

**PERCY ALDRIDGE
GRAINGER**

(1882-1961)

GREEN BUSHES

Passacaglia on an English Folksong
British Folk-Music Settings No. 12

FULL SCORE

«GREEN BUSHES»

Passacaglia on an English Folksong

by

PERCY ALDRIDGE GRAINGER

Program-note

Among country-side folksingers in England «Green Bushes» was one of the best known of folksongs — and well it deserved to be, with its raciness, its fresh grace, its manly, clear-cut lines. The tune has also been noted in Ireland (see Nos. 368, 369, 370 of the Complete Petrie Collection) and in the United States (by Mr. Cecil J. Sharp, in the Southern Appalachian Mountains).

My Passacaglia was composed for small orchestra in 1905—1906, re-scored in January, 1921, for 22 single instruments or orchestra, in 1919 I arranged it for 2 pianos, 6 hands.

My setting is mainly based, with Mr. Cecil J. Sharp's kind permission, on a version of «Green Bushes» noted by him from the singing of Mrs. Louie Hooper of Hambridge, Somerset, England. To a lesser extent I have used a variant of the same tune that I noted from the singing of Mr. Joseph Leaning of Barton-on-Humber, Lincolnshire, England.

«Green Bushes» strikes me as being a typical dance-folksong — a type of song come down to us from the time when sung melodies, rather than instrumental music, held country-side dancers together. It seems to breathe that lovely passion for the dance that swept like a fire over Europe in the middle ages — seems brimful of all the youthful joy and tender romance that so naturally seek an outlet in dancing.

An unbroken keeping-on-ness of the dance-urge was, of course, the first need in a dance-folksong, so such tunes had to be equipped with many verses (20 to 100, or more) so that the tune could be sung (of course without any break between verses) as long as the dance was desired to last.

In setting such dance-folksongs (indeed, in setting *all* dance music) I feel that the unbroken and somewhat monotonous keeping-on-ness of the original should be preserved above all else. To this end I consider the passacaglia form as fitting as I consider the variation form unfitting. My passacaglia-like settings of dance tunes are generally (and very ignorantly) described as «variations.» Since most musicians seem to confound the variation form with the passacaglia form I will here state some of the basic differences between the two:

1. In the variation form the theme is varied, but is not constantly repeated, in the passacaglia form the theme is constantly repeated (in all kinds of tone-heights) but is not varied.
2. In the variation form there are generally pauses between «verses» (variations), in the passacaglia form there are no such pauses.
3. In the variation form the key and speed and mood of the theme may be altered radically, in the passacaglia form such changes have no place.
4. In the variation form the element of variety is provided by transformations of the theme into new guises, in the passacaglia form the element of variety consists solely in the voices and additions that are woven around the theme, which latter, constantly repeated, remains unaltered. (In short, the only way to mistake the passacaglia form for the variation form is to know nothing about either form.)

With the exception of a momentary break of passage work lasting 8 bars (bars 154-161) the «Green Bushes» tune is heard constantly throughout my passacaglia from the opening of the work to the closing tail-piece, during which latter (bars 602-641) short snatches of the folk tune are substituted for complete statements of it.

No key-note modulation at all is undertaken at any time with the folk tune itself, which (barring an occasional passing accidental here and there) moves throughout in the mixolydian mode with F as its key-note, with the exception of its appearance in F major for 32 bars (570-601) just before the tail-piece. Though the folk tune itself is thus heard throughout the entire work without key-note modulation of any kind, yet the harmonic treatment laid upon it covers a range of 7 or more different keys. This is made possible and natural by the somewhat neutral harmonic color of the mixolydian mode in which the folk tune is cast. (The mixolydian mode is exactly like the major scale except that the 7th tone-step is flat in the former instead of sharp, as in the latter.)

During the first 161 bars of my setting the entire texture remains virtually in F mixolydian, but at bar 162 the harmonic treatment shifts into E flat major, and from now on longish sections of the superimposed harmonic treatment (the folksong itself remains, of course, in F.) consistently in E flat major, B flat major, F major, F minor and C minor (as well as quickly modulating passages embracing chords in further-off keys) become frequent - generously interlarded, however, with considerable stretches couched in F mixolydian, in which key the tail-piece brings the composition to an end.

The greater part of my passacaglia is many-voiced and free-voiced. Against the folk tune I have spun free counter-melodies of my own - top tunes, middle tunes, bass tunes. The aforementioned key-free harmonic neutrality of the folksong's mixolydian mode opens the door to a wondrously free fellowship between the folk tune and these grafted-on tunes of mine. One of these latter (the 3rd counter-melody) - carrying with it its entire harmonic background wherever it goes - is heard in E flat major, B flat major and F major in sundry parts of the work, while all the while the «Green Bushes» tune is hammering away stubbornly in F (unchanged during the E flat and B flat episodes, but transposed from F mixolydian into F major and otherwise altered intervallicly during the F major episode).

My «Green Bushes» setting is thus seen to be a strict passacaglia throughout wellnigh its full length. Yet it became a passacaglia unintentionally. In taking the view that the «Green Bushes» tune is a dance-folksong (a type created to form a continuous tone-background to group-dancing) I was naturally led to keep it running like an unbroken thread through my setting, and in feeling prompted to graft upon it modern musical elements expressive of the swish and swirl of dance movements the many-voiced treatment came of itself.

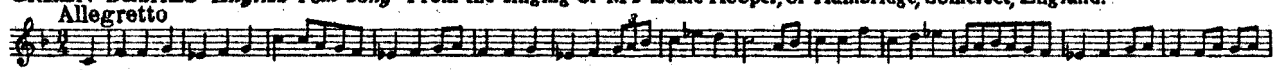
The work is in no sense program-music - in no way does it musically reflect the story told in the verses of the «Green Bushes» song text. It is conceived, and should be listened to, as dance music (it could serve as ballet music to a ballet performance) - as an expression of those athletic and ecstatic intoxications that inspire, and are inspired by, the dance - my new-time harmonies, voice-weavings and form-shapes being lovingly woven around the sterling old-time tune to in some part replace the long-gone but still fondly mind-pictured festive-mooded country-side dancers, their robust looks, body actions and heart-stirs.

Percy Aldridge Grainger.

March, 1930.

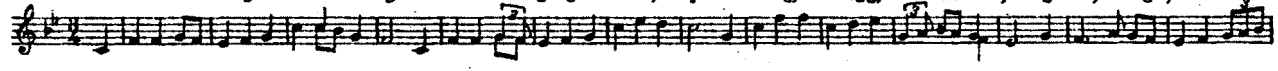
"GREEN BUSHES" *English Folk-song* From the singing of M^{rs} Louie Hooper, of Hambridge, Somerset, England.


Allegretto



Collected by Cecil J. Sharp
(See "Folk-songs from Somerset," 2nd Series, p. 16)

"GREEN BUSHES" *English Folk-song* From the singing of M^r Joseph Leaning, at Brigg, Lincolnshire, England, Aug. 7, 1906



Variant*  Collected and noted from three phonograph records by Percy Aldridge Grainger

Counter-melodies (by Percy Aldridge Grainger)

1st Counter-melody



2nd Counter-melody



3rd Counter-melody



etc. 

TO CONDUCTORS

22 (or 21, or 20) Single Instruments

In this combination the string parts should be played singly. The tonal strength of harmoniums (reed organs) differs greatly. If you cannot procure a harmonium with a rich enough tone to furnish a proper harmonic background to the other 21 (or 20, or 19) single instruments, use 2 or 3 harmoniums on the harmonium part. The harmonium part is not intended to stand out *above* the other instruments, but it is intended to provide them with a clearly-heard harmonic background.

Orchestra

In orchestral performances each wood-wind and saxophone part should be doubled or trebled, each brass part should be doubled, the piano part should be played on 3 or more pianos, the harmonium part should be played on pipe-organ or on massed harmoniums, the strings should be massed as usual.

With the exception of a few outbursts (such as bars 149-158, 570-601, 626-641) the registration of the pipe-organ should generally be subdued (varying, however, with the size of the orchestra), so that the pipe-organ tone balances with the tone of the orchestra as the harmonium tone balances with the tone of 21 single instruments. The pipe-organ should merely provide a harmonic background to the orchestral tone. No pedals should be used (on the pipe-organ) except where indicated (in the harmonium part).

Elastic Scoring

Room-music or orchestral combinations of almost any size or make-up may be formed by combining the version for 2 pianos, 6 hands (British Folk-music Settings, No. 25, Schott and Co., Ltd., London) with any or all of the orchestral parts of the orchestral version (British Folk-music Settings, No. 12, B. Schott's Söhne, Mainz). The piano parts of the 2 piano version (No. 25) may be massed to any extent.

GREEN BUSHES

Passacaglia on an English Folksong for 22 (or 21, or 20) single instruments,
or for orchestra, or for elastic scoring

Kameraten Karen Holten kjærlighedsfuldt
tilegnet, til Minde om Svinkløvs Glæder.

by

Percy Aldridge Grainger

Tone-wrought (composed) for smallish orchestra,
Nov. 16, 1905—Sept. 19, 1906, London (England) and
Svinkløv (Denmark).

Re-scored for 22 single instruments or orchestra,
Jan. 16-28, 1921, in Texas, Florida and Tennessee (U. S. A.).

Fast $\text{♩} = \text{about } 80$

WOOD-WIND

- Piccolo (ad libitum)
- Flute
- Oboe
- Clarinet (B \flat)
- Bassoon (Fagotto)
- Double-Bassoon (Contrafag.) (ad libitum)

SAXOPHONES

- Soprano Saxophone (B \flat)
or muted Trumpet II
or B \flat Clarinet II
- Baritone Saxophone (E \flat)
or Bassoon II

BRASS

- Trumpet (B \flat)
- Horns I, II (F)
or E \flat Alto Horns I, II
or Alto Saxophones I, II

3 KETTLE-DRUMS
Side-drum, bass-drum, cymbals,
xylophone (1 player)
k-drums

HARMONIUM
(or Pipe-Organ)

PIANO

non legato
R.H. *R.H.*
L.H. *L.H.*

STRINGS

- Violin I
- Violin II
- Violin III
- Viola I
- Viola II
- Cello I
- Cello II
- Double-bass

a. 2 pizz.
I. con sord. I. senza sord.
pp
pizz.
pp

Presto $\text{♩} = \text{circa } 80$

PIANO

STRINGS
Clos.
D-b.

PIANO

STRINGS
Clos.
D-b.

25 OBOE

W.W. Ob.

HARM.

HARM. *mp legatiss.*

STR. Clos. *mf vibrato*

25

WOOD-WIND

Ob.

Clar.

Bsn.

37

CLAR.

BASSOON *dim.*

HARM.

HARM. *mf*

Viol. I. STRINGS

VI. I

VI. II

Vla. I. *p*

Va. I. *p*

Clos. *pp*

D-b. *pp*

37

ppp

ppp

ppp

ppp

ppp

42

W-W. Clar. Bsn. HARM. VIOLAS I arco, slacc. Va. I Va. II II. pizz. p Cello I. arco, senza sord. a. 2 Clo. I Clo. II II. pizz. p Dbass. pizz. p

42

W-W. Bsn. STRINGS Vas. a 2 Clos. D-b.

58

W-W. Bsn. VIOLS. arco VI. I VI. II II. pizz. p III. pizz. p Va. I Va. II Clo. I Clo. II D-b.

58

W-W.
Bsn.

STRINGS
VI. I
VI. II
VI. III
Va. I
Va. II
Clo. I
Clo. II
D-b.

mf *poco dim.*

WOOD-WIND
Fl.
Clar.
Bsn.

HARM.

STRINGS
VI. I
VI. II
VI. III
Vas.
Clo. I
Clo. II
D-b.

74

FLUTE

CLAR.

HARM.

p *espress.*

74

WOOD-W. Fl. *p*

WOOD-W. Clar. *pp*

HARM.

PIANO **PIANO** *p dolce*

STRINGS Va.I *p* *poco cresc.*

STRINGS Clos. **CELLOS** *a. 8 pizz.* *mp*



90

WOOD-W. Fl. *mf*

WOOD-W. Clar.

SAXS **SOPR. SAX.** *mp*

HARM. 8

PIANO *p* *f* *mp*

STRINGS Va.I *mp*

STRINGS Clos. **D. BASS** *pizz.*

STRINGS D.b. *mf*

90

WAV [Fl.]

SAX. [Sopr. Sax.]

HARM. **HARM.** *(Full)*

PIANO

STRINGS [Va. I. Clos.]

OB. 106 *(Fl.)*

WOOD-WIND [Fl. Ob. Clar. Bsn. D-Bsn.]

BASSOON *a. 2 marc.*

D.BN.

SAXS [Sopr. Sax. Barit. Sax.] **BAR. S.** *f marc.*

HARM. *(Full)*

PIANO

STRINGS [VI. I. VI. II. VI. III. Vas. Clos. D. BASS] *posante I. II. arco* *mf non legato* *arco non legato* *a. 2 arco marc.* *f* *arco marc.*

WOOD-WIND

Ob.

Clar.

Bsn.
D-Bsn

cresc.

SAXOPHONES

Sopr.
Sax.

Barit.
Sax.

BRASS

Hr. I

Hr. II

HORNS

f marc.

HARM.

PIANO

STRINGS

Vi. I

Vi. II

Vi. III

Vas.

Clos.

D.b.

f

ff

WOOD-WIND

Ob.

Clar.

Bsn.
D-Bsn.

f marc.

ff

SAXOPHONES

Sopr. Sax.

Barit. Sax.

SOPR. SAX.

f marc.

ff

BRASS

Hr. I

Hr. II

HARM.

PIANO

ff

mf

STRINGS

VI. I

VI. II

VI. III

Vas.

Clos.

D-b.

heavy and rough

ff

f

heavy and rough

ff

f

heavy and rough

ff

II. arco

f marc.

pizz.

ff

mf

WOOD-WIND

Ob.

Clar.

Bsn.

f marc.

cresc.

SAXOPHONES

Sopr. Sax.

Barit. Sax.

BAR. SAX.

f marc.

BRASS

Trpt.

Hr. I

Hr. II

TRUMPET

f marc.

cresc.

DRUMS

SIDE-DRUM

p

cresc. poco a poco

PIANO

cresc.

f

STRINGS

Vi. I

Vi. II

Vi. III

Vas.

Clo. II

D-b.

cresc. poco a poco

OBOE

WOOD-WIND

Ob. *cresc.*

Clar.

Bsn.

SAXOPHONES

Sopr. Sax.

Barit. Sax.

BRASS

Trpt.

Hr. I

Hr. II

DRUMS

PIANO

STRINGS

Vi. I

Vi. II *cresc.*

Vi. III *cresc.*

Vas. *cresc.*

Clo. I *arco marc. cresc.*

Clo. II *cresc.*

D-b. *f cresc.*

FLUTE

WOOD-WIND

Fl. *ff cresc.*

Ob. *ff cresc.*

Clar. *ff cresc.*

Bsn. *ff cresc.*

D-Bsn.

SAXOPHONES

Sopr. Sax. *ff cresc.*

Barit. Sax.

BRASS

Trpt. *ff cresc.*

Hr. I *ff cresc.*

Hr. II *ff cresc.*

DRUMS

tr.

p molto cresc.

HARM.

Full ff cresc.

PIANO

dua

cresc.

STRINGS

Vi. I *ff*

Vi. II *ff*

Vi. III *ff*

Va. I *ff*

Va. II *ff*

Clos. *I. ff*
II. ff

D-b. *ff*

pizz.

a. 2 pizz.

cresc.

154

WOOD-WIND

Picc. **PICC.**

Fl. **FLUTE**

Ob.

Clar. **CLAR.**

Bsn. **BASSOON**

D-Bsn.

SAXOPH.

Sopr. Sax.

Barit. Sax.

BRASS

Trpt.

Hr. I

Hr. II

DRUMS

BASS DR.

HARM.

PIANO

STRINGS

VI. I

VI. II

VI. III

Va. I

Va. II

Clos.

D.b.

154

CLAR. Solo **162**

W-W. [Clar.] *p* (softer than cello)

HARM. *gentle* 8 *pp*

PIANO *pp*

STR. [Clo.I] **CELLO** (louder than clar.) *arco* *mp* **162** *espress.*

WOOD-W. [Fl.]

[Clar.]

HARM.

STRINGS [Va.I] [Clo.I]

FLUTE **178**

WOOD-W. [Fl.] *mp* *cresc. poco a poco*

[Clar.] *p* (softer than viola) *cresc. poco a poco*

HARM. *poco a poco cresc.*

STRINGS [Va.I] *mf* *molto espr.* (louder than cello and clar.)

[Clo.I] *mp* **178**

WOOD-WIND

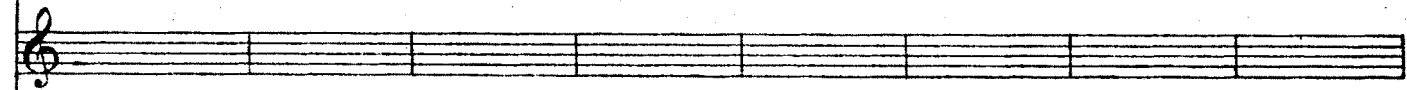
Fl. 

Ob. 

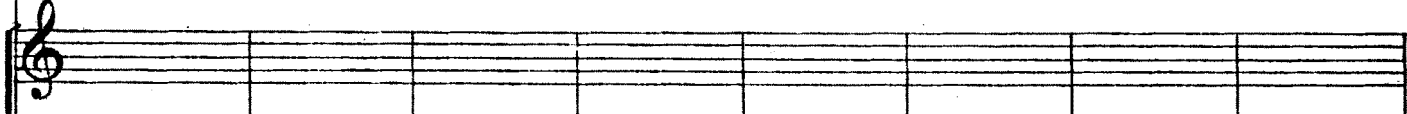
Clar. 

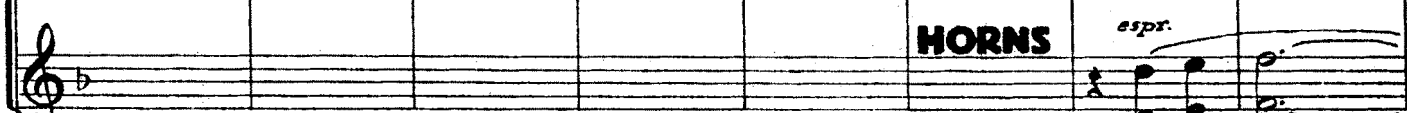
Bsn. 


Bassoon
p dolce


SAX. [Sopr. Sax.] 

BRASS


Trpt. 

Hr. I 


Hr. II 


HORNS *espr.* 

HARM.



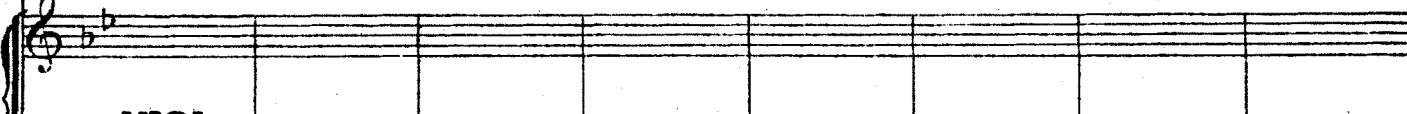
p

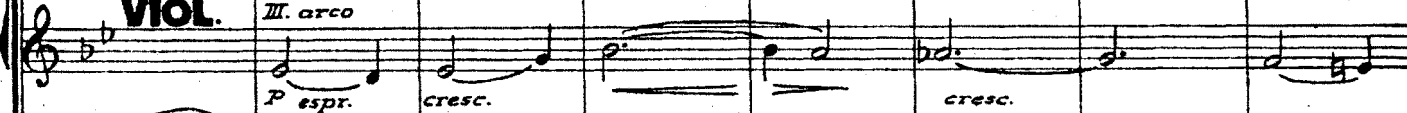
add more 8 

cresc. 


cresc.

STRINGS

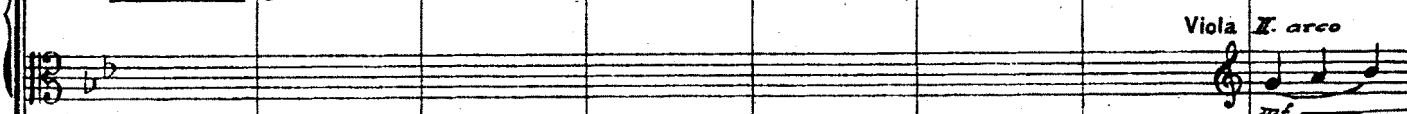
Vi. II 

VIOL. *III. arco* 


p espr. *cresc.*


Vi. I 

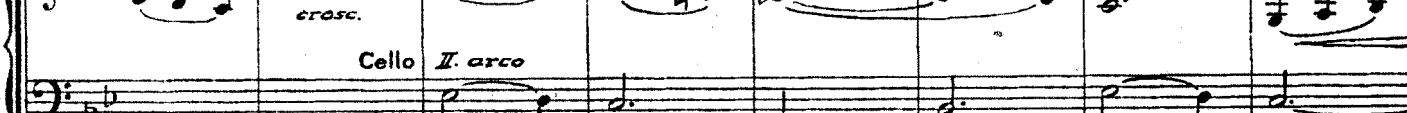
f

Va. I 

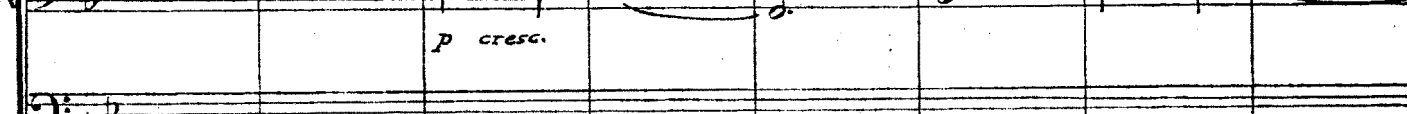
mf

Va. II 


Viola I. arco 


Clo. I 

cresc.

Cello *II. arco* 

p *cresc.*

Clo. II 

D-b. 

WOOD-WIND

Fl.

Clar.

Bsn.

SAXOPHONES

SOPR. SAX.

Sopr. Sax.

Barit. Sax.

mp non legato

BRASS

TRUMPET

Trpt.

Hr. I

Hr. II

mp non legato

HARM.

STRINGS

VIOLS.

VI. I

VI. II

VI. III

Va. I

Va. II

Clo. I

Clo. II

D. BASS

D-b.

a. 2 arco

mf espr.

mf

mf

mf

arco

mp

WOOD-WIND

Fl. **FLUTE**

Ob. **OBOE**

Clar.

Bsn.

SAXOPHONES

Sopr. Sax.

Barit. Sax.

BRASS

Trpt.

Hr. I

Hr. II

HORNS

HARM.

STRINGS

Vi. I

Vi. II

Vi. III

Va. I

Va. II

Clo. I

Clo. II

D.b.

WOOD-WIND

Fl. *espr.* *pp* *p* *molto cresc.*

Ob. *espr.* *pp* *mp cresc.*

Clar. *p* *mp cresc.*

Bsn. *p dolce* *molto cresc.*

SAXOPH.

Sopr. Sax. *mp* *cresc.*

Barit. Sax. *p dolce* *cresc.*

BRASS

Trpt. *mp* *cresc.*

Hr. I *pp* *mp*

Hr. II

HORN I

HARM.

pp *molto cresc.*

STRINGS

Vi. I *p* *mp* *poco* *molto cresc.*

Vi. II *p* *mp* *poco* *molto cresc.*

Vi. III *p* *mp* *poco* *molto cresc.*

Va. I *p* *poco* *molto cresc.*

Va. II *p* *poco* *molto cresc.*

Clo. I *p* *poco* *molto cresc.*

Clo. II *p* *pp* *molto cresc.*

D.b. *pp* *molto cresc.*

WOOD-WIND
Fl.
Ob.
Clar.
Bsn.
D-Bsn.
D-bsn.

SAXOPH.
Sopr. Sax.
Barit. Sax.

BRASS
Trpt.
Hr. I
Hr. II
HORN II

HARM.

PIANO

STRINGS
Vi. I
Vi. II
Vi. III
Vas.
Clo. I
Clo. II
D-b.

First system of musical notation, consisting of five staves. The top staff features a melodic line with various ornaments and slurs. The bottom staff includes a *dim.* (diminuendo) marking.

Second system of musical notation, consisting of five staves. It includes a *to the fore* marking with a *ff* (fortissimo) dynamic.

Third system of musical notation, consisting of five staves. It includes a *to the fore* marking with a *ff* dynamic, a *p* (piano) dynamic, and a *ff* dynamic. A triplet of eighth notes is marked with a '3' above it.

Fourth system of musical notation, consisting of five staves. It includes a *to the fore* marking with a *ff* dynamic.

Fifth system of musical notation, consisting of five staves. It includes three *to the fore* markings with *ff* dynamics.

234

WOOD-WIND

Fl.

Ob.

Clar.

Bsn.

D-Bsn.

SAXOPH.

Sopr. Sax.

Barit. Sax.

SOPR. SAX. *to the fore*

Solo mp

dolce (not louder than oboe, clar., bassoon)

p

pp

BRASS

Trpt.

Hr. I

Hr. II

HARM.

Full off

PIANO

Solo mp

[Very smoothly; not in the least blurred with pedal]

STRINGS

VI. I

VI. II

VI. III

Vas.

Clo. I

Clo. II

D-b.

234

WOOD-WIND

Ob.
Clar.
Bsn.

SAXOPH.

Sopr. Sax.
Barit. Sax.

PIANO

250

OBOE

WOOD-WIND

Ob.
Clar.
Bsn.

SAXOPH.

Sopr. Sax.
Barit. Sax.

PIANO

STRINGS

a. 2 con sord.
a. 2 con sord.
I. con sord.
II. con sord.

VI. I
VI. II
VI. III
Vas.
Clo. I
Clo. II

250

W-W. [Ob.]

VI. I
VI. II

VI. III

Vas.

Clos.

STRINGS

266

WOOD-W. [Ob.]

Bsn.

BASSOON

ppp

ppp

ppp

ppp

ppp

HARM.

HARM. 4 8

pp

4 8

VI. I
VI. II

VI. III

Vas.

Clos.

STRINGS

VIOLA I

somewhat to the fore

P non legato

p

3

266

W-W. [Bsn.]

HARM.

STR. [Va. I]

ppp

ppp

ppp

3

282

OBOE *(louder than clar.)*

WOOD-WIND

Ob.

CLAR.

Bsn.

pp dolciss.

poco

ppp

HARM.

STRINGS

VI. III

Va. I

VIOL. III *con sord.*

p non legato

282



WOOD-W.

Ob.

Clar.

mp

ppp

HARM.

mf

p

STRINGS

VI. I

VI. II

VI. III

VIOLS. *a 2 senza sord.*

mp

298



HARM.

PIANO

Full p

molto cresc. poco a poco

STR.

VI. I

VI. II

non legato

molto cresc. poco a poco

3

298

WOOD-WIND

Ob.

Clar.

Bsn.

SAXOPH.

Sopr. Sax.

Barit. Sax.

SOPR. SAX.

BAR. SAX.

marc.

BR.

Hr. I

Hr. II

HORNS

a. 2

ff

HARM.

PIANO

STRINGS

Vi. I

Vi. II

Vi. III

Va. I

Va. II

Clo. I

Clo. II

D-b.

f cresc.

III. senza sord.

I. senza sord.

II. senza sord.

I. senza sord.

II. senza sord.

WOOD-WIND

Ob. **OBOE**

Clar. **CLAR.**

Bsn. **BASSOON**

Musical score for the Wood-Wind section. It consists of three staves: Oboe (Ob.), Clarinet (Clar.), and Bassoon (Bsn.). The Oboe and Clarinet parts are in treble clef, and the Bassoon part is in bass clef. The key signature has one flat (B-flat). The Oboe and Clarinet parts have dynamic markings of *f* and accents. The Bassoon part has dynamic markings of *f* and accents.

SAXOPH.

Sopr. Sax.

Barit. Sax.

Musical score for the Saxophone section. It consists of two staves: Soprano Saxophone (Sopr. Sax.) and Baritone Saxophone (Barit. Sax.). Both are in treble clef. The key signature has one flat. The Soprano Saxophone part has a triplet of eighth notes marked with a '3'. The Baritone Saxophone part has dynamic markings of *f* and accents.

BR.

Hr. I

Hr. II

marcatiss.

Musical score for the Brass section. It consists of two staves: Horn I (Hr. I) and Horn II (Hr. II). Both are in treble clef. The key signature has one flat. The Horn II part has dynamic markings of *marcatiss.* and accents.

HARM.

Musical score for the Harp (HARM.). It consists of two staves in treble and bass clefs. The key signature has one flat. The harp part is mostly rests.

PIANO

Musical score for the Piano. It consists of two staves in treble and bass clefs. The key signature has one flat. The piano part features a steady accompaniment with dynamic markings of *f* and accents.

STRINGS

VI. I

VI. II

VI. III

Va. I

Va. II

Clo. I

Clo. II

D-b.

marc.

marcatiss.

Musical score for the String section. It consists of seven staves: Violin I (VI. I), Violin II (VI. II), Violin III (VI. III), Viola I (Va. I), Viola II (Va. II), Cello I (Clo. I), Cello II (Clo. II), and Double Bass (D-b.). The Violin I and II parts are in treble clef, and the Cello I and II parts are in bass clef. The key signature has one flat. The Violin I and II parts have dynamic markings of *marc.* and accents. The Viola I and II parts have dynamic markings of *marcatiss.* and accents. The Cello I and II parts have dynamic markings of *marcatiss.* and accents. The Double Bass part has dynamic markings of *f* and accents.

WOOD-WIND 330

WOOD-WIND

Picc. *stacc.*
 Fl. *stacc.*
 Ob. *stacc.*
 Clar. *stacc.*

SAXOPH.

Sopr. Sax.
 Barit. Sax.

f marc. aliss.

BRASS

Trpt.
 Hr. I
 Hr. II

TRUMPET

f marc. aliss.

cresc.

XYLOPH.

mf

HARM.

Full

PIANO

sf

STRINGS

VI. I
 VI. II
 VI. III
 Va. I
 Va. II
 Clo. I
 Clo. II
 D.b.

I. pizz.
II. pizz.
III. pizz.
pizz.
cresc.
cresc.
sf

WOOD-WIND

Picc. Fl.

Ob.

Clar.

Bsn.

SAXOPH.

Sopr. Sax.

Barit. Sax.

BRASS

Trpt.

Hr. I

Hr. II

HORNS

XYLOPH.

HARM.

PIANO

STRINGS

Vi. I

Vi. II

Vi. III

Va. I

Va. II

Clo. I

Clo. II

D-b.

The musical score is organized into several sections:

- WOOD-WIND:** Picc. Fl., Ob., Clar., Bsn., D-Bsn.
- SAXOPH.:** Sopr. Sax., Barit. Sax.
- BRASS:** Trpt., Hr. I, Hr. II
- XYLOPH.**
- HARM.**
- PIANO**
- STRINGS:** VI. I, VI. II, VI. III, Va. I, Va. II, Clo. I, Clo. II, D-b.

Performance markings include *poco dim.*, *mf*, *ff*, *arco*, *pizz.*, *mf non legato*, and *a. 2*. A *Flute* marking is also present in the woodwind section.

a 2

WOOD-WIND

Woodwind section score including Piccolo Flute (Picc. Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Bsn.). The Piccolo Flute part starts with a dynamic of *f* and includes a *sva* (sustained) marking. The Oboe, Clarinet, and Bassoon parts have trills marked with the number 3. The Bassoon part has a *f* dynamic marking.

SAXOPH.

Saxophone section score including Soprano Saxophone (Sopr. Sax.) and Baritone Saxophone (Barit. Sax.). Both parts feature melodic lines with *f* dynamics.

BRASS

Brass section score including Trumpet (Trpt.) and Horns (Hr. I, Hr. II). The Horns part is specifically labeled with **HORNS**. Dynamics range from *f* to *ff*.

XYLOPH.

Xylophone part with a *f* dynamic and a *cresc.* (crescendo) marking.

HARM.

Harp part with a *cresc.* (crescendo) marking.

PIANO

Piano part starting with a *mf* dynamic and including a *dim.* (diminuendo) marking.

STRINGS

String section score including Violin I (VI. I), Violin II (VI. II), Violin III (VI. III), Viola I (Va. I), Viola II (Va. II), Cello I (Clo. I), Cello II (Clo. II), Double Bass (D.b.), and Drums (Dr.). The Viola parts include *pizz.* (pizzicato) and *arco* (arco) markings. Dynamics range from *f* to *ff*.

WOOD-WIND

Picc. Fl. *Flute mf non legato*

Ob. *mf non legato*

Clar. *mf non legato*

Bsn. *mf non legato a. 2*

D-Bsn. *ff*

SAXOPH.

Sopr. Sax. *mf*

Barit. Sax. *ff*

BRASS

Trpt. *mf*

Hr. I *ff*

Hr. II *ff*

XYLOPH. *poco dim. mf*

HARM.

PIANO

STRINGS

Vi. I *ff*

Vi. II *ff*

Vi. III *mf non legato*

Va. I *ff*

Va. II *ff*

Clo. I *ff*

Clo. II *ff*

D-b. *arco*

WOOD-WIND

Fl.

Ob.

Clar.

Bsn.
D.Bsn.

SAXOPH.

Sopr.
Sax.

Barit.
Sax.

BRASS

Trpt.

HORN I

Hr. I

Hr. II

CYMB.

HARM.

PIANO

STRINGS

Vi. I
Vi. II

Vi. III

Vas.

Clo. I

Clo. II

D-b.

This musical score page, numbered 29, is divided into several instrumental sections. The **WOOD-WIND** section includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Bsn.), and Double Bassoon (D.Bsn.). The **SAXOPH.** section includes Soprano Saxophone (Sopr. Sax.) and Baritone Saxophone (Barit. Sax.). The **BRASS** section includes Trumpet (Trpt.), Horn I (Hr. I), and Horn II (Hr. II). The **PIANO** section is a grand piano. The **STRINGS** section includes Violin I (Vi. I), Violin II (Vi. II), Violin III (Vi. III), Viola (Vas.), Cello I (Clo. I), Cello II (Clo. II), and Double Bass (D-b.). The score contains various musical notations such as clefs, time signatures, notes, rests, and dynamic markings like *mf* and *poco cresc.*. There are also performance instructions like *rit.* and *3* (triplets).

WOOD-WIND

Fl. [Musical notation]

Ob. [Musical notation]

Clar. [Musical notation]

Bsn. [Musical notation]

D-Bsn. [Musical notation]

SAXOPH.

Sopr. Sax. [Musical notation] *mf* *molto espr.*

Barit. Sax. [Musical notation] *mf* *ff*

TRUMPET

Trpt. [Musical notation] *mf* *ff*

HORNS

Hr. I [Musical notation] *ff* *ff molto espr.*

Hr. II [Musical notation] *ff* *ff molto espr.*

CYMB. DRUMS

[Musical notation] *soft drumsstick* *ir* *p* *f*

K. DRUMS

[Musical notation]

HARM.

[Musical notation] *Tutti* *p* *ff*

[Musical notation] *Tutti* *ff*

PIANO

[Musical notation] *ff* *ff* *Ped.* *

STRINGS

VI. I [Musical notation] *f*

VI. II [Musical notation] *f*

VI. III [Musical notation] *f*

Vas. [Musical notation] *arco* *f*

Clo. I [Musical notation] *ff* *ff molto espr.*

Clo. II [Musical notation] *ff* *f*

D-b. [Musical notation] *ff*

WOOD-WIND

Fl.

Ob.

Clar.

Bsn.
D:Bsn.

SAXOPH.

Sopr.
Sax.

Barit.
Sax.

poco cresc.

BRASS

Trpt.

HORN I

Hr. I

Hr. II

mf

CYMB.

HARM.

PIANO

STRINGS

VI. I

VI. II

VI. III

Vas.

Clo. I

Clo. II

D-b.

α2

WOOD-WIND

Fl.

Ob.

Clar.

Bsn.
D-Bsn.

SAXOPH.

Sopr. Sax.

Barit. Sax.

SOPR. SAX.

BRASS

Trpt.

Hr. I

Hr. II

TRUMPET

HORNS

CYMB. DRUMS

K. DRUMS

soft drumstick

HARM.

HARM.

Full

PIANO

STRINGS

Vi. I

Vi. II

Vi. III

Vas.

Clo. I

Clo. II

D.b.

arco

G string.....

molto espr.

WOOD-WIND

Fl.

Ob.

Clar.

Bsn.
D-Bsn.



SAXOPH.

Sopr.
Sax.

Barit.
Sax.



BRA.

Trpt.

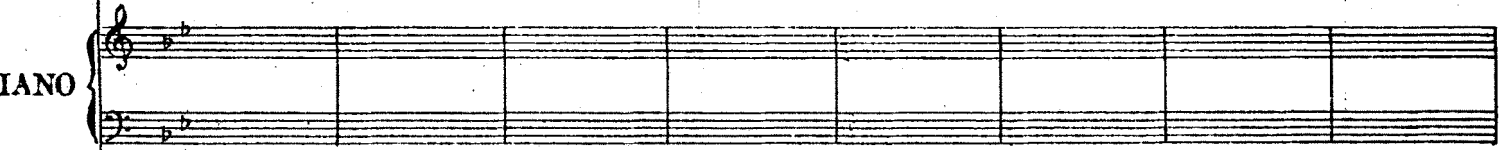
Hr. I
Hr. II



HARM.



PIANO



STRINGS

VI. I
VI. II

VI. III

Vas.

Clo. I

Clo. II

Db.



WOOD-WIND

Picc. Fl. *a. 2*

Ob.

Clar.

Bsn. D-Bsn.

SAXOPH.

Sopr. Sax.

Barit. Sax.

cresc. *molto espr.*

BRASS

Trpt.

Hr. I

Hr. II

TRUMPET

HARM.

cresc.

PIANO

mf

STRINGS

Vi. I

Vi. II

Vi. III

Va. I

Va. II

Clo. I

Clo. II

D-b.

WOOD-WIND

Picc. *mp* *f* *molto espr.*

Fl. *mp* *mf*

Ob. *mp* *f* *molto espr.*

Clar. *mp* *mf*

Bsn. *mp* *mp*

D-Bsn. *p dolce*

SAXOPH.

Sopr. Sax. *mp* *f* *ma dolce*

Barit. Sax. *mp* *p dolce*

BRASS

Trpt. *mp* *f* *ma dolce*

Hr. I *mp* *f* *ma dolce*

Hr. II *mp* *mp espr.*

CYMB.

cresc. *mf*

HARM.

mp *mp*

PIANO

mp *mp*

STRINGS

Vi. I *mf* *molto espr.*

Vi. II *mp* *mf* *molto espr.*

Vi. III *mp* *mp*

Va. I *mp* *mf* *molto espr.*

Va. II *f* *ma dolce*

Clo. I *f* *ma dolce*

Clo. II *mp* *p dolce*

D-b. *mp* *p dolce*

WOOD-WIND

Picc.
Fl.
Ob.
Clar.
Bsn.
D-Bsn.

SAXOPH.

Sopr. Sax.
Barit. Sax.

BRASS

Trpt.
Hr. I
Hr. II

HARM.

PIANO

STRINGS

VI. I
VI. II
VI. III
Va. I
Va. II
Clo. I
Clo. II
D.b.

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Bassoon, and Double Bassoon. The saxophone section includes Soprano and Baritone saxophones. The brass section includes Trumpet, Horn I, and Horn II. The harmonic section consists of a grand staff. The piano part is a grand staff. The string section includes Violin I, Violin II, Violin III, Viola I, Viola II, Cello I, Cello II, and Double Bass. The score features various musical notations including notes, rests, and dynamic markings such as 'cresc.', 'molto espr.', and 'molto'. There are also some performance instructions like 'a. 2' and 'Gua...'.

WOOD-WIND

Picc.
Fl.
Ob.
Clar.
Bsn.
D-Bsn.

SOPR. SAX.

Sopr. Sax.
Barit. Sax.

BRASS

Trpt.
Hr. I
Hr. II

HARM.

PIANO

STRINGS

Vi. I
Vi. II
Vi. III
Va. I
Va. II
Clo. I
Clo. II
D-b.

WOOD-WIND

Picc. *mf*

Fl. *mf* *p*

Ob. *mp* *p*

Clar. *mp* *p*

Ban. *mp* *p*

PICC.

SAXOPH.

Sopr. Sax. *non cresc.*

Barit. Sax. **BAR. SAX.** *p*

HARM.

HARM. *pp*

STRINGS

Vi. I *non cresc.*

Vi. II

Va. I *non cresc.*

Va. II

Clo. I

Clo. II

D-b.

WOOD-WIND

Picc. *ff* *p*

Fl. *ff* *p subito* *ppp*

Ob. *ff* *p subito* *ppp*

Clar. *ff* *p subito* *ppp*

Bsn. *ff* *p subito* *ppp*

SAXOPH.

Sopr. Sax. *ppp*

Barit. Sax. *ff*

HARM.

Full off

(slightly louder than)
HARM.

all **8** *mp* *espress.*

STRINGS

VI. I. *ppp*
con sord.
II. (moaningly)

VI. II. *p* *espr.*
II. (moaningly)

VI. III. *con sord.*
p *espr.*

Va. I. *ppp*
II. (moaningly)

Va. II. *con sord.*
p *espr.*
con sord. I. (moaningly)

Clo. I. *p* *espr.*

Clo. II. *con sord.* II. (moaningly)
p *espr.*

(the muted strings)

HARM.

VI. II *echo* *pp* *p* *più*

VI. III *echo* *pp* *p* *più*

STRINGS Va. II *echo* *pp* *p* *più*

Clo. I *echo* *pp* *p* *più*

Clo. II *echo* *pp* *p* *più*



442

W.W. Clar. *CLAR.* *p dolce*

HARM.

VI. I *Viol. I. con sord.* *mp*

VI. II *echo* *p* *pp* *p*

VI. III *echo* *p* *pp* *p*

STRINGS Va. II *echo* *p* *pp* *mp*

Clo. I *echo* *p* *pp* *mp*

Clo. II *echo* *p* *pp* *mp*

442

WOOD-W.

Ob. *poco cresc.*

Clar.

STRINGS

Vi. I *molto espr. e poco a poco mollo cresc.*

Vi. II *mp*

Vi. III *mp*

Va. I

Va. II

Clo. I *mp*

Clo. II *mp*

OBOE

WOOD-WIND

Fl.

Ob.

Clar.

FLUTE

CLAR.

PIANO

PIANO

STRINGS

Vi. I *f cresc. mollo*

Vi. II *f cresc. mollo*

Vi. III *con sord.*

Va. I *mf*

Va. II

Clo. I *cresc.*

Clo. II *cresc.*

String...

WOOD-WIND

Fl. *molto cresc.*

Ob.

Clar. *molto cresc.*

Bsn. D-Bsn.

SAXOPHONES

Sopr. Sax.

Barit. Sax.

HARM.

HARM.

p poco a poco molto cresc.

PIANO

STRINGS

VI. I

VI. II

VI. III *molto cresc.*

Va. I *cresc. molto cresc.*

Va. II *molto cresc.*

Clo. I *f molto cresc.*

Clo. II *molto cresc.*

WOOD-WIND

Fl.

Ob.

Clar.

Bsn.
D-Bsn.

SAXOPHONES

Sopr.
Sax.

Barit.
Sax.

HARM.

PIANO

STRINGS

--- *diva* ---

VI. I
ff molto cresc.

VI. II
ff molto cresc.

VI. III
ff molto cresc.

Va. I

Va. II
ff molto cresc.

Clo. I
molto cresc.

Clo. II
ff molto cresc.

474 Quicken

BASSOON

WOOD-W. Bsn. *pp*

D-bn. **D. BASSOON** *pp*

SAX. Barit. Sax. **BAR. SAX.** *pp*

TRUMPET

con sord.

BRASS Trpt. *p*

HORNS

stopped

BRASS Hr. I *pp*

Hr. II *pp*

K. DRUMS

tr.

DRUMS *pp*

8 only

HARM. *p*

PIANO *ppp*

474 *accelerando*

CLAR.

WOOD-WIND Clar. *p cresc. molto*

Bsn. *cresc. molto*

D-bn. *cresc. molto*

SOPR. SAX.

SAXOPHONES Sopr. Sax. *pp cresc. molto*

Barit. Sax. *cresc. molto*

Trpt. *cresc. molto*

BRASS Hr. I *open*

Hr. II *open*

CELLOS I. II.

STRINGS Clos. *a. 2 senza sord.*

D. BASS *pizz. mp*

490 *Faster* $\text{♩} = \text{about } 108$

FLUTE

WOOD-WIND

Fl. *mp non legato*

Ob. *mp non legato*

Clar. *f mp non legato*

Bsn. D-Bsn.

SAXOPH.

Sopr. Sax.

Barit. Sax.

BRASS

Trpt.

Hr. I Hr. II

HARM.

PIANO

PIANO

Più mosso $\text{♩} = \text{circa } 108$

VIOLS. II. senza sord.

STRINGS

VI. I VI. II

Vas. *VLAS. I. II. senza sord.*

Clos.

D-b.

WOOD-WIND

Fl.

Ob.

Clar.

PIANO

p f p f p f p f p f p

STRINGS

VI. I

VI. II

Vas.

poco cresc.

poco cresc.

506

WOOD-WIND

Fl.

Ob.

Clar.

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

TRUMPET (*much louder than the other instruments*)
senza sord.

BR. Trpt.

mf

HARM.

p ff p ff p ff p ff p ff mp

PIANO

mp cresc. poco a poco

STRINGS

VI. I

VI. II

Viol. III.

VI. III

Va. I

Va. II

mp cresc. poco a poco

mp cresc. poco a poco

cresc. poco a poco senza sord.

mp cresc. poco a poco

mp cresc. poco a poco

mp cresc. poco a poco

506

WOODWIND

Fl.

Ob.

Clar.

Bsn.

BASSOON

SAXOPHONES

Sopr. Sax.

Barit. Sax.

SAXS.

BRASS

Trpt.

Hr. I

Hr. II

stacc.

HORNS

HARM.

p - ff *p - ff* *p - ff* *p - ff* *p - ff* *p - ff* *mf*

PIANO

duo

STRINGS

Vi. I

Vi. II

Vi. III

Va. I

Va. II

WOOD-WIND

Fl. *mf cresc. molto*

Ob. *mf cresc. molto*

Clar. *mf cresc. molto*

Bsn. *stacc.*

SAXOPHONES

Sopr. Sax. *stacc.*

Barit. Sax. *stacc.*

BRASS

Trpt. *stacc.*

Hr. I *stacc.*

Hr. II

PIANO

mf *molto cresc.*

ova

STRINGS

VI. I *f* *molto cresc.*

VI. II *f* *molto cresc.*

VI. III *f* *molto cresc.*

Va. I *f* *molto cresc.*

Va. II *f* *molto cresc.*

ova

PICC.

WOOD WIND

Picc.
Fl.
Ob.
Clar.
Bsn.

SAXOPHONES

Sopr. Sax.
Barit. Sax.

BRASS

Trpt.
Hr. I
Hr. II

PIANO

STRINGS

VI. I
VI. II
VI. III
Va. I
Va. II

538 Slightly faster $\text{♩} = 116$

WOOD-WIND

Picc.
Fl.
Ob.
Clar.
Bsn.

SAX. [Sopr. / Sax.]

HARM.

PIANO

HARM.

PIANO

538 Poco piu mosso $\text{♩} = 116$

WOOD-WIND

Picc.
Fl.
Ob.
Clar.
Bsn.

SAX. [Sopr. / Sax.]

BRASS

Trpt.
Hr. I
Hr. II

DRUMS

HARM.

PIANO

PIANO

554

WOOD WIND

Picc. *diva*

Fl.

Ob. **OBOE**

Clar. **CLAR.**

Bsn. *mf*

SAXOPH.

Sopr. Sax.

Barit. Sax.

BRASS

Trpt. *mp*

Hr. I. *mp*

Hr. II. *mp*

DRUMS

HARM.

ff

diva

PIANO

STRINGS

VI. I. **VIOLS. a.2**

VI. II. **I. II.**

VI. III. **VIOLAS a.2**

Vas. *a.2*

Clos.

D-b.

554

WOOD-WIND

Picc.
Fl.
Ob.
Clar.
Bsn.
D.-bn.

WOOD-WIND

SAXOPH.

Sopr. Sax.
Barit. Sax.

SAXS.

SAXS.

BRASS

Trpt.
Hr. I
Hr. II

BRASS

DRUMS
XYLOPH.

K. DRUMS
XYL.

DRUMS
XYLOPH.

K. DRUMS
XYL.

HARM.

HARM.

PIANO

P'NO. *cresc.*

PIANO

P'NO. cresc.

STRINGS

VI. I
VI. II
VI. III
Vas.
Clos.
D.-b.

STRINGS

arco *ff*
pizz.

STRINGS

VI. I
VI. II
VI. III
Vas.
Clos.
D.-b.

STRINGS

arco ff
pizz.

WOOD-WIND

Picc. *stacc.*

Fl. *Boa* *stacc.*

Ob. *stacc.*

Clar. *stacc.*

Bsn. *a. 2* *stacc.*

D-bn. *ff*

SAXOPH.

Sopr. Sax. *ff*

Barit. Sax. *stacc.* *ff*

BRASS

Trpt. *stacc.* *ff*

Hr. I *stacc.*

Hr. II *ff*

XYLOPH.

HARM.

ff *stacc.*

PIANO

ff *stacc.*

STRINGS

Vi. I *tr* *tr*

Vi. II *ff*

Vi. III *ff*

Vas. *ff*

Clos. *ff*

D-b. *arco* *stacc.*

WOOD-WIND

Picc.
Fl.
Ob.
Clar.
Bsn.
D-bn.

Detailed description: This section contains six staves for woodwind instruments. The Piccolo (Picc.) and Flute (Fl.) parts are in the treble clef with a key signature of two flats. The Oboe (Ob.) part is also in the treble clef. The Clarinet (Clar.) part is in the treble clef with a key signature of one flat. The Bassoon (Bsn.) and Double Bassoon (D-bn.) parts are in the bass clef with a key signature of two flats. The music features a mix of eighth and sixteenth notes, often beamed together, with some rests.

SAXOPH.

Sopr. Sax.
Barit. Sax.

Detailed description: This section contains two staves for saxophones. The Soprano Saxophone (Sopr. Sax.) part is in the treble clef with a key signature of one sharp. The Baritone Saxophone (Barit. Sax.) part is in the bass clef with a key signature of one sharp. The music consists of a melodic line with some rests and dynamic markings.

BRASS

Trpt.
Hr. I
Hr. II

Detailed description: This section contains three staves for brass instruments. The Trumpet (Trpt.) part is in the treble clef with a key signature of one sharp. The Horn I (Hr. I) and Horn II (Hr. II) parts are in the bass clef with a key signature of two flats. The music features a mix of quarter and eighth notes, often in a block or harmonic arrangement.

XYLOPH.

Detailed description: This section contains one staff for the Xylophone. The music is written in the treble clef with a key signature of two flats, featuring a rhythmic pattern of eighth and sixteenth notes.

HARM.

Detailed description: This section contains two staves for the Harp. The music is written in the treble and bass clefs with a key signature of two flats, featuring a harmonic accompaniment of chords and arpeggios.

PIANO

Detailed description: This section contains two staves for the Piano. The music is written in the treble and bass clefs with a key signature of two flats, featuring a complex harmonic accompaniment with many chords and arpeggios.

STRINGS

VI. I
VI. II
VI. III
Vas.
Clos.
D-b.

Detailed description: This section contains six staves for string instruments. The Violins I (VI. I) and Violins II (VI. II) parts are in the treble clef with a key signature of two flats. The Violin III (VI. III) part is in the treble clef with a key signature of one flat. The Viola (Vas.) part is in the alto clef with a key signature of two flats. The Cello (Clos.) and Double Bass (D-b.) parts are in the bass clef with a key signature of two flats. The music features a mix of eighth and sixteenth notes, often beamed together, with some rests and dynamic markings.

586

WOOD-WIND

Picc. Fl.

Ob.

Clar.

Bsn. D-bb.

SAXOPH.

Sopr. Sax.

Barit. Sax.

BRASS

Trpt.

Hr. I

Hr. II

XYLOPH.

HARM.

PIANO

STRINGS

VI. I

VI. II

VI. III

Vas.

Clos.

D-b.

586

WOOD-WIND
Picc. Fl.
Ob.
Clar.
Bsn.
D.-bn.

SAXOPH.
Sopr. Sax.
Barit. Sax.

BRASS
Trpt.
Hr. I
Hr. II

XYLOPH.

HARM.

PIANO

STRINGS
VI. I
VI. II
VI. III
Vas.
Clo. I
Clo. II
D.-b.

This page of a musical score, numbered 55, contains the following sections and parts:

- WOOD-WIND:** Piccolo Flute (Picc. Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Bsn.), and Double Bassoon (D.-bn.).
- SAXOPHONES:** Soprano Saxophone (Sopr. Sax.) and Baritone Saxophone (Barit. Sax.).
- BRASS:** Trumpet (Trpt.), Horn I (Hr. I), and Horn II (Hr. II).
- XYLOPHONE (XYLOPH.):** A single part.
- HARP (HARM.):** A single part.
- PIANO:** A single part.
- STRINGS:** Violin I (VI. I), Violin II (VI. II), Violin III (VI. III), Viola (Vas.), Cello I (Clo. I), Cello II (Clo. II), and Double Bass (D.-b.).

The score includes various musical notations such as dynamics (e.g., *cresc.*, *ff*, *espr.*), articulation (accents), and phrasing (slurs). The key signature is one flat (B-flat), and the time signature is 4/4.

602 Slightly faster still *d.* = 126

WOOD WIND

Picc. Fl.

Ob.

Clar.

Bsn.

SAXOPH.

Sopr. Sax.

Barit. Sax.

BRASS

Trpt.

Hr. I

Hr. II

HORNS *a. 2*

ff (very roughly)

DRUMS

HARM.

PIANO

Ancora poco più mosso *d.* = 126

STRINGS

VI. I

VI. II

VI. III

Vas.

Clos.

D-b.

a. 2 pizz.

f

ff

pizz.

WOOD-WIND

Picc. Fl.

Ob.

Clar. *f cresc.*

Bsn. *f cresc.*

Detailed description: This block contains the musical notation for the woodwind section. It features four staves: Piccolo Flute (Picc. Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Bsn.). The Clarinet and Bassoon parts include dynamic markings of *f* and *cresc.* (crescendo). The music is written in a key signature of two flats and a common time signature.

SAXOPH.

Sopr. Sax. *cresc.*

Barit. Sax. *cresc.*

SAXS.

Detailed description: This block contains the musical notation for the saxophone section. It features two staves: Soprano Saxophone (Sopr. Sax.) and Baritone Saxophone (Barit. Sax.). Both parts include dynamic markings of *cresc.* (crescendo). A bolded label **SAXS.** is placed between the two staves. The music is written in a key signature of two flats and a common time signature.

TRUMPET

Trpt.

Hr. I

Hr. II

Detailed description: This block contains the musical notation for the brass section. It features three staves: Trumpet (Trpt.), Horn I (Hr. I), and Horn II (Hr. II). A bolded label **TRUMPET** is placed above the first staff. The music is written in a key signature of two flats and a common time signature.

DRUMS

Detailed description: This block contains the musical notation for the drums, represented by a single empty staff with a common time signature.

HARM.

cresc.

Detailed description: This block contains the musical notation for the harmonium. It features two staves. The music is written in a key signature of two flats and a common time signature.

PIANO

cresc.

Detailed description: This block contains the musical notation for the piano. It features two staves. The music is written in a key signature of two flats and a common time signature.

STRINGS

Vi. I

Vi. II

Vi. III

Vas.

Clos.

D-b.

Detailed description: This block contains the musical notation for the string section. It features six staves: Violin I (Vi. I), Violin II (Vi. II), Violin III (Vi. III), Viola (Vas.), Cello (Clos.), and Double Bass (D-b.). The music is written in a key signature of two flats and a common time signature.

618 WOOD-WIND

Picc., Flute, a 2

WOOD-WIND

Picc. Fl.

Ob.

Clar.

Bsn.

SAXOPH.

Sopr. Sax.

Barit. Sax.

BRASS

Trpt.

Hr. I

Hr. II

K. DRUMS

DRUMS

HARM.

PIANO

STRINGS

VI. I

VI. II

VI. III

Vas.

Clos.

D-b.

WOOD-WIND

Picc. *f* *molto cresc.*

Fl. *f* *molto cresc.*

Ob. *f* *molto cresc.*

Clar. *f* *molto cresc.*

Bsn. *f* *molto cresc.*

D-bn. *f* *molto cresc.*

SAXOPH.

Sopr. Sax. *f* *molto cresc.*

Barit. Sax. *f* *molto cresc.*

BRASS

Trpt. *f*

Hr. I *cresc.*

Hr. II *cresc.*

CYMB. *soft drumstick p*

HARM.

PIANO

STRINGS

VI. I *f* *molto cresc.*

VI. II *f* *molto cresc.*

VI. III *f* *molto cresc.*

Vas. *f* *molto cresc.*

Clos. *f* *molto cresc.*

D-b. *f* *molto cresc.*

634

WOOD-WIND

Picc.
Fl.
Ob.
Clar.
Bsn.
D.-bn.

SAXOPH.

Sopr. Sax.
Barit. Sax.

BRASS

Trpt.
Hr. I
Hr. II

BRASS

CYMB. DRUMS

K. DRUMS

HARM.

HARM.

PIANO

PIANO

glissando white keys

Thumb nail of I.H. Ped.

STRINGS

VI I
VI II
VI III
Vas.
Clos.
D.-b.

STRINGS

634