 players)

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

Xylophone (1 player) { written 1 octave 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

Musical score for Wood-wind, Brass, Percussion, Harp, Celesta, Piano, and Strings. Includes performance instructions like 'nasal, reedy and snarling' and 'soft mp'.

Oboe I  
Clar. I

add'ed Clar.

Oboe II  
Clar. II  
Eng. H.

*f*

*s*

Detailed description: This block contains the first two staves of the score. The top staff is for Oboe I and Clarinet I, and the bottom staff is for Oboe II, Clarinet II, and English Horn. The music is written in treble clef with a key signature of one sharp (F#). The first staff has a circled annotation 'Oboe I Clar. I' above it. The second staff has a circled annotation 'add'ed Clar.' above it. A dynamic marking of *f* (forte) is placed below the second staff. A breath mark *s* is placed above the second staff in the final measure.

HORN I SOLO

*mf*

*mf*

Detailed description: This block contains the remaining staves of the score. The third staff is for Horn I Solo, with a dynamic marking of *mf* (mezzo-forte) below it. The following four staves are for other instruments, likely strings, and are currently empty. The bottom two staves of the page contain musical notation for the lower strings, with a dynamic marking of *f* (forte) below the first staff.

Picc. *f* *mf* *f*

2 Flutes

2 Bassoons

3 Flutes

2 Clars.

Bass-Clar. 2 Bsns.

**STEEL MAR.**  
soft beaters *mf*

**WOODEN MAR.**  
soft beaters *mf*

**STAFF BELLS**  
*pp*  
soft

**13**

**HARP** *f*

**CEL.**

**PIANO** *mp*

**VIOLAS** *mp*

*mp* Cellos pizz.

BNS. *mf*

Cl. I *f*

Cl. II *f*

K.- DRUMS *pp* Tune B to A4

WOODEN MAR. *soft*

22

PIANO *mf* *p* *louden*

VIOLA SOLO *louden* *sf* *sf* *sf* *sf* *ff*

Viol. I pizz. *p*

Viol. II pizz. *mp*

Viols I, II *f*

Cellos pizz. *mp*

Violas Cellos *f*

3

Picc. *8*

2 Flutes

Clar II  
E. Horn

2 Oboes  
Clar I.

2 Obs.

E. Horn

2 Bns.  
B. Clar.  
D. Bn.

*p* *p* *f*

3 TRUMP.

*fff* muted

*a 3*

mutes off

SIDE-DRUM

STEEL

MARIM.

*med. ff*

*med. ff*

XYLOPH.

*ff*

*louden lots*

NAB.

*soft*

WOOD M. *soft*

*louden*

*soft*

29

HARP

*ff*

CEL.

*ff*

*ff*

*mp*

*p*

*pp*

no pedal

*ff*

Vl. I arco

*mp*

Violas *p*

Cellos arco *mp*

*louden*

*f*

VI. II pizz.

*f*

*louden*

Cellos, D-Bs. pizz.

2 Flutes  
2 Oboes  
Cl. I

Cl. II  
E. Horn

Bsns.  
Bass Cl.

Picc.  
Fl. I, Cl. I  
Ob. I

Ob. II  
Cl. II

4 HORNS

TRUMP. I. not muted

TROMB.

*f detached*

*f detached*

GLOCK. *ff* hard

STAFF BELLS medium

medium

medium *ff*

hard

*ff*

Viols. I, II

Violas

*pizz.*

Cellos

Viols. I, II

Violas

*arco*

Cellos  
D-Bass

\*

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

3

2

Bassoons, B. Cl., D. Bn.

K-DRUMS

Cymb. med. beater  
Gong, med. beater  
Big Drum

Side-Drum

XYL.

WOOD-M.

42

See lower.

See lower.

See lower.

Viols. I, II

Violas

Cellos

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*

3 Trumpets, on with mutes

K-DRUMS

*pp* *pp*

med. *f*

off *soft* *f*

off *soft* *f*

8

NABIM. med. *p dolce*

50

8

CEL. *mp* *f* *mp*

8

PIANO *p* *f* *p*

8

VI. II  
Violas

*stacc.*

Vis. I, II  
pizz. *p*

Violas  
pizz. *p*

Cellos  
D-Bs.  
pizz. *p*

D-Bs.  
pizz. *ff*

4 HORNS *heroicly*

*ff* *fff* *fff*

Tune Ab to Ah

K-DRUMS

*ff*

*soft mf*

59

*f*

*soften slightly*

*fff*

*fff*

Viols. I *fff* *fff*

Viols. II *fff* *fff*

Viola *fff* *fff*

Cellos *fff* *fff*

D-Bs. *fff* *fff*

*f heavy, but somewhat clingingly*

WOOD-WIND

2 Flutes  
Cl. I

2 Oboes  
Cl. II  
E. Horn

Bn., B.-Cl.

Bn. II

3 TRUMPETS  
*ff* muted

STEEL MAR. *med.*  
*ff*

STAFF BELLS  
*med.*  
*ff*

WOOD MAR. *soft*  
*ff*

NAB. *med.*  
*ff*

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

HARP *ff*

PIANO *ff*

Vis. II

Violas

*pizz.* *fff*

Cellos

D. B.

Picc. 8

ff 2 Fls ff 2 Bns p

Cl. I Cl. II B. Cl. D.-Bb

HORNS a 4

ff 3 Trumpets, mutes off p

K-DRUMS

pp

SIDE-DRUM

mf p

hard

ff off soft p

XYL.

ff

WOOD MAR. SOLO

soft ff very much to the fore f

75

ff

CELESTA

ff mp

Viols. II Viols. I

Vas. Viols. II, Vas. Cellos D.-Bs. p

3

2

Musical staff with treble and bass clefs, showing rhythmic notation for measures 3 and 2.

Musical staff with treble and bass clefs, showing rhythmic notation for measures 3 and 2.

Musical staff with bass clef, showing rhythmic notation.

Musical staff with treble clef, labeled "BIG DRUM" with "pp" dynamics.

Musical staff with treble clef, showing rhythmic notation.

Musical staff with bass clef, showing rhythmic notation.

Musical staff with treble clef, showing rhythmic notation.

Musical staff with treble clef, showing rhythmic notation.

Musical staff with bass clef, showing rhythmic notation.

Fl. I. *mp feelingly*

Bn. I *mf*

2 Cls. *p feelingly*

B. Cl.

D. Bn.

Tune E $\flat$  to D $\sharp$

**GLOCK.**

*med. p gently*

**STEEL MAR.** *med. p gently*

**STAFF BELLS** *med. pp*

*soft p gently*

*soft mf*

*soft f*

*soft mf*

*soft f*

**STEEL MAR.**

**W. MAR.**

82

Ch, Eb, F $\sharp$ , G $\sharp$

*f*

*ad.*

\*

*mp feelingly, swells < - > at will*

*dry*

*no ped.*

*pp*

*arco*

Violas *pp*

Cellos *pp*

D. Bs. *pp*

*pp*

*pp*

*louden*

*louden*

2 Fls.  
2 Obs.  
Cl. I  
E Horn  
Cl. II  
B-Bs.  
D-Bs.

*lots* *sf* *sf* *ff* *ff* *ff* *passionately*

3

2 Fls.  
Ob. I  
Cl. I  
Cl. II  
Ob. II

*ff* *passionately*

**HORNS** a 4

*ff* *ff* *ff* *passionately*

not muted (II, III)

**BRASS**

(I, II, III)

*ff* *ff* *ff*

**SIDE-DRUM**

*ff*

Glock. hard *ff*

Steel Mar. med. *ff*

Staff Bells med. *ff*

Xyloph. *ff*

Wood Mar. med. *ff*

92

**CEL.** *fff*

**PIANO**

*mp* *sf* *lots* *sf* *ff* *ff* *ff* *passionately*

Vis. I, II arco *ff*

*molto* *sf* *ff* *ff* *ff* *passionately*

Violas *ff*

Cellos *ff*

D-Bs. *ff*

*molto*

*ff* *passionately*

*ff* *passionately*

*gliss.*

Picc. 8ve higher

*fiercely*

E.H.  
Bass  
B. Cl.  
D. - Ba.

*fiercely*

BRASS *fff*

K-DRUMS *R R R R R*

CYMBALS, ordinary *ff*  
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*

*fff*

Vls. I, II

*gliss.* *roughly* *gliss.*

Viols. II

*roughly* *roughly* *roughly* *gliss.*

Violas  
Cellos

Cellos *roughly*

Dr. Bs. *fff*

Picc. sv9 higher.....

Picc. 8  
2 Fls.

Cl. II

Cl. II

TRUMP. I

*p*  
3 Trombones on with mutes

*p*  
3 Trumpets, on with mutes

Tune Eb to E4

hard

med.

med.

*f*

WOOD MAR.

med. *SOLO*

med. *SOLO*

NAB. *fff*

103

Eb, Ab, Bb

*gliss.*

*ff*

*gliss.*

*ff*

\* VIOL. SOLO *arco* roughly

Viola Solo *arco*

Vis. I, II

*ff* *pizz.*

*ff* *pizz.*

*ff* *pizz.*  
Cellos

CELLO SOLO *roughly*

*arco*

Violas  
Cellos

2 Flts  
Cl. I  
Cl. II

med. *f*  
soft *f*

soft *ff*

**XYL. SOLO** *fff*

**WOOD-med. SOLOS** *fff*

**MAR. med.** *fff*

111

Db *ff* *gliss.*

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

Viols. I, II

Viols. I *f* *ff*

arco *f* *louden steadily*

Violas *f* *ff*

Violas Cellos

2 Flutes  
2 Oboes  
E. Horn  
Clar. I

Clar. II  
2 Bns.  
B. Cl.

SIDE-DRUM

NAB. *soft*

PIANO

Vls. I, II  
arco

Violas  
Cellos, arco

This musical score page contains the following elements:

- Woodwinds:** Flutes, Oboes, E. Horn, Clarinets I and II, Bassoons, and Bass Clarinet.
- Percussion:** Side-Drum and NAB (likely Nacchabon).
- Strings:** Violins I and II, Violas, and Cellos/Double Basses.
- Piano:** Solo piano accompaniment.

The score includes various musical notations such as dynamics (*sf*, *f*, *soft*, *louden*), articulation (*tr*), and performance instructions like *arco* and *louden*.

*sf* *sf*

*tr* *f* *f* *p* *ff* *p* *ff*

*louden steadily*

*ff* *louden*

Violins I & II

Violas

Cellos

Double Basses

2 Fls. Picc. 8ve higher.....

Picc. 8ve higher.....

2 Fls. Picc. 8ve higher.....

2 Fls. Picc. 8ve higher.....

(Bn., B. Cl.)

4 muted Horns *mf* *fff*

3 muted Trumps *mf* *fff*

3 muted Trombones *mf* *fff*

(B. Tuba) *mf* *fff*

all mutes off

K-DRUMS

Cybs. soft dr-stick *ff*

song, soft dr-stick *p* *fff*

STEEL MAR. *ff*

STAFF BELLS *med. fff*

XYL. *ff*

WOOD MAR. *ff*

123

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

*gliss.*

*ff*

*ff*

*ff*

Vis. I *ff*

Vis. II *ff*

Violas *ff*

Cellos *ff*

(D-Bs) *ff*

Vis. I, II *pizz.*

Violas *pizz.*

Cellos *pizz.*

2 Fls.  
Ob. I  
Cl. I  
Ob. II  
B. H.  
Cl. II  
B. I  
B. H.  
B. Cl.  
D. - B.

*fff*

*louden*

Picc. *fff*

not muted *fff*

not muted *fff*

not muted *fff*

*p* *gliss.* *louden lots*

*fff*

*fff*

K-DRUMS

*mp* *R* *L* *L* *louden hugely* *fff*

Side-drum *mp* *fff* Big Drum

Cymb. soft dr-stick

Gong. soft dr-stick

*hard* *fff* *gliss.*

*gliss.*

*fff* *gliss.* *with wooden beater*

*big soft* *ff* *fff*

*fff* *gliss.*

*gliss.*

*gliss. on white keys*

*gliss. on white keys*

*gliss. on white keys*

*gliss. on white keys*

Viols I, II *fff*

Violas *fff*

Cellos *fff*

D. - Bs. *fff*

*p* *louden lots*

*p* *louden lots*

*p* *trem.*

*fff*

*fff*

SUITE "IN A NUTSHELL"

For Orchestra, Piano and Deagan Percussion Instruments

by

PERCY ALDRIDGE GRAINGER

№ 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 Bb,
  - 2 Bassoons, 1 Double-Bassoon.\*
- \*(can be left out)

*mf detached gracefully*

4 Horns in F

Brass

- 3 Trumpets in Bb
- 3 Trombones
- 1 Bass Tuba

Percussion

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

Harp

Harp

Celesta (actual pitch)

Piano

Piano

*wrenched*

Strings

VIOL. I *pizz.*

*mf somewhat to the fore*

Viols. II

Violas *pizz.*

Cellos *p arco*

D.-bs. *f pizz.*

D.-bs. *arco*

more clingingly  
louden slightly

HARP

PIANO  
PIANO *clingingly*  
Top notes to the fore

pizz.  
arco  
louden slightly  
louden slightly

BN. I  
E. HORN *mf feelingly* *p*

STEEL MAR.  
*mp*  
soft beaters

19

HARP *mp* HARP *mp*

PIANO *mp*

VIOL. I arco

*soften slightly* *soften slightly* *p* *mf to the fore* *mp* *f mp*

*soften slightly* *pizz.* *arco* *pizz.* *pizz.*

*p* *mf* *mf* *mp*

(D.bs.) *pizz.* (D.bs.) *pizz.*

OBOE I SOLO

to the fore

*mf very feelingly*

CLARS. *p feelingly* *mf*

BNS. *p feelingly* *mf*

27

*mf p f mp*

*louden somewhat*

*louden somewhat*

*mf louden somewhat*

*pizz.*

Cellos *p*

*f* detached

*pp*

*sf* *p* *soften*

Clars. E.H.

Bns. *sf* *p* *soften*

W-W. *mp* short

2 Fl. (Cl.I) short

(Cl.II)

2 Obs

Ba. I *mf*

E.H. Ba. II short

*mp* short

Horns III, IV

Horns I, II

**TRUMPET I SOLO**

*mf* *f* *f*

not detached

Trumps I, II

Trp. III

Trombs. Tuba

GLOCK. *med.* *med.* *soft*

STEEL MAR. *mf*

(off quick)

37

K-DRUMS

HARP

CEL. *f*

PIANO *p*

PIANO *f* detached

*pizz.* *p*

Viols. I

Vis. II

Cellos

D.bs.

*pizz.* *f*

VI. I

VI. II

Violas

Cellos

D.bs.

This musical score page contains several systems of staves. The top system features a grand staff with treble and bass clefs, containing rhythmic accompaniment. The second system includes a staff for Horns III and IV, a grand staff for BRASS (marked *f*), and a grand staff for K-DRUMS (marked *mf* and *(off quick)*). The third system consists of two grand staves, each with a *louden* marking. The bottom system is a grand staff that is currently empty.

**PICC.**  
*feelingly*  
*f*  
*louden*  
*louden*  
*feelingly*

Musical score for Piccolo (PICC.) in treble clef, key of D major. The score features a melodic line with dynamic markings *f*, *louden*, and *feelingly*. It includes a circled **PICC.** and a circled *feelingly* marking.

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

Musical score for 4 Horns and Trumpets II, III. The Horns part is in treble clef with a circled *ff* marking and the label **4 HORNS**. The Trumpets part is in bass clef with a circled *f* *marked* marking and the label **TRUMPETS II, III**.

*trem.*  
*trem.*

Musical score for strings in treble and bass clefs. It features tremolos (*trem.*) and a circled *trem.* marking.

**47**

*A#* *D#* *A#* *D#*

Musical score for strings in treble and bass clefs. It features a circled **47** and dynamic markings *A#*, *D#*, *A#*, and *D#*.

*trem.*  
*trem.*

Musical score for strings in treble and bass clefs. It features tremolos (*trem.*) and a circled *trem.* marking.

*f* *louden* *ff* *f* *ff*

Musical score for strings in treble and bass clefs. It features dynamic markings *f*, *louden*, *ff*, *f*, and *ff*.

**VLS. I, II**  
*pizz.*  
*ff*  
**VIOLAS** *pizz.*  
*Vls. II*  
*pizz.*  
**Cellos**  
**D-bs.**

Musical score for Violas, Cellos, and Double Basses. It includes parts for **VLS. I, II**, **VIOLAS**, **Cellos**, and **D-bs.** with dynamic markings *pizz.*, *ff*, and *f*. A circled *Vls. II* and a circled **Cellos D-bs.** are also present.

OBOE I SOLO

*gently, but feelingly*

OBOE I SOLO *mp* *mf* *gently, but feelingly*

BN. I SOLO *mf* *feelingly*

Horns I, II *pp* *slight* *pp* 4 Horns, on with mutes

TRUMPET I *mp feelingly* *p* SOLO

K-DRUMS *p*

57

*D#* *soften* *mf* *mp*

*8*

*f* *mp* *p* *pp* *pp*

*fid.* \* *fid.* \* *fid.* \*

Viols I, II *f* *mf* *p* *pp*

Violas *f* *mf* *p* *pp*

Cello arco *f* *mf* *p* *pp*

D-bs. pizz. *p*

Cellos *f* *mf* *p* *pp*

Strings pizz. *pp*

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a dynamic marking of *p*. The bass staff begins with a dynamic marking of *f* and ends with a dynamic marking of *p*. Both staves contain melodic lines with various note values and rests.

Second system of musical notation, consisting of a treble staff and a bass staff, which are currently empty.

Third system of musical notation, consisting of a treble staff and a bass staff, which are currently empty.

65

Fourth system of musical notation, consisting of a treble staff and a bass staff. The instruction "HARP *p*" is written across the staves. The staves contain sparse musical notation.

Fifth system of musical notation, consisting of a treble staff and a bass staff, which are currently empty.

Sixth system of musical notation, consisting of a treble staff and a bass staff. It features dynamic markings: *slight*, *mp very feelingly*, *lots*, *sf > mp*, *lots.*, and *sf > mp*. The notation includes various note values and rests.

VIOLA SOLO

VIOLA SOLO musical notation, starting with a dynamic marking of *mf* and the instruction "arco con sord.". It includes the instruction *p gently* and features a melodic line with various note values.

'CELLO SOLO

'CELLO SOLO musical notation, featuring a dynamic marking of *slight* and a bass line with various note values and rests.

2 FLS. *f* *detached*  
 2 OBS. *detached*  
 CLAR. I SOLO *mf* *detached*  
 2 BASSOONS *mf*  
 2 Bns. *mp* *louden*  
 Bass-Clar. *mp* *louden*

4 HORNS muted *mf* *marked*  
 (4 Horns mutes off)

73

Empty musical staves for strings and woodwinds.

HARP *f*

Empty musical staves for strings.

PIANO *sf* *p* *mp* *mf* *mf*  
 \* *red.*

SOLOS  
 Viols. I, II *f* *p*  
 Violas *f* *p*  
 Strings pizz. *p*  
 Cellos *mp* *louden*  
 D-bs. *mp* *louden*

Musical score for Horns and Trumpets. The top system shows a bass line with dynamics *mf*, *louden*, and *f*. The middle system includes parts for Horns I, II, Horns III, IV, 3 TRUMPS, and TROMB. I. Dynamics include *p*, *f*, and *marked*. Annotations include "Horns III, IV not muted" and "Horns I, II not muted".

Musical score for Percussion, labeled "S.-DRUM" and "K.-DRUM". The dynamics are *mf*.

81

Musical score for Harp, labeled "HARP". The dynamics are *fff*.

Musical score for Violins, Violas, Cellos, and Double Basses. The top system includes dynamics *detached*, *louden lots*, and *ff*, with markings for *ped.* and *\* ped. \* ped.*. The bottom system includes dynamics *mf*, *louden*, *f*, *fff*, and *ff*. Annotations include "Viols. II pizz./louden", "Viols. I arco", "Viols. II Violas, arco", "Cellos", and "D.-bs. arco".

W-W.

*ff*  
*very*

Bns. I  
Bass-Cl.  
Bns. II  
D.-Bn.

*louden*

*f*

*louden*

*but clingingly*

*louden*

*detached*

*detached*

3 Trombs  
Tuba

*louden*

*f*

*louden*

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

Cellos  
arco

*louden*

*ff*  
*very*

*feelingly* *detached*  
*very feelingly* *soften*

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

*very feelingly*  
*very feelingly*

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

*feelingly*  
*ff very feelingly*

2 FLUTES

**OBOE I SOLO**  
*ff* *soften* *f* *feelingly*

**CLAR. I SOLO**

**BASSOON I SOLO**  
*mf* *feelingly*

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

**4 HORNS muted**

**HORN I SOLO**  
 (natural)  
*p* *gently*

*sff* *p*

(Trumpet I, on with mute)

*sff* *medium beaters*

**STEEL MAR.** *mf* *soft beaters*

**S-DRUM**

**K-DRUM**

99

**CELESTA**

**PIANO** *mf*

*ff* *soften* *ff* *sed.* \*

**6 SOLO STRINGS**

Viola *very feelingly*

Violin II on G *mp*

muted

Cello I *very feelingly*

Cello II *mp*

*lots*

**STRINGS**

*sf* *soften*

soften

2 Obs. *mf*

Obs. *mp*

E.H. *mf*

E.H. *mp*

2 Bns. *mp*

2 Clar. *f*

Bass-Clar. *f*

*mf* *mp* *p*

**TRUMP. I**  
muted *f feelingly* (mute off)

**K-DRUMS** *p*

107

B $\sharp$ , E $\sharp$ . **HARP** *mf* B $\sharp$  E $\sharp$

*mp* *f* *soften*

*detached* *f* *p* *mp* *soften*

**VI. I Solo** not muted *f* *mp* *p* *mp* *soften*

*skittishly*

**VIOLA SOLO** *f*

**D. B. Solo** *f*

**VIOLAS** *f*

Piccolo Solo

2 Flutes

Musical score for Piccolo Solo and 2 Flutes. The Piccolo part starts with a *p* dynamic and a *mp* dynamic section. The 2 Flutes part has a *p* dynamic. The Horns and Brass parts enter with a *ff* dynamic.

Musical score for Glock, Steel Mar., K-Drums Solo, and Cymbals. The Glock part is marked *med. beat.* and *mf*. The Steel Mar. part is marked *soft beaters*. The K-Drums Solo part is marked *pp* and *fff*. The Cymbals part is marked *fff*.

Musical score for Harp, marked *f*.

Musical score for Viola Solo, marked *f*.

Musical score for Strings, marked *mp*, *p*, and *pp*.

Musical score for Viola Solo and Strings. The Viola Solo part is marked *pp*. The Strings part is marked *pizz.* and *pp*.

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 Bb,
- 1 \* Bass-Clar. in Bb,
- 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 Bb
- 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)

All the Rest of the Strings

Muted (Solo Viola 1, Solo Cello 1, Solo Cello 2)

Muted (1st Violins, 2nd Violins, Violas, Cellos)

FLUTE I

Solo

*p feelingly*

CLAR. I

Solo

*p feelingly*

Flute I: Solo *p feelingly*, *pp*

Clarinet I: Solo *p feelingly*, *p*

Clarinet II: *p*

Bassoons: *p*, *feelingly*

5

3 SOLO STRINGS

VIOLA I SOLO *mf*

Viola I: *p*, (mute off), not muted

Cello I: *p*, (mutes off)

Cello II: *p*, (mutes off)



CALMLY

FLUTES

2

CLARS.

pp  
mp  
calmly  
calmly  
mp

HORN I Solo

feelingly

p  
mp  
mf

p

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

mp

G#

mf

10

CELESTA

mf

PIANO

feelingly

mp

mf  
feelingly  
mp

CELLO SOLO II

2 Solo Violas p

2 Solo Cellos p

mf

mf

mf

p  
mf  
mf

VIOLAS, CELLOS p

Violas

Cellos arco

arco

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf  
pizz.  
mf  
mf

p louden slightly

4 3

OBOES *p*

CLARS. *mp*

BASSOONS *mp*

FLUTE I *p*

*pp*

**17**

Dh, Ah, Bh. HARP *mf*

*f* intense

Cello Solo I *intense*

VIOLO SOLO *mf*

SOLO VIOLAS *feelingly*

VIOLS. II *p*

VIOLAS *p*

arco *p*

Solo

D-bs.

OBOE I

Solo  
gently  
p

3

STEEL MAR. *p med. beaters*

*f* *A#*

*very calmly*  
*p gently*

*red. \* red. \* red. \* red. \* red. \* red. \**

*pp*

*pp* Violas  
*pp* *arco*  
CELLOS

GRADUALLY QUICKEN SLIGHTLY

4

**E. H. nasal**  
*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** *louden*

*mp* *mf* *p* *louden*  
*arco* \* *arco* \* *arco* \*  
*The accented notes should be mf, the rest p*

**VIOLIN I SOLO** *mf feelingly, vibrantly* *pp*  
 Solos join the rest of the strings

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

**LOW W.-W.**  
2 Bns., B-Cl. *nasal*  
D.-Bn.

**4 HORNS**

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

*ff*

*ff louden*

*louden steadily*

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

**♩ = about 80 QUICKEN SLIGHTLY**

*louden steadily*

Cl. I  
Cl. II  
E.H.

*boldly*

*louden*

D#, E#

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

*louden steadily*

*Red.*

*Red.*

*Red.*

*Red.*

*Red.*

*Red.*

*Red.*

*Red.*

*louden*

*louden lots*

FLOWINGLY ♩. about 98

Flutes

*f* *louden lots* *f* *Cl.* *p* *En. I* *Bn. II*

35

**HARP** *ff*

**CELESTA** *ff* 2 Octaves higher.....

*ff* *mf feelingly, waywardly*

**VIOLS. I, II** *arco* *f* *Cellos* *arco*

Flutes *louden*

Cls.

E. H.

B. Cl. *louden lots*

*lots* *f* *lots* *f*

2 Octaves higher.....

*lots* *f* *lots* *f*

*louden lots*

Detailed description: This page of a musical score, numbered 56, contains several systems of staves. The top system features a Flute part with a melodic line marked 'louden' and a Bass Clarinet part with a bass line marked 'louden lots'. Below this are two systems of empty staves. The next system consists of two staves with a rhythmic pattern of eighth notes, with dynamic markings 'E♭', 'D♭', and 'B♯' placed between the staves. The following system has two staves with a similar rhythmic pattern, with the instruction '2 Octaves higher.....' above the first staff. The next system contains two staves with a more complex melodic and harmonic texture, featuring dynamic markings 'sf' and 'f', and articulation marks like 'lots' and '5'. The final system on the page shows a Flute part with a melodic line and a Bass Clarinet part with a bass line, both marked '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

*f*

39

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

*lots* *louden lots* *ff* *ff*

*f* *fff*

*Red.* \*

Viols. I

Violas *f*

Viols. II *f*

Viols. I } mutes off quick  
Viols. II }  
Violas }  
Cellos }

**3** **4**

**TRUMPETS muted** **4 HORNS** **ff**

**TROMBOS, TUBA** **p** **mf**

**GLOCK.** **ff**

**K-DRUMS** **ff** **Tune G to Ab**

**HARP** **fff** **gliss.** **8...** **Dh, Fh, Gh, Bh**

**CELESTA** **fff** **8...**

**PIANO** **ff** **8...** **fff** **fff** **fff** **fff**

**Viols. I, II** **mf** **arco**

**Violas** **mf**

**Collos** **mf**

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



4

3

4

Clars., B. Cl. *ff*

Bns. *ff*  
D-Bn. *ff*

3 TRUMPS. *not muted ff feelingly*

TROMB. I *f*

3 Trombs, Tuba *ff*

I, II  
III

K- DRUMS *ff*

*gliss.*

*gliss.*

*ff*

E<sub>b</sub>

*gliss. with thumb-nail on white keys*

*gliss. with thumb-nail on black keys*

*ff*

*ff*

*ff*

*lots*

*ff*

*ff*

*ff*

*lots*

*ff*

Fls. *ff* **Picc.**  
 Clars. *ff* Obs. also

**HORNS** I, III *p* II, IV *ff* III, IV *ff*  
**BRASS** *ff*

**K-DRUMS**

*gliss.* *gliss.* *gliss.* *gliss.*  
*fff*

*Red.* \*

**Viols. I, II** *ff* **Viols. I** **Viols. II**  
**Cellos** *f* *louden*  
**D.-bs.**

3 EVER SO SLIGHTLY LINGERINGLY

*s*

E.H.  
Bns.  
B-Cl.  
D.-Ba.  
*ff*

*soften*

*soften*

*f*

*f*

Tune D to Db

*ff*

*ff*

*fff*

*soften*

4 FLOWINGLY  $\text{♩} = \text{about } 98$

3

First system of musical notation, featuring treble and bass staves. Dynamics include *p* and *ppp*. A fermata is present over the first measure.

Second system of musical notation, including a TRUMPS. part with dynamics *p* and *f*. It features a four-measure rest and a four-measure melodic phrase.

Third system consisting of empty musical staves.

Fourth system of musical notation, including *gliss.* markings and dynamics *ff*. It shows a glissando on a string instrument.

Fifth system of musical notation, including dynamics *ppp*.

Sixth system of musical notation, including *gliss. on white keys* and dynamics *mp* and *fff*. It features a glissando on a keyboard instrument.

Seventh system of musical notation, including parts for Violins (Viol. I, Viol. II), Cellos, and Double Basses (D.-bs.). Dynamics include *ff* and *mf*.

PICC. <sup>8</sup>

Musical score for Piccolo (PICC.) in G major, 4/4 time. The instrument enters in the second measure with a forte (*f*) dynamic. The notation features a melodic line with eighth notes and quarter notes, with a dotted line above the staff indicating a breath mark. The first measure is a whole rest.

HORN I

Musical score for Horn I in G major, 4/4 time. The instrument enters in the second measure with a forte (*f*) dynamic. The notation features a melodic line with eighth notes and quarter notes, with a dotted line above the staff indicating a breath mark. The first measure is a whole rest.

TRUMPS. <sup>8</sup>

Musical score for Trumpets (TRUMPS.) in G major, 4/4 time. The instrument enters in the second measure with a fortissimo (*ff*) dynamic. The notation features a melodic line with eighth notes and quarter notes, with a dotted line above the staff indicating a breath mark. The first measure is a whole rest.

Two empty musical staves, one treble and one bass clef, in G major, 4/4 time.

Musical score for strings in G major, 4/4 time. The notation features a glissando (*gliss.*) in both the treble and bass clefs, starting in the second measure and ending in the fourth measure. The first measure is a whole rest.

Two empty musical staves, one treble and one bass clef, in G major, 4/4 time.

Musical score for strings in G major, 4/4 time. The notation features a glissando (*gliss. on white keys*) in both the treble and bass clefs, starting in the second measure and ending in the fourth measure. The first measure is a whole rest. Dynamics include *mp* and *mf*. There are also markings for *Red.* and *\** below the staves.

Musical score for strings in G major, 4/4 time. The notation features a forte (*ff*) dynamic and the instruction *to the fore* in the first measure. The second measure has a dynamic of *sf*. The notation includes a double bar line and a second measure with a dynamic of *sf*. The word *Cellos* is written in a circle. The first measure is a whole rest.

W-W.

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

*f* *mf* *p*

TRUMPS. I, II

*mf* not clingingly

58

*f* *ff* *ff*

*Ed.* \*

The left hand very heavy and harsh

SOLOS

Solo VI.

Solo Viola

*p* *mf* *sf*

*f* *f*

D.bs. pizz.

Violas pizz.

Fls. Cls.  
Obs. E.H.  
Bns. B.Cl. B.Bsn.  
louden  
ff

HORNS  
ff  
fff

GLOCK. (8va)  
STEEL MAR. *mf* med. beat.  
K-DRUM

63

louden

6 SOLO STRINGS  
Solo Cellos I, II  
2 Solo Vls.  
2 Solo Violas  
fff

ALL THE REST  
Cellos B. Bns.  
VI. I VI. II  
Violas Arco  
fff

QUICKEN

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

Cl. only *mf* *louden* Cl. I B.H. Cl.H. *mf* *4* *4*

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

*fff* *2* *2* *louden lots* *2* *2* *breathe at will*

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

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

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

*fff* *gliss. on white keys* *Rec.*

*fff* *2* *2* *louden lots* *2* *2*

*fff* *2* *2* *louden lots* *2* *2* Vls. I

GRADUALLY SLOWER AND SOFTER

3 Pico. Fl. I *ff* *Both Fls.*

Obs. *ff*

Cl. I  
E.H.  
Cl. II *ff*

*fff* *greatly to the fore*

*soften gradually*

*f*

*cling-ingly*

*soften lots*

*fff* *(vibrato)*

**69**

1 2 3 1 2 3

*fff* *fff* *fff*

VI. I  
VI. II  
Viola I

SOLO STRINGS  
Viola II  
Cello I  
Cello II

Viols. II  
Violas  
Cellos  
D. bs.

*soften*

*gradually soften lots*

*soften gradually*

*soften gradually*

*soften gradually*

*soften gradually*



*soften.* *soften*

CLS.  
E. H.

*p* *soften*

*ppp*

*8*  
Eb, Db, Ab

*8* *soften slightly*

*8* *pp*

*pp* *ppp*

VI. I } Mutes on quick  
VI. II }  
Violas }  
Cellos }

4

VERY CALMLY. J. = about 54

E. HORN SOLO

Musical score for E. Horn Solo and strings. The E. Horn part starts with a solo marked *p* and *mp*. The strings play a sustained accompaniment marked *p* and *ppp*.

HORN SOLO

(Echo)

Musical score for Horn Solo and piano. The Horn part features a solo marked *pp*, *mf*, and *p*, with an echo section. The piano accompaniment is marked *pppp*.

Musical score for strings, marked *mp*.

78

HARP

Musical score for Harp, marked *mf*.

CELESTA

Musical score for Celesta, marked *mp*.

soften

Musical score for piano, marked *soften*, *mf*, and *mp*. Includes performance markings like *rit.* and *\*.*

SOLOS

all harmonics *mp* - *ff*

Musical score for strings, marked *p* and *f*. Includes the instruction *all harmonics mp - ff*.

muted

Musical score for Violins (Vis. I, Vis. II) and Cellos (Cellos), marked *p* and *pp*. Includes the instruction *muted*.

3 QUICKEN VERY SLIGHTLY

SLOW OFF SLIGHTLY

1st SPEED ♩ = about 56

wayward

*mf*

*f*

2 Fls

Cl. II

Cl. I

*ppp*

D $\flat$ , F $\sharp$ , A $\flat$

PIANO *mp*

*fz*

SOLO VIOL. *mp*

*pppp*

*p*

*pp*

*mp*

*p*

*mf*

*ppp*

*p*

*mf*

*p*

*ppp*

4

Musical staff system 1: Treble and Bass clefs, 12/8 time signature.

Musical staff system 2: Treble and Bass clefs, 12/8 time signature.

Musical staff system 3: Treble and Bass clefs, 12/8 time signature.

85

Musical staff system 4: Treble and Bass clefs, 12/8 time signature.

\* 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** <sup>p</sup> *rit.*

Musical staff for Celesta with a six-measure passage marked "rit." and a dynamic marking "p".

Musical staff system 5: Treble and Bass clefs, 12/8 time signature.

*feelingly*

Musical staff system 6: Treble and Bass clefs, 12/8 time signature.

Musical staff system 7: Treble and Bass clefs, 12/8 time signature.

FL. I SOLO

BASS-CL. SOLO

*p gently*

*p gently*

*breathe at will*

The musical score is arranged in a system with two staves at the top for the solo instruments and several systems of grand staff staves below. The top two staves contain the initial solo entries for the Flute I and Bass Clarinet. The Flute I staff begins with a treble clef and a key signature of two flats, featuring a melodic line with a dynamic marking of *p gently*. The Bass Clarinet staff begins with a bass clef and the same key signature, with a dynamic marking of *p gently* and the instruction *breathe at will*. Below these are three systems of grand staff staves (treble and bass clefs) which are currently empty. The fifth system of the grand staff contains a complex, rapid passage for the Flute I, marked with a forte *ff* dynamic and a slur over the notes. The sixth system shows the Bass Clarinet playing a descending scale with a dynamic marking of *gradually soften* and includes fingerings (5, 4) and breath marks. The seventh system shows the Flute I playing a melodic phrase with a dynamic marking of *pp*. The eighth system of the grand staff is empty.

3

pp

92

p \*

mp

pp

fz

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

VIOLAS muted

pp

lots

f

OBOE SOLO

FLUTES

BASSOONS

HORNS

4

Musical notation for Bassoons and Flutes/Oboe Solo. Bassoons: *mf*, *feelingly*, *pp*. Flutes/Oboe Solo: *p*, *mp*.

Musical notation for Horns. Horns: *mp*, *p*, *2*, *feelingly*.

Empty musical staves for strings.

Musical notation for Harp. Harp: *mp*. Tuning: (C, D, Eb, F#, G, A, Bb) and Db, F#, Gb, Ab.

Musical notation for Piano. Piano: *mf*, *soften gradually*.

Musical notation for Solo Cello. Solo Cello: *f intense*, *(not muted)*.

Musical notation for Cellos, Viols. II, and Solo D-Bass. Cellos: *pp*, *pizz.*. Viols. II: *pp*, *pizz.*. Solo D-Bass: *p*.

GRADUALLY VERY VERY SLIGHTLY SLOWER

3

*very calmly*

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

*pp*

99

*p* *pp*

*ad.* \_\_\_\_\_ \*

*ad.* \_\_\_\_\_

*pp* Solo Cello I, on with mute

*mf* *pp* *ppp*

Vis. I  
Vis. II  
Violas  
Cellos  
D-bs. (all)

2

3

FLUTE SOLO

STAFF BELLS

GLOCK.  
mp med. beat.

STEEL MAR.

STAFF BELLS

103

C, Db, Eb, F, Gb, Ab, Bb

HARP

Eh, Gh

CELESTA

SOLOS  
muted  
very feelingly

Viola II

CELLOS

VIOLAS

SLACKEN SLIGHTLY (♩ = ♩) SLOW OFF

♩ = about 80

FLUTES

2

*f* *p*

5

*p*

STEEL MARIMBA

GLOCK.

*mf* soft beaters medium beaters

*mp* medium beaters

STAFF BELLS

*mp* soft beaters

108

*mf*

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

HARP *mf*

CELESTA

*mf*

PIANO with a hard piercing tone

VIOLIN I SOLO not muted

very feelingly


*mf* *f*

Violas feelingly

Cellos

Violas feelingly

Cellos

From now on to the end the conductor should beat the 

SLIGHTLY MORE FLOWING, WAYWARD IN TIME  about 96

4  *pp*

**ENGLISH HORN**  
Solo  
*mf nasal* *3* *pp*

Cadenza



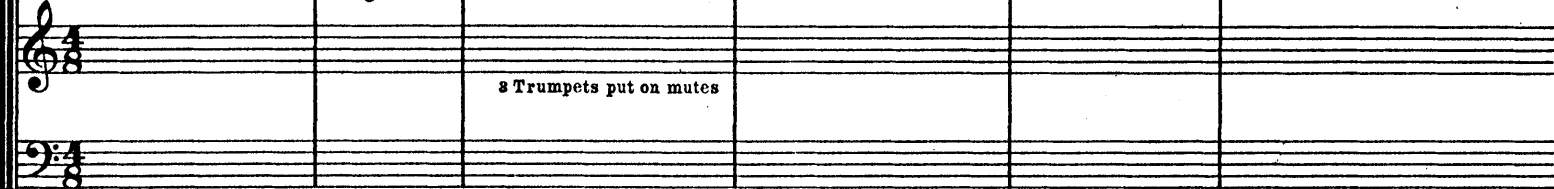
**HORNS**  
*very feelingly*  
Solos  
III  
II  
*p* *mf* *p* *slight* *3* *p*


Cadenza

4 Horns on with mutes



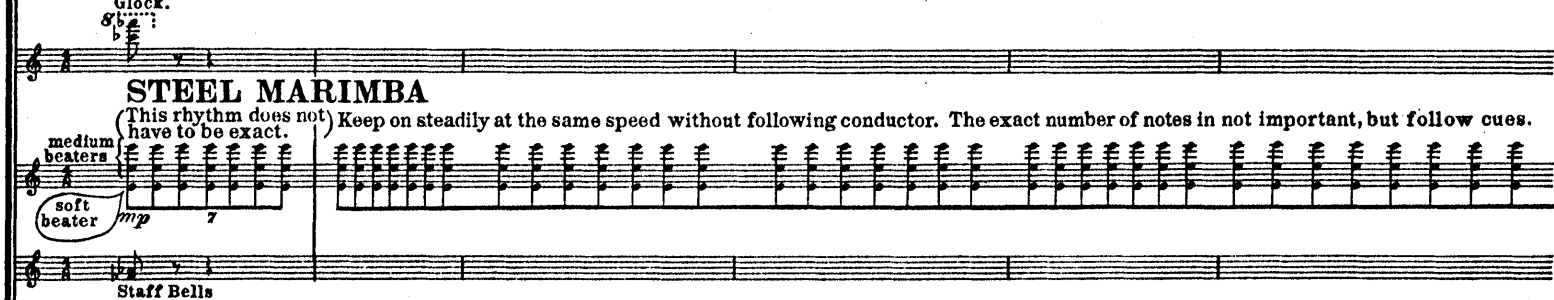
3 Trumpets put on mutes



Glock. 

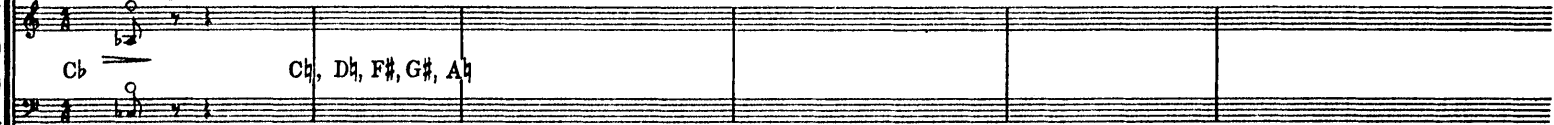
**STEEL MARIMBA**  
(This rhythm does not have to be exact.) Keep on steadily at the same speed without following conductor. The exact number of notes in not important, but follow cues.  
medium beaters *mp* 7  
soft beater


Staff Bells



**113**

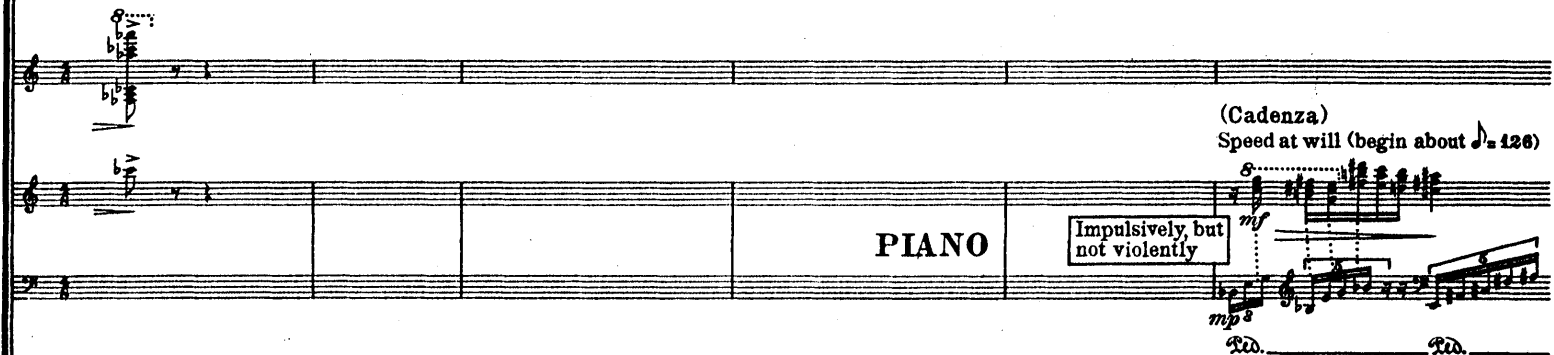
Cb      Cb, Db, F#, G#, Ab



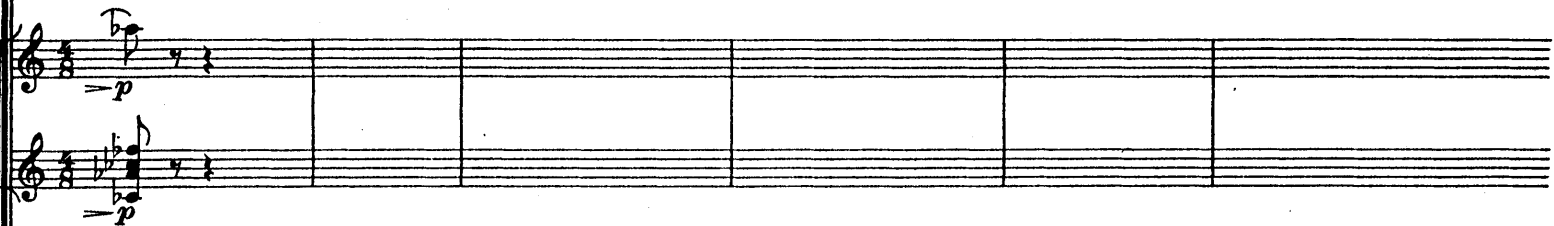
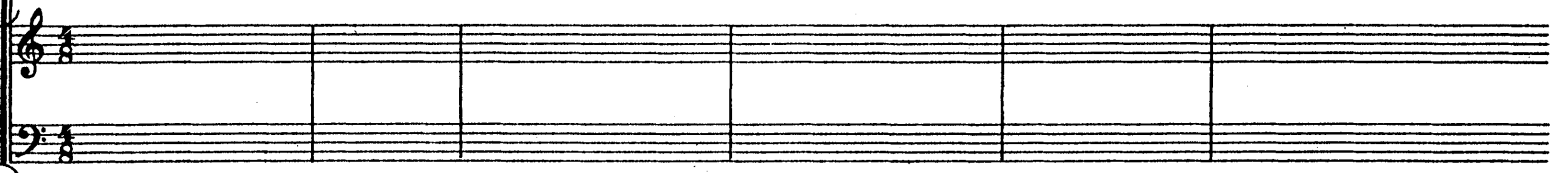
(Cadenza)  
Speed at will (begin about  126)

**PIANO** *Impulsively, but not violently*

*mp* *5* *Red.* *Red.*



*p*

SLOW OFF

OBOE I SOLO

Cadenza

4  $\text{♩} = \text{about } 96$  5 4

3 MUTED TRUMPETS

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

119

(Cb, D $\flat$ , Eb, F $\sharp$ , G $\sharp$ , A $\flat$ , B $\flat$ )

(Cadenza) SLOW OFF

Cadenza

4  $\text{♩} = \text{about } 69$

SLOW OFF LOTS

ppp

4 MUTED HORNS

p slight  
3 slight  
very long  
ppp

pp

Cadenza

SLOW OFF LOTS

Follow the Celesta  
HARP  
mp

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

CEL.  
mp

SLOW OFF

Cadenza

pppp  
very very fast

PIANO Piano strings struck with a mallet wound with wool. very long

The left hand presses down silently (and holds till the end of the piece) the 3 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.

SUITE "IN A NUTSHELL"

For Orchestra, Piano and Deagan Percussion Instruments

by

PERCY ALDRIDGE GRAINGER

№ 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

Musical score for Wood-wind, Brass, Percussion, Celesta, Piano, and Strings. Includes staves for Piccolo, Flutes, Oboes, Clars., Bassoons, Bass-Clarinet, Double-Bassoon, Horns, Trumpets, Trombones, Bass Tuba, Kettledrums, Side-drum, Cymbals, Big Drum, Gong, Glockenspiel, Deagan Steel Marimba, Deagan Staff Bells, Xylophone, Deagan Wooden Marimba, Deagan Nabimba, Celesta, Piano, and Violins III, Violas, Cellos, D.-Bs. pizz.

This page of a musical score contains several systems of staves. The top system consists of two empty staves. The second system features a grand staff with a treble clef on the left and a bass clef on the right. The word "TRUMPETS" is centered above the staff, and a musical phrase is written in the treble clef staff, starting with a dynamic marking of *mf*. The third system consists of two empty staves. The fourth system consists of six empty staves. The fifth system consists of two empty staves. The sixth system features a grand staff with a treble clef on the left and a bass clef on the right. The word "Viol. I, II" is written above the treble clef staff, and "Viola" is written below the bass clef staff. The music includes dynamic markings of *sf* and *mf*. The seventh system features a grand staff with a treble clef on the left and a bass clef on the right. The word "Viol. I, II" is written above the treble clef staff, and "Viola" is written below the bass clef staff. The music includes dynamic markings of *sf* and *pizz.*. The eighth system features a grand staff with a treble clef on the left and a bass clef on the right. The word "Viol. I, II" is written above the treble clef staff, and "Viola" is written below the bass clef staff. The music includes dynamic markings of *sf* and *pizz.*. The word "Cellos" is written below the bass clef staff. The word "D.-Bs." is written below the bass clef staff.

W.-W.

Fls. *f*

Oboes Cl. I, II *sf*

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

3 HORNS

BRASS *f* *sf*

K-DRUMS

CYMBALS

17

*ff*

*cresc.*

*ff*

Va.

Viol.

I. div.

arco

Viola

C.

arco

D-Bs.

D-Bs.

Picc. *ff*

D. Bn. 8 *ff*

*ff* tenuto ed espress.

I, III II, IV I, III II I, II III

*ff* *f* Tuba

S-DRUM

CYMB. *mf*

K-DRUM

CYMB. *ff*

24

PIANO *ff*

*ff* Viola *ff*

stacc. *cresc.* *Picc.*

**HORNS to the fore** **4 HORNS**

*fff* *cresc.* *f* *ff*

I, II III II, IV I, III II, IV I, III II, IV

*mf*

**K-DRUMS** *f* *ff*

**CYMBALS** *p*

**NABIMBA** medium beaters Solo *f*

33

**PIANO** *mf non legato*

*stacc.* *cresc.* *tenuto* *pizz.* *ff* *I div.* *mp espress.*

*Viola* *arco* *mp*

This page of a musical score, numbered 89, contains several staves of music. At the top, there are staves for woodwinds: Flutes (Fls.), Oboes (Ob. I, Ob. II), Clarinets (Cl. I, Cl. II), and Cor Anglais (Cl. A.). The woodwind parts feature melodic lines with various articulations and dynamics, including *mf* and *f*. Two Oboes (2 Obs.) and two Flutes (2 Fls.) are also indicated. Below the woodwinds is a grand staff for the piano, consisting of a right-hand and left-hand part. The piano part includes several measures with triplets and slurs. Further down, there are several empty staves, likely for other instruments. The bottom section of the page features a Viola part, marked with Roman numerals I and II, and includes dynamics such as *mf* and *espr.* (espressivo). The Viola part has a melodic line with slurs and triplets. The bottom-most staff is a bass line, possibly for a cello or double bass, with a steady accompaniment.

PICC. <sup>8</sup>

Fls. Obs. Fls. Cls. Obs. also Bns. B.Cl. D.bn. *f*

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

Empty musical staves

louden

43

Empty musical staves

or right hand as follows *sf sf heavy sf*

I.II *f*

Fls. Obs. Cl. (Fl. Cl. Obs. Cl.)

*ff* *ff*

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

TROMBS. *f* *ff* *ff* *mf*

*to the fore* *a. 4* *I.H* *III.IV* *a. 8*

K.- DRUMS *f* *ff*

CYMB. *f* *ff*

*ff*

49

*cresc.* *ff* *ff* *ffff*

I. II *cresc.* *ff* *ff* *ff*

Viola *ff* *ff*

Fls. *brillante*  
Obs.  
Cls.

add Picc. *p*

B.-Cl.  
Bns.

D-Bn. *8va bassa*.....

*ff*

*ff*

S.-DRUM

CYMB. *ff*  
with soft dr-sticks

Va. *pizz.*

Va.

arco  
Cellos

*sf* *molto cresc.*

*sf sf* *mf* *f* *f cresc.* *fff* *feroce*

*fff feroce*

K.-DRUMS

*sf (ordin.)* *ff* *ff*

CYMB.

*sf* *fff*

*sf* *pizz.* *arco* *sf* *arco* *molto cresc.*

*arco* *fff* *pizz.* *arco*

Fls. *mf* Obs. *mf* Bns. *mf* Cls. *mf* Bns. *mf* Obs. *mp* Fls. *mp* Bns. *mp* **CLS. B:CL.** *mp*

**TRUMP. I SOLO** *mp* **TRUMP. I** *p* I (nat.) *mp* II stopped *mp* III stopped *mp* IV stopped *mp* II stopped *mp*

**S.-DRUM (on rim)**

**GLOCK.**

**STEEL MAR.**

**STAFF BELLS**

**XYLO.**

**WOOD. MARIM.** *med. beat.*

**NAB.** *f med. beat.*

**65**

**CEL.** *ff*

**PIANO.** *f*

I, II *mp* Va. *pizz.* *mp* *pizz.* *mf* *arco* *mp* Va. *pizz.* *mp* *arco* *mp* *B pizz.*

Clars. B-Clar. Cl. B. Cl.

HORNS nat. I, II, III I, II

3 TRUMPS. H. nat. pp f

TROMBS. III pp

STEEL MAR. med. mf soft mf

WOOD MAR. soft mf soft mf

73

PIANO p stacc.

arco pp pizz. p Va. Va. Cellos D. B. pizz.

D-Bs.



SLIGHTLY SLOWER

SLOW OFF LOTS

1st SPEED AGAIN

*espress.*  
*mf espress.*  
*p*  
*mf*  
*p*  
*mf*  
*a2*  
**BASSOONS**  
**HORN II**  
*p espress.*  
**HORNS** stopped  
II, III, IV  
**TRUMP. I**  
*p espress.*  
**TRUMP. I**  
*espr.*  
*p espress.*  
*pp*  
*mp*  
*pp*  
*pp*

**GLOCK.**  
*mod. off*  
*mp*  
**STEEL-M.**  
*soft off*  
*mp*  
*soft*  
**STAFF-B.**  
*mp soft off*  
**WOOD-M.**  
*soft off*  
*pp*

89

*mp off*

**VIOLIN SOLO**  
*f molto espr.*  
*pp*  
**CELLOS a3**  
*pp*  
**TUTTI**  
*arco f*  
*p*  
**VIOLAS**  
*pizz. con sord.*  
*p*  
*pp*  
*p*

slow off slightly 1st SPEED

Musical staff for Trombones and Tuba. The staff contains a melodic line starting with a dynamic marking of *f* (forte) and ending with *p* (piano). The key signature is two sharps (F# and C#).

Musical staff for Horn I. The staff contains a melodic line starting with a dynamic marking of *p* (piano) and a natural sign above the first note. The key signature is two sharps.

Musical staff for Trombones and Tuba. The staff contains a rhythmic accompaniment with a dynamic marking of *pp* (pianissimo). The key signature is two sharps.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

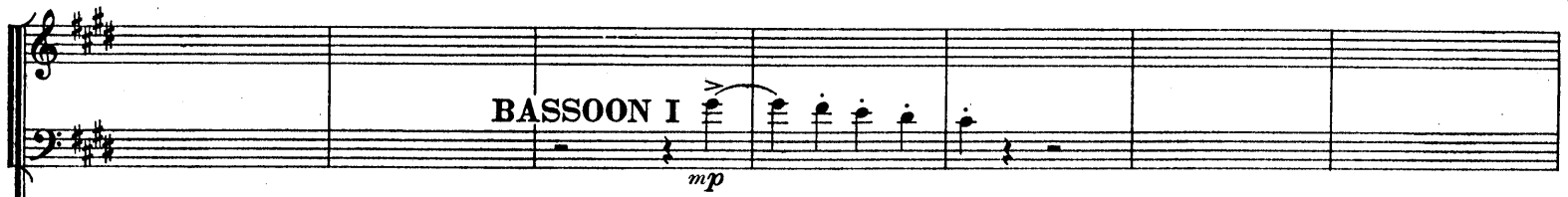
100

Empty musical staff.

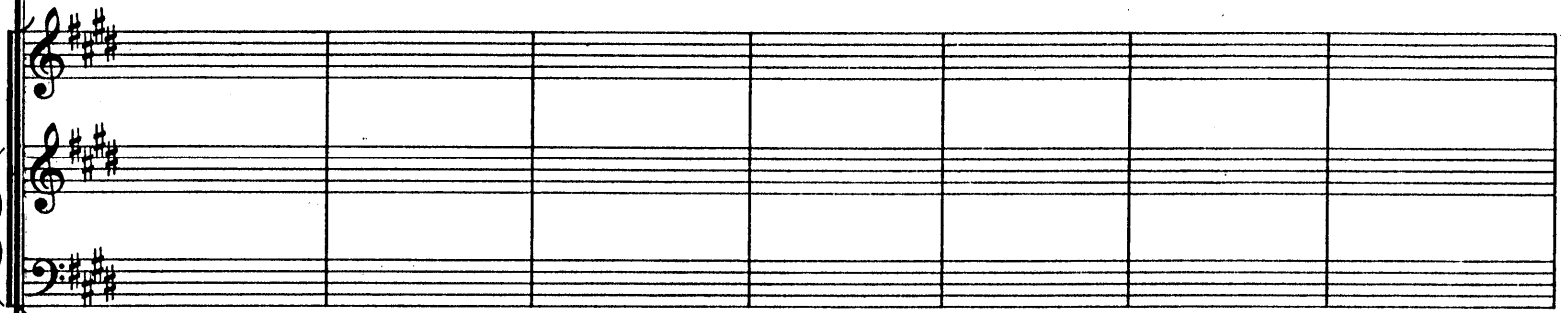
Empty musical staff.

Musical staff for Violas, Cellos, and Double Basses. The staff contains a melodic line for Violas (I and II) with dynamic markings of *pizz.* (pizzicato) and *mf* (mezzo-forte). It also includes parts for Cellos and Double Basses (D.-Bs.) with dynamic markings of *p* (piano) and *arco* (arco). The key signature is two sharps.

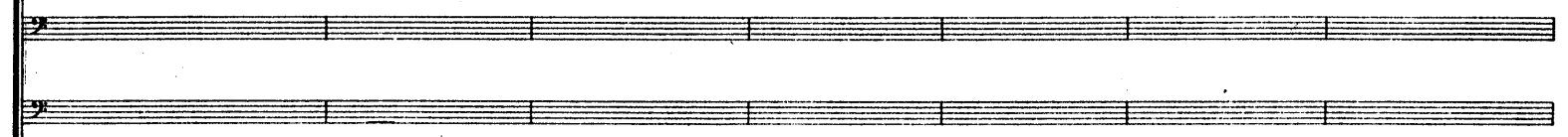
BASSOON I *mp*



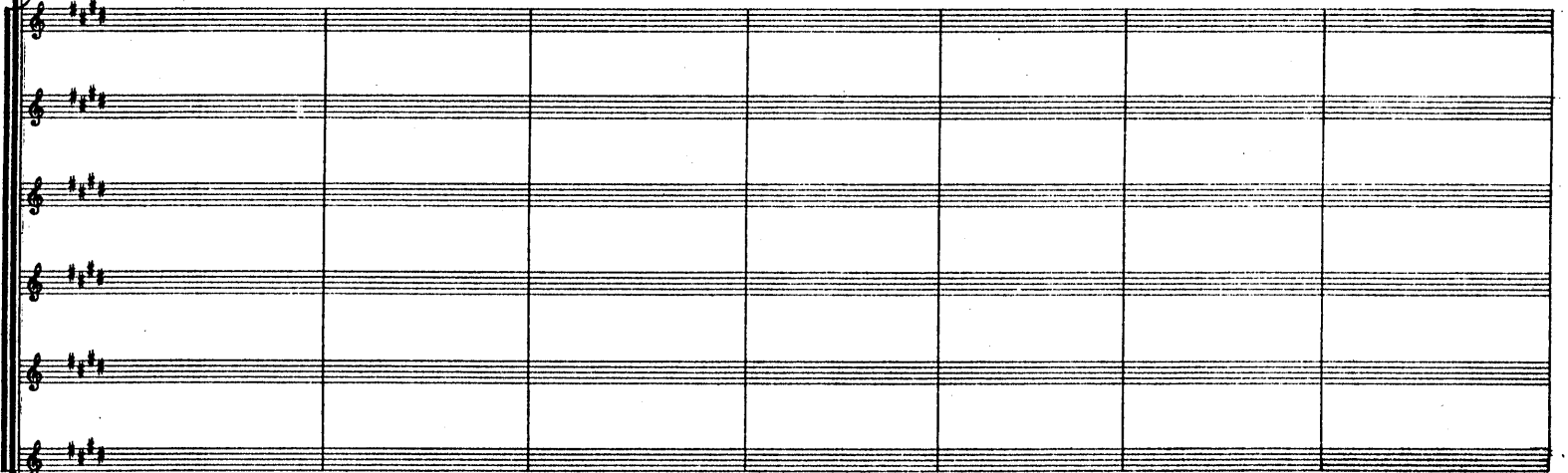
Musical staff for Bassoon I. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line starting with a quarter rest, followed by a series of eighth notes: G#4, A4, B4, C5, B4, A4, G#4. The dynamic marking *mp* is placed below the staff.



Two empty musical staves, one in treble clef and one in bass clef, with a key signature of three sharps.

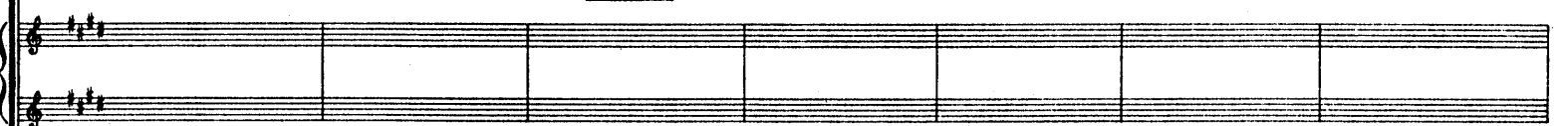


Two empty musical staves, one in treble clef and one in bass clef, with a key signature of three sharps.

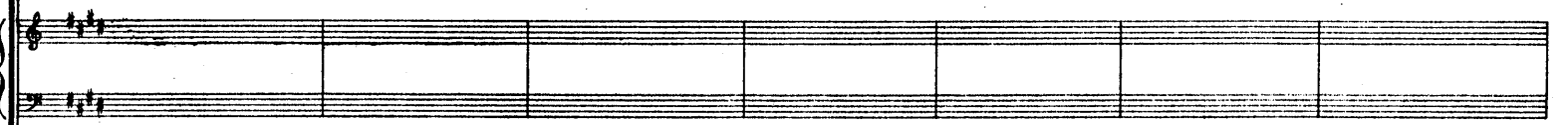


Five empty musical staves, three in treble clef and two in bass clef, with a key signature of three sharps.

107



Two empty musical staves, one in treble clef and one in bass clef, with a key signature of three sharps.



Two empty musical staves, one in treble clef and one in bass clef, with a key signature of three sharps.



Musical score for strings and woodwinds. The top staff is in treble clef with a key signature of three sharps. The bottom staff is in bass clef with a key signature of three sharps. The score includes various dynamics and articulations: *poco cresc.*, *mf*, *dim.*, *sf*, *non legato*, *poco dim.*, *p*, *cresc.*, *mp cresc.*, *mp*, and *cresc.*

CLAR. I

FLS., OBS., CLARS.

CLAR. I

BASSOONS

HORN I

HORN I

K.-DRUM

K.-DRUM

STEEL MAR. soft

STEEL MAR. soft

NABIMBA SOLO med.

116

PIANO mf

PIANO mf

Violas, mutes off

Violas, mutes off

Fls.  
Obs.  
Cl. I

*cresc.*

Cl. II

*ff*

4 HORNS (natural)

*f*

TROMBS. *p*

TRUMPS. I, II

*p* TUBA

124

*mf*

*ff*

*sf*

Viols. I *giocoso*

*mp*

Viols. II *f* pizz.

Violas *f* pizz. pizz. *mf*

Cellos *f*

D-Bs. *mf*

Viols. I *mf*

Vas. *mf*

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

4 HORNS

TRUMPS. *a 3*  
 TROMBS. *f*

*ff* *molto*  
*molto*

*p* *f*

S. - DRUM *pp* *f*

XYLOPH. *mf* *med.*  
 W. - MAR. *mf*

132

*pizz.* *pizz.*  
 Vas. *ff* *ff pesante*  
 Cellos *pizz.* *arco*  
 D. Bs. *ff* *ff pesante*

2 Fls. Cl. I  
 f  
 cresc.

a 2  
 f Oboes  
 cresc.

I. III O  
 II. IV O  
 I  
 II. III  
 Tuba  
 f  
 cresc.

I O  
 II O  
 p  
 mp  
 cresc.

**K.- DRUMS**  
 f

mp  
 ff  
 red. \*

Picc. & Fl. *ff*

Obs. Cl. *ff*

Ba. I *ff*

Ba. II *ff*

C. B. *ff*

H. III *ff*

H. IV *ff*

Trump. I *ff*

Trump. II, III *ff*

*marcatiss.*

K-DRUMS *ff*

S-DRUMS *ff*

CYMB. *ff* *mp* *f* *mp*

140

STRS. *ff*

Viola *ff*

Cellos *ff*

D.B. *ff*

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

*ff*

Fls. Cl. I Obs. Cl. II

*dim.*

*a 4 appass.*

*fff*

*appass.*

*appass.*

*ff*

*dim.*

Tuba

**K-DRUMS**

*ff*

*dim.*

**S-DRUMS**

*ff*

*dim.*

147

*mf*

*mp molto cresc.*

*ff*

*rit.*

*pizz.*

**VIOLAS CELLOS**

*arco*

*fff appass.*

*pizz.*

*D.B. arco*

*poco dim.*

*D.B. div.*

*molto cresc.*

*ff* *molto cresc.* *mp*

*mf espress.*

Fls. 2  
Obs.  
Bn. I  
Bn. II  
D. Bn.

*ff* *fff* *mp*

Tuba

*ff* *mf* *ff*

CYMB. *ff* *p* *ff*

GLOCK.

STEEL MAR. *ff med.*

STAFF BELLS *med. ff*

XYLOPHONE *med. ff*

WOOD-MAR. *fff med. ff*

NAB. *med. ff*

**156**

CELESTA

*The left hand very harsh (hammeringly)*

PIANO *fff* *feasygoingly*

Violas  
Cellos

Cello  
D.B.

*mf espress.*

*ff mp*

Musical score for the first system, featuring a woodwind section with an Oboe part. The notation includes treble and bass staves with various notes and rests.

Musical score for the second system, featuring TRUMPETS. The notation includes treble and bass staves with dynamic markings such as *ff* and *f*. Performance instructions include *a 4*, *I*, *II*, *III*, and *IV*.

Musical score for the third system, featuring a soft drumstick part. The notation includes a single staff with dynamic markings such as *p* and *sf*.

Musical score for the fourth system, featuring multiple staves of woodwind and string parts. The notation includes several staves with various notes and rests.

Musical score for the fifth system, featuring a woodwind part. The notation includes a single staff with various notes and rests.

Musical score for the sixth system, featuring a woodwind part. The notation includes a single staff with various notes and rests.

Musical score for the seventh system, featuring a woodwind part. The notation includes a single staff with various notes and rests.

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

Brillante (Add Picc.)

Bns.  
D-Cl.  
D-Bn.

Fls.  
Obs.  
Cl.  
B-Cl.

Bns.  
D-Bn.

mf

mf

f

f

molto cresc.

ff

ff

164

molto cresc.

ff

Viols. I, II

Viol. I  
Violas

Viola

cresc.

ff

W.-W. *mf*  
Fls. *mf*  
Obs. *mf*  
Cls. *mf*  
Bns. *mp*

4 HORNS *mf marc.*  
*mp*

K-DRUMS  
*ff* (soft dr-stick) *off* *pp* Cymb. (ordinary) *p poco cresc.* *poco cresc.* S. Drum (ordinary)

STEEL MAR. *medium*  
STAFF BELLS *medium*  
NAB. *medium*

C major Scale

CEL. *f*

170

*gliss. on white keys*

*ff* *cresc.* *mp* *poco*  
Viola *mp* *poco*  
Cellos *mp* *poco*  
D.B. *mp* *poco*

PICC. *ff*

VERY SLIGHTLY FASTER?

Fls. *ff*

Obs. Cls. *ff*

B. Cl.

B. Cl.

B. Cl.

Bn. I

Bn. II

D. Bn.

BRASS

*ff*

I, II

III

Tuba

*f molto cresc.*

*ff*

*f tr molto cresc.*

176

Or.

PIANO *fff*

STRINGS *ff*

VI. I

VI. II

Va. *ff*

I, II

Va.

Cellos

D. Bs.

First system of musical notation, including piano and bass staves with complex rhythmic patterns and dynamic markings like *sf*.

Second system of musical notation, including **TRUMPS.** and piano staves with dynamic markings like *sf* and *ff*.

Third system of musical notation, including **S-DRUM** and **CYMB.** staves with dynamic markings like *ff*.

Fourth system of musical notation, including **GLOCK.** staff with dynamic markings like *ff*.

Fifth system of musical notation, including **STEEL MAR. med.** staff with dynamic markings like *ff*.

Sixth system of musical notation, including **STAFF BELLS med.** staff with dynamic markings like *ff*.

Seventh system of musical notation, including **XYLO.** staff with dynamic markings like *ff*.

Eighth system of musical notation, including **WOOD. MAR. med.** staff with dynamic markings like *ff*.

Ninth system of musical notation, including **NAB. med.** staff with dynamic markings like *ff*.

Tenth system of musical notation, including piano and bass staves with dynamic markings like *sf*.

Eleventh system of musical notation, including piano and bass staves with dynamic markings like *sf*.

Twelfth system of musical notation, including **Cellos**, **B. arco**, and **Va.** staves with dynamic markings like *pizz.* and *sf*.

Fls. *fff* Cl. I. Obs. Cl. II B.Cl. *fff* Fls. *f cresc.* Cls. Bns. a 2 *cresc.* D.-Bn.

4 HORNS *mf* *molto* *ffff* *mf cresc.* I. III II. IV TROMBS. *mf cresc.*

CYMB. *mf* soft drumstick *fff (off)*

NAB. *ff*

168

*fff* *f molto cresc.*

Red. pizz. I. II VI. I *cresc.* Viola Cello D.B. *cresc.*

Obs. Cls. *f* *cresc.* *ff* *fff*

B-CI. Ba. I *f* *cresc.* *ff* *fff*

Ba. II  
D-Ba. *suò b.*

Picc.  
Fl.  
Ob.

Fls.  
Cl. I  
Obs.  
Cl. II

Fl.  
Ob.  
Cl. I  
Cl. II

B-CI.  
Bns.  
Dr. Ba.

*f* *cresc.* *ff* *fff*

*f* *cresc.* *ff* *fff*

K-DRUM *fff*

S-DRUM *fff*

CYMB. *fff*

GLOCK. *med. ff*

STEEL MAR. *med. ff*

STAFF BELLS *med. ff*

WOOD. MAR. *wood. beat. ff*

XYLO. *fff* *trém.*

BIG DRUM *fff*

CEL. *fff*

*gliss. white keys*

*gliss. white keys*

*fff* *cresc.* *ff* *fff*

*cresc. molto*

*fff* *fff* *fff*

*fff* *fff* *fff*

*fff* *fff* *fff*