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RM

GRAINGER  
IN A NUTSHELL



*Suite*

I

ARRIVAL PLATFORM HUMLET *2/4 m*

II

GAY BUT WISTFUL *2/4 w*

III

PASTORAL *9/8 w*

IV

"THE GUMSUCKERS" MARCH *4*

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*C*



# "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) *London*

(c) *detached*

(d) *gently*

(e) *feelingly*

The image displays six musical staves (a-f) illustrating different melodic styles. Staff (a) is marked 'With healthy and somewhat fierce "go"'. Staff (b) is marked 'London'. Staff (c) is marked 'detached'. Staff (d) is marked 'gently'. Staff (e) is marked 'feelingly'. Each staff shows a single melodic line with various rhythmic 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

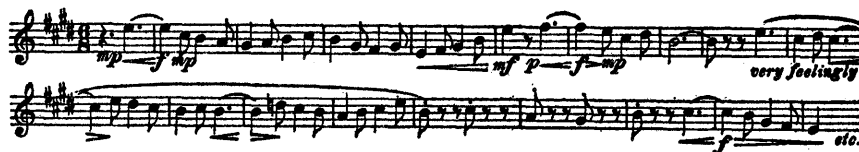
For my dear friend Edward J. de Coppet

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:

Musical notation for the "Pastoral" section, divided into four phrases:

- (a) Restful and dreamy, but wayward in time. Gently. *mp*. etc.
- (b) Feelingly. intense. *mp*. etc.
- (c) Very calmly. Oboe. Muted Strings. *pp*. etc.
- (d) (speed and number of notes at will). Steel Marimba. *mp*. *ca.* about 120. Piano. Cadenza. *mp*. Slow off. 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  
 fff (Horns)  
 Solo Strings  
 Trampets  
 Brass, Low Strings  
 Low Woodwind, & Tuba, octave lower  
 soften gradually  
 soften  
 pp  
 etc.

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.

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


## EXTRA PLAYERS AND THE NOVEL INSTRUMENTS


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

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

Deagan Swiss staff bells; compass 

Xylophone.

Deagan wooden marimba; compass 

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

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

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

### If you have four players for the "tuneful percussion"

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

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

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

### If you have five players

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

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

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

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

### If you have six players

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

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

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

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

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

### If you have seven players

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

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

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

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

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

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

### If you have eight players

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

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

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

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

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

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

### MALLETS FOR PERCUSSION INSTRUMENTS

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

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

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

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

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

### POSITION ON THE PLATFORM

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

### HIRE OF NOVEL INSTRUMENTS

**N. B.**

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

For Orchestra, Piano and Deagan Percussion Instruments

by

PERCY ALDRIDGE GRAINGER

NO. 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

2 Oboes  
2 Flutes

*f* nasal, reedy and snarling

Engl. Horn  
Bassoons

4 Horns in F

Brass

- 3 Trumpets in B $\flat$
- 3 Trombones
- 1 Bass Tuba

Percussion

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

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

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

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

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

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

\*\* Deagan Nabimba actual pitch

STEEL MAR.

WOOD MAR.

*soft*  
*mf*

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

Harp

Celesta

written 1 octave lower than actual pitch

Piano

Strings

Violas

*mf*

The performing rights for all countries outside of the United States and Canada are reserved by the Composer. This edition must not be used outside of the United States and Canada.

Oboe I  
Clar. I

add 2d Clar.

Oboe II  
Clar. II  
Eng. H.

*f*

*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. Both staves feature complex melodic lines with many sixteenth and thirty-second notes. A dynamic marking of *f* (forte) is present in both staves. A circled annotation 'add 2d Clar.' is placed above the bottom staff. A circled annotation 'Oboe I Clar. I' is placed above the top staff. A circled annotation 'Oboe II Clar. II Eng. H.' is placed above the bottom staff. A slur with a '3' (triple) is visible at the end of the bottom staff.

**HORN I SOLO**

*mf*

Detailed description: This block contains the first two staves of the Horn I Solo section. The top staff has a melodic line starting with a dynamic marking of *mf* (mezzo-forte). The bottom staff is empty. A slur is present over the end of the top staff.

Detailed description: This block contains ten empty musical staves, arranged in two groups of five. The staves are empty, indicating that the other instruments in the ensemble are silent during this section.

**Ficc.** *f* **2 Flutes** **2 Bassoons** **3** **Flutes** **2** **2 Clars.** **Bass-Clar. 2 Bsns.**

**STEEL MAR.** *mf* *soft beaters* *pp* **STAFF BELLS** *pp* *soft*

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

**13** **HARP** *f*

**CEL.** *f*

**PIANO** *mp*

**VIOLAS** *mpo* *mp* **Cellos pizz.**

BNS. *mf*

Cl. I *f*

Cl. II *f*

K- DRUMS

Tune B to A4

*pp*

WOODEN MAR.

*soft*

*soft*

22

*mf* *p*

PIANO *f* *louden*

VIOLA SOLO

*louden*

*sf*

*sf*

*sf*

*sf*

*ff*

Viol. I pizz.

Violas pizz.

VI. II pizz.

Cellos pizz.

Vis. I, II

Violas Cellos



3

Picc. *f*

2 Flutes

Clar II  
E. Horn *f*

2 Oboes  
Clar I. *p*

2 Obs. *p*

E. Horn *f*

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

3 TRUMP.

*fff* muted *a 3*

mutes off

SIDE-DRUM *p*

STEEL *med. ff*

MARIM. *med. ff*

XYLOPH. *ff*

WOOD M. *soft ff* *louden*

*louden lots*

NAB. *soft f*

29

HARP *ff*

CEL. *ff*

*ff*

*mp*

*p*

*f*

*mp*

*no pedal*

*Red.*

Vl. I arco *mp*

Violas *p*

Cellos arco *mp*

*louden*

*f*

Vl. 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. I. *f detached*

*f detached*

GLOCK. *hard ff*

*hard ff*

STAFF BELLS *medium ff*

*medium ff*

*medium ff*

Viols. I, II

Violas

Cellos

Viols. I, II

Violas

Cellos  
D-Bass

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

Bassoons, B. Cl., D.-Bs.

K-DRUMS

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

Side-Drum

XYL.

WOOD-M.

42

*Sve lower*

*Sve lower*

*Sve lower*

Viols. I, II

Violas

Cellos

D.-Bs.

2 Cls., E. Horn  
B-Cl., Bn. I

2 Flutes, 2 Oboes

B-Clar., Bn. II

4 HORNS

3 Trumpets, on with mutes

K-DRUMS

NABIM.

50

CEL. *mp*

PIANO *p*

Vi. I, II  
Violas

D-Bs.  
pizz. *ff*

Violas  
pizz. *p*

Cellos  
D-Bs.  
pizz. *p*

4 HORNS *heroicly*

Musical notation for 4 Horns, heroicly. The staff shows a melodic line starting with a fortissimo (*ff*) dynamic, followed by a section marked *sf* (sforzando).

Tune Ab to A#

K-DRUMS

Musical notation for K-DRUMS, featuring a rhythmic pattern with a fortissimo (*ff*) dynamic.

*soft mf*

59

*soften slightly*

Musical notation for Violins I, Violins II, Cellos, and Double Basses. The section is marked *arco* and *f heavy, but somewhat clingingly*. Dynamics include *ff* and *sf*.

WOOD-WIND

2 Flutes  
Cl. I

Oboes  
Cl. II  
E. Horn

Bn., B-Cl.

Bn. II

*ff*

3 TRUMPETS

*ff* muted

a.3

STEEL MAR. med.

med.

STAFF BELLS

med.

WOOD MAR. *ff*

soft

*ff*

NAB. med.

med.

*ff*

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

HARP *ff*

PIANO *f*

Vis. II

Violas

pizz. *fff*

Cellos

D. Bs.



Picc. 8  
*ff*

2 Fls *ff*      2 Bns *ff*      *p*

CL I *ff*      CL II *ff*      *p*

B. Cl. *ff*      D. Bn. *p*

**HORNS** a 4

*ff*      *p*

3 Trumpets, mutes off

**K-DRUMS**

*pp*

**SIDE-DRUM**

*mf*      *p*

hard

*ff*      *off*      *soft* *p*

**XYL.**

*ff*      *soft*      *ff* very much to the fore

**WOOD MAR. SOLO**

75

*ff*      *p*

**CELESTA**

*ff*      *mp*      *mf*

Viols. II      Viols. I      *p*

Vas.      Viols. II, Vas.      *p*

Vas., Cellos      *p*      Cellos      *p*

D-Bs.      D-Bs. *s*

3

2

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

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

Musical staff with bass clef, showing a rhythmic line.

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

Musical staff with treble clef, showing a melodic line with eighth notes.

Musical staff with bass clef, showing a rhythmic line with circles above notes.

Musical staff with treble and bass clefs, showing a melodic line with slurs.

Musical staff with treble and bass clefs, showing a melodic line with "mf" dynamics and triplets.

Musical staff with treble and bass clefs, showing a rhythmic line with slurs and triplets.



Fl. I. *mp feelingly*

Bn. I. *mf*

2 Cls. *p feelingly*

B.Cl.

D.-Bn.

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

**GLOCK.**

med. *p gently*

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

**STAFF BELLS** med. *pp*, soft *p gently*, soft *mf*, soft *f*

**STEEL MAR.** soft

**W. MAR.** soft *f*

82

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

*f*

Red. \*

*mp feelingly, swells < - > at will*

dry

no ped.

arco

Violas *pp*

Cellos *pp*

D.-Bs. *pp*

*slight*

*louden*

*louden*

2 Fls.  
2 Obs.  
Cl. I  
E Horn  
Cl. II  
3  
Ob. I  
Cl. I  
Cl. II  
Ob. II  
lots  
sf  
ff  
fff passionately

HORNS a 4  
not muted II, III  
BRASS  
I  
II, III  
ff  
fff passionately

SIDE-DRUM  
ff  
Glock. hard  
Steel Mar. med.  
med.  
Staff Bel's med.  
Xyloph.  
Wood Mar. med.  
med.  
ff

92

CEL. *fff*

PIANO  
mp  
lots  
sf  
ff  
ff  
ff passionately  
Vis. I, II arco  
Violas  
Cellos  
D-Bs  
molto  
stiss.  
stiss.

Picc. 8ve higher

*fiercely*

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

*fiercely*

BRASS

fff

K-DRUMS

R R R R R

L L L L

CYMBALS, ordinary  
GONG, med. beat.  
BIG DRUM.

ff

fff

fff

fff

gliss. with wooden beaters

fff

gliss.

gliss.

gliss.

gliss.

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

fff *glissando up and down all the time*

fff

fff

fff

fff

Vls. I, II

gliss.

gliss.

fff

roughly

gliss.

roughly

roughly

roughly

gliss.

Violas  
Cellos

roughly

Cellos

roughly

Dr. Bs.

fff

fff

Picc. 8ve 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 Eb

hard *f*

med.

med. *f*

WOOD MAR.

med. *ff* SOLO

med. SOLO

NAB. *fff*

103

Eb, Ab, Bb

\* VIOL. SOLO arco roughly

Viola Solo arco

Vls. I, II

Violas Cellos

CELLO SOLO *f* roughly

arco

2 Fls  
Cl. I  
Cl. II

med. *f*  
soft *f*

soft *ff*

**XYL. SOLO**  
*fff*

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

**MAR. med.**  
*fff*

111

*gliss.*  
*ff*

*ff gliss.*

*7*

*7*

Db

D $\flat$ , E $\flat$ , A $\flat$ , B $\flat$

Viols. I, II

arco  
Violas

*f* *louden steadily*

Violas  
Cellos

2 Flutes  
2 Oboes  
E. Horn  
Clar. I

Clar. II  
2 Bns.  
B. Cl.

Musical notation for woodwinds (Flutes, Oboes, E. Horn, Clar. I, Clar. II, Bns., B. Cl.) in the first system. The notation includes various notes, rests, and dynamic markings such as *sf* and *f*.

Two sets of empty musical staves, one in treble clef and one in bass clef, located in the second system.

**SIDE-DRUM**

Musical notation for the side drum, featuring *tr* (trill) markings and dynamic markings like *f*.

Two sets of empty musical staves, one in treble clef and one in bass clef, located in the third system.

Musical notation for strings, showing rhythmic patterns and dynamic markings.

Musical notation for strings, showing rhythmic patterns and dynamic markings.

**NAB.** *soft*

Musical notation for NAB. (Narrator), starting with a *soft* dynamic marking.

Two sets of empty musical staves, one in treble clef and one in bass clef, located in the fourth system.

Two sets of empty musical staves, one in treble clef and one in bass clef, located in the fifth system.

**PIANO**

Musical notation for the piano, including dynamic markings like *f* and *louden*.

Vls. I, II  
arco

Musical notation for violas and cellos, starting with an *arco* marking and dynamic markings like *sf* and *louden*.

Violas  
Cellos, arco





2 Fls. Picc. sv<sup>e</sup> higher.....

Picc. sv<sup>e</sup> higher.....

Picc.

2 Fls. Picc. sv<sup>e</sup> higher.....

2 Obs. E.H. *fff*

Bn., B.Cl.

4 muted Horns *mf* — *fff*

3 muted Trumpets *mf* — *fff*

3 muted Trombones *mf* — *fff*

B. Tuba *mf* — *fff*

all mutes off

K-DRUMS

Cymb. soft dr-stick *a 2 tr*

Gong, soft dr-stick *p* — *fff*

STEEL MAR. *med. fff*

STAFF BELLS *med. fff*

XYL. *hard fff*

WOOD MAR. *fff*

123

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

*fff* *gliss.*

*f* — *ff*

*red.* \* *ff*

Vls. I *ff*

Vls. II *ff*

Violas *ff*

Cellos *ff*

D. Bs *ff*

Vls. I, II *pizz.*

Violas *pizz.*

Cellos *pizz.*





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)

Brass

4 Horns in F

- 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

Celesta (actual pitch)

Piano

Strings

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*more clingingly*  
*louden slightly*

**HARP**

**PIANO**

*mp* *Top notes to the fore*  
*pp* *PIANO* *clingingly*  
*pp*

*pizz.* *f* *p* *arco* *pizz*

*louden slightly*  
*louden slightly*



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.

soften

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

Bn. I

E.H. Bn. II short

*pp*

Bns. *sf* *p* soften

TRUMPET I SOLO

not detached

*mf*

*f*

Horns III, IV

Horns I, II

Trumps I, II

Trp. III

Trombs. Tuba

short *mp*

GLOCK.

med. *s*

STEEL MAR. soft

*mf* (off quick)

37

K-DRUMS

HARP

CEL. *s*

PIANO *p*

PIANO *f* detached

Viols. I

Viols. II

Cellos

D-bs.

*pizz.*

*p*

VI. I

VI. II

Violas

Cellos

D-bs.

*pizz.*

*f*

Horns III, IV

BRASS *f*

K-DRUMS

*mf* (off quick)

louden

louden

PICC.  
feelingly

feelingly  
louden  
louden  
feelingly

ff  
4 HORNS  
f marked  
TRUMPETS II, III

trem.  
trem.

47

A# D# A D

trem.  
trem.

f louden  
ff  
f  
ff

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



OBOE I SOLO

*gently, but feelingly*

OBOE I SOLO *mp*

BN. I SOLO *mf feelingly*

Horns I, II *pp* *slight* *pp*

4 Horns, on with mutes

TRUMPET I

SOLO *mp feelingly* *p*

K-DRUMS *p*

57

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

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

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

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

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

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

D-bs. pizz. *p*

Violas arco

Cello arco

Strings pizz. *pp*

First system of musical notation, piano and bass staves. Dynamic markings include *p* and *f*.

Second system of musical notation, empty staves.

Third system of musical notation, empty staves.

65

Fourth system of musical notation, including the instruction **HARP** *p*.

Fifth system of musical notation, empty staves.

Sixth system of musical notation with dynamic markings: *slight*, *mp*, *very feelingly*, *lots*, *sf*, *mp*, *lots*, *sf*, *mp*.

**VIOLA SOLO**

Viola Solo musical notation, including *arco con sord.* and *p gently*.

**'CELLO SOLO**

Cello Solo musical notation, including *slight*.

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

HARP *f*

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

Red. \*

SOLOS

Viols. I, II *mf* *louden*

Violas *mp* *louden*

Strings pizz. *p*

Cellos *arco* *louden*

D-bs. *mp* *louden*

mf *louden*  
mf *louden*  
Horns III, IV not muted *p*  
Horns I, II not muted *mf*  
*f*  
Horns I, II  
Horns III, IV *marked*  
3 TRUMPS *f*  
TROMB. I

S.-DRUM *mf*  
K-DRUM *mf*

81

HARP *fff*

*detached* *louden lots* *ff*  
Red. \* Red. \* Red. \*  
Viols. II pizz. *louden* *mf*  
Viols. I arco *f*  
Viols. II arco *f*  
Cellos *fff*  
D-bs. arco *f*  
pizz. *f* *louden*  
*ff*

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

*louden*

*f*

*louden*

*but clingingly*

*louden*

*detached*

*detached*

*3 Trombs Tuba*

*f*

*louden*

*louden*

*louden*

*ff very*

*Cellos arco*

*louden*

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

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

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

*very feelingly*  
*very feelingly*

*sf sf sf sf sf sf sf*

\*Ced. \*Ced. \*

*feelingly*  
*ff very feelingly*

2 FLUTES

OBOE I SOLO

CLAR. I SOLO

BASSOON I SOLO

HORN I SOLO (natural)

STEEL MAR. *mf*

99

CELESTA *f*

PIANO *mf*

6 SOLO STRINGS

STRINGS

Fls.

Oboes

Cls.

E.H.

B.-Cl.  
Db-Bn

4 HORNS muted

I. II.  
III. IV.

(Trumpet I, on with mute)

S-DRUM

K-DRUM

Viola *very feelingly*

Violin II on G *mp*

muted *very feelingly*

Cello I

Cello II *mp*

lots

*soften*

2 Obs. *mf* *soften* *mp* *f* *f*

E.H. *mf* *f* *f*

Obs. *mp* *f*

E.H. *f*

2 Clar. *f*

Bass-Clar. *f*

*mf* *mp* *p*

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

*p*

**K.-DRUMS**

107

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

*mp* *f* *soften*

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

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

*skittishly* *p*

**VIOLA SOLO** *f*

D. B. Solo *f* *p*

**VIOLAS** *f*



Piccolo Solo

2 Flutes

8

*p* *mp* *ff*

Bn. I  
B.Cl.

Bn. II  
D. Bn.

HORNS *fff*

BRASS *ff*

GLOCK

med. beat. *mf*

soft beaters

STEEL MAR.

CYMBALS

K. DRUMS SOLO

*pp* *fff*

Harp

VIOLA SOLO

STRINGS pizz.

VI. I

VI. II

Violas

Cellos

Vls. I, II pizz. *fff* arco

Violas pizz. *fff* arco

Cellos, pizz. *fff*

Db.-B. pizz. *fff*

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

Oboe I

4 Solo

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)

4 Horns in F

Brass

- 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)

Muted { Solo Viola 1, Solo Cello 1, Solo Cello 2

All the Rest of the Strings

Muted { 1st Violins, 2nd Violins, Violas, Cellos

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**FLUTE I**

Solo  
*p feelingly*

**CLAR. I**

Solo  
*p feelingly*

*pp* *p* *p* *feelingly* *feelingly* *p* *p >*

**BASSOONS**

5

**3 SOLO STRINGS**

**VIOLA I SOLO *mf***

*muted* *p* *mf* *not muted*  
(mute off) (mutes off)

OBOE I

pp pp louden soften

pp

STEEL MAR.

soft beaters p louden slightly mf soften

Steel Mar. pp

soft beat pp f

10

PIANO

p mp

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

VI. I Solo  
Viola II Solo mf both not muted

VIOL. I

pizz. p mf

CELLOS

pizz. p louden slightly

CALMLY

FLUTES

2

CLARS.

HORN I Solo

*p*

*feelingly*

*mp*

*mf*

C#, D#, Eb, F#, Gb, A#, B#.

HARP

*mp*

G#

*mf*

CELESTA

*mf*

PIANO

*mf*

*feelingly*

*mp*

CELLO SOLO II

2 Solo Violas

2 Solo Cellos

*p*

*p*

*mf*

*mf*

VIOLAS, CELLOS

Violas

Cellos arco

*p*

*p*

*mf*

*mf*

*p* louden slightly

*mf*



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.* *louden*

26

**HARP**

Solo *mf* *louden*

**CELESTA**

*louden*

*mp* *mf* *p*

*louden* *louden*

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

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

**VIOLIN I SOLO**

*mf* *pp*

*feelingly, vibrantly*

Solos join the rest of the strings

*mp* *pp*

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



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

**4 HORNS**  
*f*

**GLOCK.**  
*louden*  
*f*  
*trem.*  
*louden*  
*trem.*  
*trem.*

*8*  
*4*  
*ff*  
*8*

*8*  
*ff louden*

*louden steadily*  
*f*  
*ped.*

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

♩ = about 80 QUICKEN SLIGHTLY

*louden steadily*

*nasal*

Cl. I  
Cl. II  
E.H.

*boldly*

*louden*

*8...*

D#, E#

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

*louden steadily*

*Red.*

*Red.*

*Red.*

*Red.*

*Red.*

*Red.*

*Red.*

*Red.*

*louden*

*louden lots*

FLOWINGLY ♩ = about 96

Flutes

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

Bn. II

35

HARP *ff*

CELESTA 2 Octaves higher... *ff*

*ff* *mf feelingly, waywardly*

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

Flutes *louden*

Cis.

E. H.

B. Cl. *louden lots*

8.....

E $\flat$  D $\flat$  B $\sharp$

2 Octaves higher.....

8.....

lots *f*

lots *sf*

3 5 5

*louden lots*



3

4

4 HORNS

TRUMPETS muted

ff

4

5

2

mf

TROMBES, TUBA

GLOCK.

ff

K-DRUMS

tr

f

Tune G to Ab

HARP

fff

gliss.

8

Dh, Fh, Gh, Bh

CELESTA

ff

PIANO

ff

fff

fff

fff

fff

fff

fff

not muted

mf

Viols. I, II

Violas

Cellos

arco

D.-Bs. pizz.

mf

ff



4

3

4

Clars., B. Cl. *ff*

Bns. *ff*

D.-Bn. *ff*

3 TRUMPS. *fff* *ff*

not muted *ff* feelingly

TROMB. I *f* *ff*

3 Trombs, Tuba *ff*

K.- DRUMS *ff*

*ff* *gliss.* *gliss.* *Ed*

*gliss. with thumb-nail on white keys*

*gliss. with thumb-nail on black keys*

*fff* *fff*

*lots* *fff*

*fff*

*lots* *fff*



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

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

**BRASS** *ff*

**K. DRUMS** *f*

50

*gliss.* *fff* *gliss.*

*Red.* \*

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

3 EVER SO SLIGHTLY LINGERINGLY

8

E.H.  
Bns. D-Bl.  
D.-Bn. *ff*

*soften*

*soften*

*f*

*f*

Tune D to D $\flat$

*ff*

*ff*

*fff*

*ff*

*soften*

Detailed description of the musical score: The score is for a piece in 3/8 time, key of B-flat major. It features five systems of staves. The first system includes woodwinds (E.H., Bns., D-Bl., D.-Bn.) and piano. The piano part has a dynamic of *ff*. The woodwinds have a dynamic of *ff* and a *soften* instruction. The second system continues the piano and woodwind parts. The third system shows the piano part with a *f* dynamic. The fourth system is a woodwind part with a *ff* dynamic. The fifth system is a woodwind part with a *fff* dynamic and includes a *Red.* (Reduction) section with asterisks. The sixth system is a woodwind part with a *ff* dynamic. The seventh system is a woodwind part with a *soften* instruction. The eighth system is a woodwind part with a *soften* instruction.

4 FLOWINGLY  $\text{♩} = \text{about } 96$

3

First system of musical notation, measures 1-2. Treble and bass clefs. Dynamics include *p*.

Second system of musical notation, measures 3-4. Includes **TRUMPS. *f*** and *p* dynamics.

Third system of musical notation, measures 5-6. Empty staves.

Fourth system of musical notation, measures 7-8. Includes *gliss.* and *ff* dynamics.

Fifth system of musical notation, measures 9-10. Includes *gliss. on white keys*, *mp*, and *fff* dynamics.

Sixth system of musical notation, measures 11-12. Includes *ff*, *mp*, and *fff* dynamics.

Seventh system of musical notation, measures 13-14. Includes **Violins I**, **Violins II**, and **Cellos** parts. Dynamics include *ff* and *mf*.

PICC. <sup>8</sup>

Musical score for Piccolo (PICC.) in 6/8 time. The staff shows a melodic line starting with a forte (*f*) dynamic. The notation includes eighth notes and quarter notes, with a slur over a group of notes. A circled '8' indicates the octave.

HORN I

Musical score for Horn I in 6/8 time. The staff shows a melodic line starting with a forte (*f*) dynamic. The notation includes quarter notes and eighth notes, with a slur over a group of notes.

TRUMPS

Musical score for Trumpets (TRUMPS) in 6/8 time. The staff shows a melodic line starting with a fortissimo (*ff*) dynamic. The notation includes quarter notes and eighth notes, with a slur over a group of notes. A circled '8' indicates the octave.

Two empty musical staves, one in treble clef and one in bass clef, both in 6/8 time.

Musical score for strings in 6/8 time. The staff shows a glissando (*gliss.*) effect. The notation includes a series of notes with a slur and a circled '8' indicating the octave.

Two empty musical staves, one in treble clef and one in bass clef, both in 6/8 time.

Musical score for strings in 6/8 time. The staff shows a glissando on white keys (*gliss. on white keys*) effect. The notation includes a series of notes with a slur and a circled '8' indicating the octave. Dynamics include *mp* and *fff*. Fingerings 3, 6, 7, 10, and 5 are indicated.

Musical score for cellos in 6/8 time. The staff shows a melodic line starting with a fortissimo (*ff*) dynamic. The notation includes quarter notes and eighth notes, with a slur over a group of notes. A circled '8' indicates the octave. The instruction "to the fore" is written above the staff. The word "Cellos" is written in a circle. Dynamics include *ff* and *sf*. Fingerings 2 and 7 are indicated.

W-W.

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

*f* *mf* *p*

TRUMPS. I, II

*mf* not clingingly

58

*f* *ff* *ff*

*Red.* \*

The left hand very heavy and harsh

SOLOS

Solo Vl. Solo Viola

*p* *mf* *2 sf*

D-bs. pizz. Violas pizz.

Fls. Cls.  
Obs. R.H.  
Bns. B.Cl. D.Ba.  
*louden*  
*ff*

**HORNS**  
*ff* (III, IV)  
*fff*

**GLOCK. (sua)**  
**STEEL MAR. *fff* med. beat.**  
**K-DRUM**  
*f*

63

*louden*

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

**ALL THE REST**  
VI. I  
VI. II  
Violas arco  
*fff*  
Cellos  
D. Bns.  
*f*  
*ff*

PICC. *ff* *louden* (Picc.)

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

B. Cl. Bns. D. Ba. *mf* *louden lots*

*fff* *louden lots* *med. beat.* *fff* *louden lots*

CYM & GONG *mp* *louden hugely*

(C, D, E, F, G, A, Bb) *fff* *gliss.* *gliss. on white keys*

*fff* *louden*

*fff* *louden*

Vls. I

GRADUALLY SLOWER AND SOFTER

8

3 Picc. Fl. I Fl. II

ff

Obs.

Cl. I E.H. Cl. II

ff

Both Fls.

*fff* greatly to the fore

*f*

*soften gradually*

*clingingly*

*soften lots*

8

*fff* (*vibrato*)

69

8

1 2 3 1 2 3

*fff*

*ffff*

*fff*

*Red.*

VI. I VI. II

SOLO STRINGS Viola I

Viola II Cello I Cello II

Viols. Cellos

D.-bs.



8

*soften*

*gradually soften lots*

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

*soften gradually*

8

*soften gradually*

1 2 3 1 2 3

8

*soften gradually*

*sff*

*sff*

Red.

8

First system of musical notation. The top staff is a vocal line with a treble clef and a key signature of two flats. The bottom staff is a piano accompaniment with a bass clef, marked *pizzicato*. The piano part consists of sustained chords with a tremolo effect.

Second system of musical notation. The top staff is a vocal line with a treble clef, marked with a *V* (Vocal) symbol. The bottom staff is a piano accompaniment with a bass clef, also marked with a *V* symbol. The piano part continues with sustained chords and tremolo.

Third system of musical notation. The top staff is a vocal line with a treble clef. The bottom staff is a piano accompaniment with a bass clef. The piano part continues with sustained chords and tremolo.

Fourth system of musical notation. The top staff is a piano accompaniment with a treble clef, featuring a crescendo hairpin and markings '1 2 3'. The bottom staff is a piano accompaniment with a bass clef, also featuring a crescendo hairpin and markings '1 2 3'.

Fifth system of musical notation. The top staff is a piano accompaniment with a treble clef, marked *sff heavy* and *Ped.*. The bottom staff is a piano accompaniment with a bass clef, also marked *Ped.*. The piano part features a complex rhythmic pattern with triplets.

Sixth system of musical notation. The top staff is a piano accompaniment with a treble clef. The bottom staff is a piano accompaniment with a bass clef. The piano part consists of sustained chords with a tremolo effect.

Seventh system of musical notation. The top staff is a vocal line with a treble clef, marked *soften*. The bottom staff is a piano accompaniment with a bass clef, marked *soften*. The piano part includes labels for *Violas* and *Cellos*. The piano part consists of sustained chords with a tremolo effect.

*soften.* *soften*

CLS.  
E. H.

*pp* *soften*

*ppp*

*8*

Eb, Db, Ab

*8*

*soften slightly*

*sf* *8*

*pp* *pp* *ppp*

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

4

VERY CALMLY. ♩ = about 54

E. HORN SOLO

Musical score for E. Horn Solo and strings. The E. Horn part features a melodic line starting with a *p* dynamic and ending with an *mp* dynamic. The strings provide accompaniment with *p* and *ppp* dynamics.

HORN SOLO

(Echo)

Musical score for Horn Solo and strings. The Horn Solo part includes a melodic line with dynamics *pp*, *mf*, and *p*, followed by an *(Echo)* section. The strings play a accompaniment with a *pppp* dynamic.

78

HARP

CELESTA

Musical score for Harp and Celesta. The Harp part features a melodic line with dynamics *mf* and *mp*. The Celesta part features a melodic line with dynamics *mf* and *mp*. The piano accompaniment includes a *soften* instruction and dynamics *mf* and *mp*.

SOLOS

all harmonics *mp* = *ff*

Musical score for Solos and strings. The Solos part features a melodic line with dynamics *p* and *f*. The strings include parts for Violins I and II, Violas, and Cellos, with dynamics *p* and *pp*. A *muted* instruction is present for the strings.

3 QUICKEN VERY SLIGHTLY

SLOW OFF SLIGHTLY

1st SPEED ♩ = about 56

wayward

mf

f

ppp

ppp

2 Fls.

CL.II

CL.I

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

PIANO mp

8

Red.

SOLO VIOL.

mp

ppp

p

pp

mp

p

mf

ppp

p

mf

p

ppp

4

85

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

**CELESTA** *p*

*feelingly*

FL. I SOLO

BASS-CL. SOLO

*p gently*

*p gently*

*breathe at will*

Empty musical staves for the first system, including a grand staff (treble and bass clefs) and two single staves.

Empty musical staves for the second system, including a grand staff and two single staves.

Empty musical staves for the third system, including a grand staff and two single staves.

A musical staff featuring a complex rhythmic pattern with many sixteenth notes. A dynamic marking of *ff* is present above the staff.

A musical staff with fingerings (5, 4) and dynamics (*gradually*, *soften*). It includes a *ped.* (pedal) marking below the staff.

A musical staff with a long note and a dynamic marking of *pp* (pianissimo) at the end.

Empty musical staves for the final system, including a grand staff and two single staves.

3

Musical notation for the first system, featuring a treble and bass staff with melodic lines and dynamics like *pp*.

Musical notation for the second system, showing empty staves for strings.

Musical notation for the third system, showing empty staves for strings.

92

Musical notation for the fourth system, showing empty staves for strings.

Musical notation for the fifth system, featuring a treble staff with a melodic line and a dynamic marking of *p*.

Musical notation for the sixth system, featuring a treble and bass staff with complex rhythmic patterns and dynamics like *mp* and *pp*.

Musical notation for the seventh system, containing performance instructions for Solo Viol II, Solo Viola I, Solo Viola II, and Solo Cello II.

VIOLAS muted

Musical notation for the eighth system, featuring a treble and bass staff with dynamics like *pp*, *lots*, and *f*.



OBOE SOLO

FLUTES

BASSOONS

HORNS

HARP

PIANO

SOLO CELLO

(not muted)

CELLOS

VIOLS. II

SOLO D-BASS

4

*mf* *feelingly* *pp*

*p* *mp*

*feelingly* *mp* *p* *2*

(C, D, Eb, F#, G, A, Bb) *mp* Db, F#, Gb, Ab

*f intense* *mf* *pp* *pp* *pp*

*pizz.* *pizz.*

*soften gradually*

\* \*

GRADUALLY VERY VERY SLIGHTLY SLOWER

3

*very calmly*

*p*

*gradually still quieter and softer*

*pp*

*slight*

*pp*

*pp*

99

*ad.*

\*

*ad.*

*pp*

Solo Cello I, on with mute

*arco*

Vis. I

Vis. II

Violas

*pp*

Cellos

*ppp*

D.bs.

(all)

*mf*

*pp*

2

3

FLUTE SOLO

Musical staff for Flute Solo, measures 2 and 3. The staff is in treble clef with a key signature of one flat. It begins with a *mp* dynamic and a first finger fingering (1) over a series of notes.

Two empty musical staves, one in treble clef and one in bass clef, with a brace on the left side.

STAFF BELLS

GLOCK.

Musical staves for Staff Bells and Glockenspiel. The Staff Bells part is in treble clef with dynamics *mp med.* and *mf soft*. The Glockenspiel part is in bass clef with dynamics *mp med.* and *mf soft*.

STEEL MAR.

STAFF BELLS

103

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

HARP

Eh, Gh

Musical staff for Harp, measures 103 and 104. The staff is in treble clef with a key signature of one flat. It includes dynamics *mp* and *mf*. Chord symbols C, Db, Eb, F, Gb, Ab, Bb and Eh, Gh are present.

CELESTA

Musical staff for Celesta, measures 103 and 104. The staff is in treble clef with a key signature of one flat and a *mf* dynamic.

Musical staves with asterisks and red markings. The top staff has a *p* dynamic and a *very feelingly* instruction. Below the staves are asterisks and the word "Red." repeated three times.

Viola I

VI. II

SOLOS muted

2 Cellos

Viola II

Musical staves for Violins and Cellos. The top staff is for Violins (I and II) with dynamics *p* and *mf*. The bottom staff is for Cellos with dynamics *p* and *mf*. Includes the instruction "SOLOS muted" and "2 Cellos".

CELLOS

VIOLAS

Musical staves for Cellos and Violas. The top staff is for Cellos with dynamics *p* and *mf*. The bottom staff is for Violas with dynamics *p* and *mf*. Includes the instruction "CELLOS pizz." and "VIOLAS pizz.".

SLACKEN SLIGHTLY (♩ = ♩) SLOW OFF

♩ = about 80

FLUTES

2 *f* *p* 5 *p*

STEEL MARIMBA

GLOCK.

*mf* soft beaters medium beaters *mp* medium beaters *mp* soft beaters

108

*mf* Eb (C, Db, Eb, F, G, Ab, Bb) HARP *mf*

CELESTA

*mf*

PIANO with a hard piercing tone


VIOLIN I SOLO not muted

*very feelingly*

*mf* *f*

Violas *feelingly*

Cellos

From now on to the end the conductor should beat the 

SLIGHTLY MORE FLOWING, WAYWARD IN TIME  = about 96

**Cadenza**

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

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

3 Trumpets put on mutes

4 Horns on with mutes

Glock.


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

Staff Bells

**113**

Cb Cb, Db, F#, G#, Ab

**PIANO**  
Impulsively, but not violently  
*mf*  
*mp*

(Cadenza)  
Speed at will (begin about  = 120)

OBOE I SOLO

Cadanza

4 5 4

First system of musical notation with treble and bass staves.

3 MUTED TRUMPETS

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

Second system of musical notation for 3 Muted Trumpets.

Third system of musical notation, featuring a dense texture of notes.

119

(Cb, Db, Eb, F#, G#, Ab, Bb)

Fourth system of musical notation, mostly empty staves.

(Cadanza) SLOW OFF

*p* trem. <sup>3232</sup> trem. trem.trem. trem. trem. trem.

swells at will

Fifth system of musical notation with tremolos and dynamics.

Sixth system of musical notation, mostly empty staves.

Cadenza

4 ♩ = about 69

SLOW OFF LOTS

4 MUTED HORNS

ppp

pp

*p* *slight* *very long* *ppp*

*p* *slight*

Cadenza

SLOW OFF LOTS

Follow the Celesta

**HARP**

*mp* *pp*

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

**CEL.**

*mp* *pp*

SLOW OFF

Cadenza

*pppp* *pppp* *very very fast*

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

\* *mp*

The left hand presses down silently (and holds till the end of the piece) the 3 keys C, G<sup>b</sup>, 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

Viols III

Violas, pizz.

Cellos D.-Bs. pizz.

The performing rights for all countries outside of the United States and Canada are reserved by the Composer. This edition must not be used outside of the United States and Canada.



Two empty musical staves, one in treble clef and one in bass clef, with a key signature of three sharps (F#, C#, G#).

Musical staff for TRUMPETS. The staff is in treble clef with a key signature of three sharps. The notation includes a dynamic marking of *mf* and a series of notes: a quarter rest, a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The word "TRUMPETS" is written above the staff.

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.

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

Musical staff with dynamics and performance instructions. The staff is in treble clef with a key signature of three sharps. It contains a series of chords and notes. Dynamics include *sf* and *mf*. Performance instructions include *ff to the fore* and *mf*.

Musical staff for Violins and Violas. The staff is in treble clef with a key signature of three sharps. It contains a series of notes and rests. Performance instructions include *Viol. I, II*, *Viola*, *Viola arco*, *cellos*, and *pizz.* Dynamics include *sf*.

W.-W.

Fls.

Oboes  
Cl. I, II

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

3 HORNS

BRASS

K-DRUMS

CYMBALS

17

cresc.

Viol.

I. div.

arco

Viola

arco

D-Bs.

C.  
D-Bs.

Picc.

Picc.

D. Bn. 8

*ff tenuto ed espress.*

II, IV

I, III

*ff*

II

I, II

III  
Tuba

K-DRUM

S-DRUM

CYMB. *mf*

*ff*  
CYMB.

24

PIANO *ff*

Viola *fff*

stacc. *cresc.* Picc. *cresc.*

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

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

I, II III II, IV I III II

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

**CYMBLS.** *p*

**NABIMBA** medium beaters Solo

33

**PIANO** *mf non legato*

*stacc.* *cresc.* *ff* *mp* *mp espress.*

*tenuto* *pizz.* *arco*

I div. I

Viola

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

*mf*

2 Obs.

*f*

2 Fls.

Cl. s.

*f*

I

Viola

*mf* *espr.*

II

PICC. 8

Fls. Obs. 7 Cls. (also) 3 Bns. B.Cl. Drbn. f

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

louden

43

or right hand as follows sf sf heavy sf f

I, II 7 3

8

Fls. Obs. Cl. II

Fl. Cl. Ob. Cl. I

*ff* *sff*

to the fore

*ff* *sff* *sff* *sff* *ff* *sff* *sff*

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

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

Tuba

K.- DRUMS

CYMB.

*f* *ff*

*f* *ff*

49

or 8

*cresc.* *sff* *ff* *sfff*

I. II *cresc.*

Viola

Viola *ff* *sff*



Fls. *brillante*  
Obs.  
Cls.

add Picc. *p*

*ff*  
B.-Cl.  
Bns.

D-Bn. *8<sup>va</sup> bassa*.....

S.-DRUM

CYMB. *tr*  
with soft dr-sticks

Va. *pizz.*

arco  
Cellos



sf *molto cresc.*

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

K.-DRUMS

CYMB.

*ff* (ordin.)

*ff*

*ff*

*sf* *fff*

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

Fls. Obs. Bns. Cls. Bns. Obs. Fls. Bns. CLS. B-CL.

TRUMP. I SOLO

TRUMP. I

S.-DRUM (on rim)

GLOCK.

STEEL MAR.

STAFF BELLS

XYLO.

WOOD. MARIM.

NAB.

65

CEL. ff

PIANO. f

Cellos

Cellos

mp arco

mp B pizz.

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

HORNS  
nat.  
I, II, III  
I, II  
p  
pp  
f

3 TRUMPS.  
H.nat.  
pp  
f

TROMBS.  
H  
III  
pp

STEEL  
MAR.  
med. mf  
soft mf

WOOD  
MAR.  
mf  
soft mf

73

PIANO  
p stacc.

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

W.-W. Fls. *mf* Picc. *espress.*  
 Obs. *mf* Cls. *p* Cls.  
 Fls. *f* Picc. *f* (2 Cls.) *f* *mf* *mp*  
 Fls. a2 Obs. a2

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

S.-DRUM on wooden rim. *pp*

GLOCK. *ff* *med. ff* *med. ff*  
 STEEL-MAR. *med. f* *soft* *mf* *med. ff* *med. ff*  
 STAFF BELLS *soft* *f*  
 XYL. *ff*  
 WOOD-MAR. *soft* *mp* *soft ff* SOLO  
 NAB. *f* *big soft beaters* *med.* *ff*

81

CELESTA *ff*

PIANO *mf* *f non legato* *espress.* *mp* *p*

(Violas, on with mutes) *mp*

1st SPEED AGAIN

SLIGHTLY SLOWER

SLOW OFF LOTS

add Cl. I

Fls.

Obs.

mf

p

a2

BASSOONS

HORN II

p espr.

HORNS I, III, IV stopped

TRUMP. I SOLO

p espr.

TRUMP. I

espr.

p espr.

pp

mp

GLOCK. med off

mp

STEEL-M. soft off

mp

STAFF-B. off

mp

WOOD-M. soft off

pp

89

mp off

VIOLIN SOLO

f molto espr.

TUTTI arco sf

Cellos a3 pp

pp

p

pp

p

Violas p pizz. con sord.

*slow off slightly* 1st SPEED

Musical staff with treble and bass clefs. The bass line features a melodic phrase starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic.

Musical staff for Horn I, marked "natural" and *p*.

Musical staff for TROMBS. and TUBA, marked *pp*.

Empty musical staves for Violins I and II.

100

Empty musical staves for Violins I and II.

Musical staff for VIOLAS, CELLOS, and D-Bs. with performance instructions: *pizz.*, *mf*, *Vas.*, *con sord.*, *arco*, *p*.

BASSOON I

*mp*

107

*poco cresc.* *mf* *dim.* *non legato* *p* *cresc.* *sf* *poco dim.* *mp cresc.* *f* *dim.* *mp* *cresc.* *f* *mp* *cresc.*

CLAR. I

FLS., OBS., CLARS.

BASSOONS

*mf*

*f*

*sf*

*mf*

HORN I

*mf*

K.-DRUM

*mp*

STEEL MAR. *soft*

NABIMBA SOLO *med.*

116

PIANO *mf*

Violas, mutes off

*mf cresc.*

*molto cresc.*

*mf cresc.*

*mf cresc.*

*f*

*f cresc.*

*f cresc.*



Fls.  
Obs.  
Cl. I

*cresc.*

Cl. II

*ff*

4 HORNS (natural)

TRUMPS. I, II

TROMBS.

TUBA

*f*

*p*

*p*

124

*mf*

*ff*

*sf*

Viols. I *giocoso*

*mp*

Violas

Viols. II *f* pizz.

*f* pizz.

*f* pizz.

*mf*

Cellos *f*

C.

D-Bs. *mf*

Viols. I

Vas. *mf*

*sf*

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

4 HORNS TRUMPS. *a 3* TROMBS. *f* *pp* *f* *ff* *molto*

S. - DRUM *pp* *f*

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

132

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

2 Fls. Cl. I  
 f  
 cresc.

a 2  
 f Oboes  
 cresc.

I. III  
 II. IV  
 I  
 II  
 Tuba  
 f  
 p  
 mp  
 cresc.

**K.- DRUMS**

mp  
 ff  
 Red. \*

Detailed description of the musical score: The score is for page 103 and includes parts for 2 Flutes (Cl. I), Oboes, Horns (I. III, II. IV), Tuba, and K.-DRUMS. The woodwinds and brass parts feature melodic lines with dynamic markings such as *f*, *cresc.*, *mp*, and *ff*. The drum part is indicated by the text 'K.- DRUMS' and shows a rhythmic pattern. The score is written in a key with three sharps (F#, C#, G#) and a common time signature. There are various performance instructions like 'Red.' and an asterisk at the end of a section.



Piccolo with Flutes 8va

*ff*

Fls. Cl. I  
Obs. Cl. II

*dim.*

*a 4 appass.*

*fff*

*appass.*

*appass.*

*ff*

*dim.*

I  
II  
III

I  
II  
III

I  
II  
III

Tuba

K-DRUMS

S-DRUMS

*ff*

*dim.*

*ff*

*p*

147

*mf*

*mp molto cresc.*

*ff*

*Red.*

*pizz.*

*fff appass.*

*pizz.*

*D.B. arco*

*poco dim.*

*Cellos*

*D.B. div.*



Musical score for the first system, featuring a woodwind section with an Oboe (Obs.) and a string section. The woodwinds play a melodic line with some grace notes, while the strings provide a rhythmic accompaniment.

Musical score for the second system, labeled "TRUMPETS". It includes dynamic markings *ff* and *f*. The score is divided into four parts, with articulation marks *a 2* and *a 4* above the notes. The trumpets play a rhythmic pattern with some melodic elements.

Musical score for the third system, labeled "soft drumstick". It includes dynamic markings *p* and *sf*. The drum part features a rhythmic pattern with triplets and accents.

Musical score for the fourth system, consisting of multiple staves for various instruments. The score shows a complex arrangement of notes and rests, likely for a full orchestra or band.

Musical score for the fifth system, featuring a woodwind section. The woodwinds play a melodic line with some grace notes, while the strings provide a rhythmic accompaniment.

Musical score for the sixth system, featuring a woodwind section. The woodwinds play a melodic line with some grace notes, while the strings provide a rhythmic accompaniment.

Musical score for the seventh system, featuring a woodwind section. The woodwinds play a melodic line with some grace notes, while the strings provide a rhythmic accompaniment.



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

Bns.  
D-Cl.  
D-Bn.

brillante (Add Picc.)

Fls.  
Ob.  
Cl.  
B-Cl.

Bns.  
D-Bn.

*fff*

*mf*

*f*

*mf*

*f*

a 4

*molto cresc.*

*ff*

*ff*

164

*ff*

*molto cresc.*

*ff*

Viols. I, II

Viol. I  
Violas

Viola

*cresc.*

*ff*



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

Bns. *mp*

4 HORNS  
*mf marc.* *mp*

*mf*  
Tuba

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

STEEL MAR. *medium*

STAFF BELLS *medium*

C major Scale  
gliss. on white keys

NAB. *medium*

170

CEL. *f*

*ff* *ff*  
*cresc.*

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

PICC.

VERY SLIGHTLY FASTER?

Fls. *ff*  
 Obs. *ff*  
 B. Cl. *ff*  
 Bn. I  
 Bn. II  
 D. Bn.  
 Fl. Obs. Cls.  
 B. Cl.  
 BRASS  
 I, II  
 Tuba  
*f molto cresc.*  
*ff*  
*f molto cresc.*

176

PIANO *fff*

STRINGS *ff*

Or.  
 VI. I  
 VI. II  
 Va.  
 Va.  
 Cellos  
 D-Bs.

Top two staves of musical notation. The upper staff contains a complex rhythmic pattern with many sixteenth and thirty-second notes. The lower staff provides a harmonic accompaniment. Dynamic markings include *sf* and *sff*.

TRUMPS. <sup>3</sup>  
 Musical notation for the trumpet section. It includes a 3-measure rest in the first measure and dynamic markings such as *ff* and *sff*.

S-DRUM

CYMB. *ff*

GLOCK. *ff*

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

STAFF BELLS <sub>med.</sub> *ff*

XYLO. *ff*

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

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

Section of musical notation for various percussion instruments. Each instrument has its own staff with specific rhythmic patterns and dynamic markings.

Lower piano section of musical notation. It features complex textures with many sixteenth notes and dynamic markings like *ff*.

Musical notation for the Cello and Violin sections. The Cello part includes *pizz.* markings, and the Violin part includes *arco* markings. Dynamic markings include *ff*.

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

*fff*

Fls. *f cresc.*

Cl. I.

Bns. *mf*  
a 2 *cresc.*

D.-Bn.

4 HORNS

*mf* *molto* *fff*

*p* *molto*

*mf cresc.*

*mf cresc.*

TROMBS.

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

NAB. *ff*

168

*fff*

*f molto cresc.*

Red.

pizz. I.II

VI. I *f cresc.*

arco Viola *f cresc.*

Cello *f cresc.*

D.B.

