
FULL SCORE

PERCY ALDRIDGE GRAINGER

Themes From "Green Bushes"

Passacaglia on an English Folksong

Wind-Band Setting by Larry D. Daehn

INSTRUMENTATION

- | | |
|-----------------------------------|------------------------------|
| 1 - Full Score | 3 - 1st <i>Bb</i> Cornet |
| 10 - Flutes & Piccolo | 3 - 2nd <i>Bb</i> Cornet |
| 2 - Oboes | 3 - 3rd <i>Bb</i> Cornet |
| 1 - <i>Eb</i> Clarinet | 2 - 1st & 3rd F Horn |
| 4 - 1st <i>Bb</i> Clarinet | 2 - 2nd & 4th F Horn |
| 4 - 2nd <i>Bb</i> Clarinet | 2 - 1st Trombone |
| 4 - 3rd <i>Bb</i> Clarinet | 2 - 2nd Trombone |
| 2 - <i>Eb</i> Alto Clarinet | 2 - 3rd Trombone |
| 2 - <i>Bb</i> Bass Clarinet | 2 - Baritone T.C. |
| 1 - <i>Eb</i> Contrabass Clarinet | 2 - Baritone B.C. |
| 1 - <i>Bb</i> Contrabass Clarinet | 4 - Tuba |
| 2 - Bassoons | 1 - String Bass |
| 3 - 1st <i>Eb</i> Alto Saxophone | 8 - Percussion: |
| 3 - 2nd <i>Eb</i> Alto Saxophone | [Snare Drum, Bass Drum, |
| 2 - <i>Bb</i> Tenor Saxophone | Suspended Cymbal, Bells, |
| 1 - <i>Eb</i> Baritone Saxophone | Chimes, Vibraphone, Marimba, |
| | Xylophone, Timpani] |

NOTES

This wind-band setting is dedicated to the memory of Percy Aldridge Grainger, (1882-1961) whom I wish I had known; in gratefulness that he loved the sounds of wind instruments, and that he created such beautiful music for them.

With this publication, I hope to bring to light one of Grainger's many attractive though neglected compositions. Grainger's recognition and acclaim rest upon a very small measure of his life's accomplishments. (Grainger's compositions, arrangements, transcriptions, paraphrases and editions number nearly 600!) It saddened him that so many of his works were seldom, if ever, performed. He wrote:

"The bulk of these works are not 'alive'—for music that is not heard is not alive, and the bulk of my music is never heard."

In making this setting, I have faithfully preserved the voicings and harmonies of the original; and have done my best to recreate Grainger's scoring for wind choirs and his blending of sonorities, believing that he might welcome future generations' interest and involvement with his music. In a letter to a Scottish music critic, Grainger wrote:

"I would like art to be largely a communal shared activity...I hope to publish my sketch books with free permission for anyone to use my themes, chords, ideas, etc...I should like to see every man tinkering with every other man's art; what a kaleidoscopic multitudinous results we should see!"

Green Bushes (Passacaglia on an English Folksong) was written by Percy Aldridge Grainger in London and Denmark between November 16, 1905, and September 19, 1906. Sources for the composition were: 1) a folksong collected by Cecil Sharp, from the singing of Mrs. Louie Hooper of Hambridge, Somerset and 2) the singing of Mr. Joseph Leaning at Brigg, Lincolnshire, collected by Grainger on August 7, 1906. *Green Bushes (or Lost Lady Found or The Three Gipsies)* was apparently a widely-known melody; Grainger accumulated ten different variations of it during his folksong collecting career, and used one of them as the final movement of his *Lincolnshire Posy* in 1937. Though the song is of English origin, it has also been found in Ireland and America. Ralph Vaughan Williams used it in the *Intermezzo* of his Folk Song Suite, as did George Butterworth in *The Banks of Green Willow*.

Green Bushes was first performed at the Philharmonic Concert at the Kurhaus an der Comphausbadstrasse, Aachen, Germany on May 10, 1912, with Grainger conducting. He rescored it on January 16-28, 1921, in Texas, Florida and Tennessee for 20, 21, or 22 instruments (strings, flute, piccolo, oboe, clarinet, bassoon, double-bassoon, soprano saxophone, baritone saxophone, trumpet, horns, timpani, side-drum, bass drum, cymbals, xylophone, piano, harmonium or pipe organ) or full orchestra. In his program notes, Grainger writes:

"Among country-side folksongs 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 . . . *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 or 100 or more) so that the tune could be sung...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.

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 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...

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...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)...as an expression of those athletic and ecstatic intoxications that inspire, 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."

Themes From "Green Bushes" is a setting of excerpts from Grainger's 1921 score. For all their kind assistance in locating scores and microfilm, I wish to thank Mr. Stewart Manville, International Grainger Society, White Plains, New York, Mr. Alan Woolgar, Schott & Co. Ltd., London, England, and Dr. Kay Dreyfus, Curator, Grainger Museum, Melbourne, Australia.

Performance Suggestions: The metronome markings are approximations. Grainger himself indicated several different tempos in his various scorings of *Green Bushes*. A tempo "moderately brisk" enough to convey Grainger's picture of ecstatic dancers, (directed "in one") while within the technical capabilities of the performers should produce the desired excitement and precision. The tempo at which the woodwinds can best execute the four-bar chromatic flourish (Measure 257) should determine the top speed of the extended *accelerando*. While all of the mallet percussion parts (Grainger called them "tuneful percussion.") are not absolutely necessary for performing this work, the use of xylophone, beginning at Measure 129, will greatly enhance the performance.

Dedicated to the Memory of Percy Aldridge Grainger
THEMES FROM "GREEN BUSHES"
Passacaglia on an English Folksong

Full Score
LDP-7126-00

Percy Aldridge Grainger
Arr. by Larry D. Daehn

Moderately brisk $\text{♩} = \text{about } 66 - 72$

The score is arranged in systems for various instruments. The percussion section includes Flutes, Piccolo, Oboes, Eb Clarinet, Bb Clarinets (1, 2, 3), Eb Alto Clarinet, Bb Bass Clarinet, Eb Contrabass Clarinet, Bassoons, Eb Alto Saxophones (1, 2), Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Cornets (1, 2, 3), F Horns (1, 2, 3, 4), Trombones (1, 2, 3), Baritones, Tubas, String Bass, and Timpani. The percussion parts include melodic lines for Clarinet, Bass Clarinet, Saxophone, and Trombone, and rhythmic accompaniment for String Bass and Timpani. Performance markings include *pp non legato* and *div. non legato*. A large watermark 'Copyright Not valid for performance' is overlaid on the score.

Fls. Picc.

Obs.

Eb Cl.

1

2

3

Cl. *p non*

A. Cl.

B. Cl.

Cb. Cl.

Bsns.

1

2

A. Saxs.

T. Sax.

B. Sax.

1

2

3

Cors.

1

2

3

Hns.

1

2

3

Trbs.

Bar.

Tuba

St. B.

Timp.

Perc.

17

Fls.
Picc.

Obs.

E♭Cl.

1
Cl. *legato*

2
Cl. *legato*

3
Cl. *legato*

A.Cl.
p non legato

B.Cl.

Cb.Cl.
p

Bsns.

1
A.Sax.

2
A.Sax.

T.Sax.

B.Sax.
Bsn. *p*

17

1
2
3
Cors.

1
2
3
4
Hns.

1
2
3
Trbs.

Bar.

Tuba
a2

St.B.
p

Timp.

Perc.

This page of a musical score includes the following parts and markings:

- Fls. Picc.**: Flute and Piccolo, mostly silent.
- Obs.**: Oboe, mostly silent.
- E♭Cl.**: Eb Clarinet, mostly silent.
- Cl. 1, 2, 3**: Clarinets. Part 1 includes a *poco dim.* marking. Part 2 includes a *f* marking.
- A.Cl.**: Alto Clarinet, includes a *poco dim.* marking.
- B.Cl.**: Bass Clarinet, includes a *poco dim.* marking.
- Cb.Cl.**: Contrabass Clarinet, includes a *poco dim.* marking.
- Bsns.**: Bassoons. Part 1 includes a *poco dim.* marking. Part 2 includes an *a2* marking.
- A.Saxs. 1, 2**: Alto Saxophones. Part 2 includes a *f* marking.
- T.Sax.**: Tenor Saxophone, includes a *poco dim.* marking.
- B.Sax.**: Baritone Saxophone, includes a *poco dim.* marking.
- Cors. 1, 2, 3**: Corsi (Trumpets), mostly silent.
- Hrs. 1, 2, 3, 4**: Horns, mostly silent.
- Trbs. 1, 2, 3**: Trombones, mostly silent.
- Bar.**: Baritone, mostly silent.
- Tuba**: Tuba, includes a *poco dim.* marking.
- St.B.**: Snare Drum, includes a *poco dim.* marking.
- Timp.**: Timpani, mostly silent.
- Perc.**: Percussion, mostly silent.

49

Fls. Picc. *p* *poco* *p*

Obs.

E♭Cl.

1 *p*

2 *p* *poco* *p*

3 *p* *poco* *p*

A.Cl. *p*

B.Cl. *p*

Cb.Cl. *p*

Bsns. *p*

A.Saxs. 1 *p*

2 *p*

T.Sax. *p*

B.Sax. *p*

19 muted

Cors. 1 *p* muted *poco*

2 *p* muted *poco*

3 *p* muted *poco*

Hns. 1 *p* muted *poco*

2 *p* muted *poco*

3 *p* muted *poco*

4 *p* muted *poco*

Trbs. 1 *p* muted *poco*

2 *p* muted *poco*

3 *p* muted *poco*

Trbs. *p* (muted) *poco*

Bar. *p* *poco*

Tuba *p*

St.B. *p*

Timp.

Perc.

This page contains a musical score for a large ensemble. The instruments listed on the left are: Fls. Picc., Obs., Eb Cl., Cls. (1, 2, 3), A. Cl., B. Cl., Cb. Cl., Bsns., A. Saxs. (1, 2), T. Sax., B. Sax., Cors. (1, 2, 3), Hns. (1, 2, 3, 4), Trbs. (1, 2, 3), Bar., Tuba, St. B., Timp., and Perc. The score is written in a key signature of one flat and a 4/4 time signature. The Flute and Piccolo part has a melodic line with slurs and a dynamic marking of *mf*. The Clarinet parts have similar melodic lines. The Bassoon part has a dynamic marking of *mp* followed by *f*. The Saxophone parts have dynamic markings of *mf* and *f*. The Horns and Trumpets parts have dynamic markings of *mf* and *f*, and some have the instruction "open". The Baritone and Tuba parts have dynamic markings of *mp* and *pizz.*. The Tuba part has a dynamic marking of *mp*. The Percussion part is marked with a double bar line. A large watermark "Not Valid for Performance" is overlaid diagonally across the page.

65

Fls. Picc. *non legato*

Obs. *non legato*

E♭Cl. 1 *div. p f mp f*

Cl. 2 *p f mp f*

3 *p f mp f*

A.Cl. *p f mp f*

B.Cl. *mp f*

Cb.Cl. *f div. mp f*

Bsns. *mp f*

A.Sax. 1 *non legato*

2 *non legato*

T.Sax. *mp f*

B.Sax. *mp f*

65

Cors. 1 2 3

Hus. 1 2 3 4

Trbs. 1 2 3

Bar. *p mp f div.*

Tuba *p mp f arco*

St.B. *f p mp f*

Timp.

Perc.

This page contains a musical score for a large ensemble. The instruments listed on the left are: Fls. Picc., Obs., Eb Cl., Cb Cl. (1, 2, 3), A. Cl., B. Cl., Bsns., A. Saxes (1, 2), T. Sax., B. Sax., Cors. (1, 2, 3), Hns. (1, 2, 3, 4), Trbs. (1, 2, 3), Bar., Tuba, St. B., Timp., and Perc. The score is written in a key signature of one sharp (F#) and a common time signature (C). It features a variety of dynamic markings such as *p*, *f*, *mf*, *ff*, *mp*, and *pizz.*, along with performance instructions like *div.* and *a2*. The notation includes notes, rests, and articulation marks. A large watermark is visible across the page.

81

Fls. Picc.

Obs.

Eb Cl.

1

2

3

Cl.

A. Cl.

B. Cl.

Ch. Cl.

Bsns.

1

2

A. Saxs.

T. Sax.

B. Sax.

81

1

2

3

Cors.

1

2

3

4

Hns.

1

2

3

Trbs.

Bar.

Tuba

St. B.

Timp.

Perc.

Fls.
Picc.

Obs.

Eb Cl.

1

Cl. 2

3

A. Cl.

B. Cl.

Cb. Cl.

Bsns.

1

A. Saxs. 2

T. Sax.

B. Sax.

Cors.

1

2

3

Hns.

1

2

3

Trbs.

Bar.

Tuba

St. B.

Timp.

Perc.

p *f* *pp*

Not valid for reference

97

Fls. div. *mp* *cresc. poco a poco*

Picc.

Obs. *pp*

E♭Cl. 1 *p non legato* *cresc. poco a poco*

Cl. 2 *p non legato* *cresc. poco a poco*

3 *p non legato* *cresc. poco a poco*

A.Cl.

B.Cl.

Cb.Cl.

Bsns. *p non legato* *cresc. poco a poco*

A.Saxs. 1

2

T.Sax.

B.Sax.

97

Cors. 1 *pp*

2

3

Hns. 1

2

3

4

Trbs. 1

2

3

Bar. *p non legato* *cresc. poco a poco*

Tuba

St. B.

Timp.

Bells *mp* let ring *cresc. poco a poco*

Vibes. *mp* let ring *cresc. poco a poco*

Chimes *mp* let ring *cresc. poco a poco*

This page contains a musical score for a variety of instruments. The instruments listed on the left are: Fls. Picc., Obs., E♭ Cl., Cls. (1, 2, 3), A. Cl., B. Cl., Cb. Cl., Bsns., A. Saxs. (1, 2), T. Sax., B. Sax., Cors. (1, 2, 3), Hns. (1, 2, 3, 4), Trbs. (1, 2, 3), Bar., Tuba, St. B., Timp., Bells, Vibes, and Chimes. The score features several dynamic markings, including *f* and *cresc.*, and includes performance instructions such as *v* and *a2*. A large watermark reading "Not valid for performance" is overlaid diagonally across the page.

113

Fls. Picc.

Obs.

E♭Cl.

Cl. 2

3

A.Cl.

B.Cl.

C♭.Cl.

Bsns.

A.Sax. 1

2

T.Sax.

B.Sax.

113

Cors. 2

3

Hns. 1

2

3

4

Trbs. 1

2

3

Bar.

Tuba

St.B.

Timp.

Perc.

f

stacc.

marc.

div.

a2

pizz. f

Fls. Picc. *f* *+Picc.*

Obs. *f*

E♭ Cl. *f*

1 *f non*

Cls. 2 *f non*

3 *f non*

A. Cl. *f* *sf*

B. Cl. *sf*

Cb. Cl. *sf*

Bsns. *f* *sf*

1 *cresc.*

A. Saxs. 2 *cresc.*

B. Sax. *f* *sf*

Cors. 1 2

3

Hns. 1 2 3 4 *cresc.* *cresc.*

Trbs. 1 *div.* *a2* *div.* *a2* *sf*

2 3 *sf*

Bar. *sf*

Tuba *sf*

St. B. *arco* *sf*

Timp.

Perc. *Xylo.* *f*

129

Fls. Picc.

Obs.

EbCl.

1 Cls. *legato*

2 Cls. *legato*

3 Cls. *legato*

A.Cl. *f*

B.Cl. *f*

Cb.Cl. *f*

Bsns. *f* a2

1 A.Saxs. *f marc.*

2 A.Saxs.

T.Sax. *f*

B.Sax. *f*

129

1 Cors. *f marc.*

2 Cors. *f marc.*

3 Cors.

1 Hns. *f*

2 Hns.

3 Hns.

1 Trbs. *f*

2 Trbs.

3 Trbs.

Bar. *f*

Tuba *f*

St.B. *f* pizz.

Timp.

Xylo.

Perc.

Fls. Perc.

Obs.

Eb Cl.

1

Cl. 2

3

A. Cl.

B. Cl.

Cb. Cl.

Bsns.

1

A. Saxs. 2

T. Sax.

B. Sax.

1

2

3

Cors.

1

2

3

4

Hns.

1

2

3

Trbs.

Bar.

Tuba

St. B.

Timp.

Xylo.

Perc.

arco

DP 871

145

Fls. Picc. *ff non legato*

Obs. *ff non legato*

EbCl. *ff non legato*

1 *ff non legato*

2 *ff non legato*

3 *ff non legato*

A.Cl. *ff*

B.Cl. *ff*

Cb.Cl. *ff*

Bsns. *ff*

1 *ff non legato*

2 *ff non legato*

T.Sax. *ff non legato*

B.Sax. *ff*

145

1 *ff non legato*

2 *ff non legato*

3 *ff non legato*

Hns. *ff non legato*

1 *ff non legato*

2 *ff non legato*

3 *ff non legato*

Trbs. *ff non legato*

Bar. *ff*

Tuba *ff*

St.B. *ff*

Timp.

Xylo. *f*

Mar. *f*

S.D. *f*

B.D. *f*

mf

161 Quicken (accel.)

Fls. Picc.

Obs.

EbCl.

1

2

3

Cl. 2

3

A.Cl.

pp subito

mf

B.Cl.

pp subito

mf

Cb.Cl.

p

Bsns.

pp subito

mf

1

A.Saxs.

2

T.Sax.

B.Sax.

p

161 Quicken (accel.)

1

2

3

Cors.

p non legato

cresc.

1

2

3

4

Hns.

pp subito

pp subito

1

2

3

Trbs.

pp subito

pp subito

Bar.

Tuba

St.B.

Timp.

pp subito

Perc.

Fls. Picc.

Obs.

Eb Cl.

1

2

3

Cl.

A. Cl.

B. Cl.

Cb. Cl.

Bsns.

1

2

A. Saxs.

T. Sax.

B. Sax.

Cors.

1

2

3

4

Hns.

1

2

3

Trbs.

Bar.

Tuba

St. B.

Timp.

Perc.

p cresc.

mf

molto cresc.

f

pizz.

177 Faster $\text{♩} = \text{about } 80$

Fls. *div.*
Picc. *p*

Obs. *p*

E♭Cl. *p*

1 *p subito*

Cl. 2 *ff* *p subito*

3 *ff* *p subito*

A.Cl. *ff*

B.Cl. *ff*

Cb.Cl. *ff*

Bsns. *ff*

A.Sax. 1 *ff* *p subito*

2 *ff* *p subito*

T.Sax. *ff* *p subito*

B.Sax. *ff*

177 Faster $\text{♩} = \text{about } 80$

2 *mf non legato*

3 *ff* Cor. 1 *mf non legato*

Hns. 3 *ff*

4 *ff*

1 *ff* *p subito*

2 *ff* *p subito*

3 *ff* *p subito*

Bar. *p* *div.*

Tuba

St.B.

Timp.

Perc.

This page of a musical score contains the following parts and staves:

- Fls. Picc.**: Flute and Piccolo, staff 1.
- Obs.**: Oboe, staff 2.
- E♭ Cl.**: E-flat Clarinet, staff 3.
- 1**: Clarinet 1, staff 4.
- 2**: Clarinet 2, staff 5.
- 3**: Clarinet 3, staff 6.
- A. Cl.**: Alto Clarinet, staff 7.
- B. Cl.**: Bass Clarinet, staff 8.
- Cb. Cl.**: Contrabass Clarinet, staff 9.
- Bsns.**: Bassoons, staff 10.
- 1**: Alto Saxophone 1, staff 11.
- 2**: Alto Saxophone 2, staff 12.
- T. Sax.**: Tenor Saxophone, staff 13.
- B. Sax.**: Baritone Saxophone, staff 14.
- 1**: Cor Anglais 1, staff 15.
- 2**: Cor Anglais 2, staff 16.
- 3**: Cor Anglais 3, staff 17.
- 1**: Horn 1, staff 18.
- 2**: Horn 2, staff 19.
- 3**: Horn 3, staff 20.
- 4**: Horn 4, staff 21.
- 1**: Trumpet 1, staff 22.
- 2**: Trumpet 2, staff 23.
- 3**: Trumpet 3, staff 24.
- Bar.**: Baritone, staff 25.
- Tuba**: Tuba, staff 26.
- St. B.**: Snare Drum, staff 27.
- Timp.**: Timpani, staff 28.
- Perc.**: Percussion, staff 29.

The score includes various musical notations such as notes, rests, and dynamic markings like *mf*. A large watermark reading "Not valid for performance" is overlaid diagonally across the page.

193

Fls. Picc. *mf*

Obs. *mf*

E♭Cl. 1 *mf*

Cl. 2 *mf*

3 *mf*

A.Cl. *mf marc.*

B.Cl. *mf marc.*

Cb.Cl.

Bsns. *mf marc.*

A.Saxs. 1 *mf*

2 *mf*

T.Sax. *mf*

B.Sax. *mf marc.*

193

Cors. 1 *marc.*

2 *marc.*

3 *marc.*

4 *div.*

Hns. 1 *mf marc.*

2 *mf marc.*

3 *mf marc.*

4 *mf marc.*

Trbs. 1 *mf marc.*

2 *mf marc.*

3 *mf marc.*

Bar. *mf marc.*

Tuba

St.B.

Timp.

Bells *mf*

Xylo. *mf*

Mar. *mf*

This page contains a musical score for a large ensemble. The instruments listed on the left are: Fls. Picc., Obs., Eb Cl., Cls. (1, 2, 3), A. Cl., B. Cl., Cb. Cl., Bsns., A. Saxs. (1, 2), T. Sax., B. Sax., Cors. (1, 2, 3), Hns. (1, 2, 3, 4), Trbs. (1, 2, 3), Bar., Tuba, St. B., Timp., Bells, Xylo., and Mar. The score is written in a key signature of one flat (Bb) and a common time signature (C). The music features complex rhythmic patterns, often with slurs and accents. A large watermark 'Not Valid for Performance' is overlaid diagonally across the page. Specific performance markings include '+Picc.' and 'f' (forte) in the Fls. Picc. part, and 'a2' in the Cls. 3 part.

209

Fls. Picc. *stacc.*

Obs. *stacc.*

E♭Cl. *stacc.*

1 *f*

2 *f*

3 *f*

A.Cl. *f*

B.Cl. *f stacc.*

Cb.Cl. *f stacc.*

Bsns. *f stacc.*

1 *f*

2 *f*

T.Sax. *f*

B.Sax. *f stacc.*

209

1 *f stacc.*

2 *f stacc.*

3 *f stacc.*

Hrs. 1 *f stacc.*

2 *f stacc.*

3 *f stacc.*

4 *f stacc.*

1 *f stacc.*

2 *f stacc.*

3 *f stacc.*

Bar. *f*

Tuba *f*

St.B. *arco f stacc.*

f stacc.

Timp.

Xylo. *f stacc.*

Perc.

This page contains a musical score for a large ensemble. The instruments listed on the left are: Fls. Picc., Obs., Eb Cl., Cls. (1, 2, 3), A. Cl., B. Cl., Cb. Cl., Bsns., A. Saxs. (1, 2), T. Sax., B. Sax., Cors. (1, 2, 3), Hns. (1, 2, 3, 4), Trbs. (1, 2, 3), Bar., Tuba, St. B., Timp., Xylo., and Perc. The score is written in a key signature of one flat and a 4/4 time signature. It features complex melodic lines for the woodwinds and strings, with dynamic markings such as *f* and *f*³. A large watermark 'Photocopied for personal use only' is visible across the page. At the bottom right, there are additional markings: 'Bells, Xylo., Mar., Vibes.' and a dynamic marking *f*³.

225 Slightly faster still $\text{♩} = \text{about } 96$

This page contains the musical score for measures 225-228. The score is for a full orchestra and includes the following parts:

- Fls. Picc.
- Obs.
- E♭Cl.
- 1 Cls.
- 2 Cls. (*mf*, *div.*, *a2*, *f*, *mf*)
- 3 Cls. (*mf*, *div.*, *a2*, *f*, *mf*)
- A.Cl.
- B.Cl.
- Cb.Cl.
- Bsns. (*mf*, *f*, *mf*, *f*)
- 1 A.Saxs.
- 2 A.Saxs. (*mf*, *f*, *mf*, *f*)
- T.Sax.
- B.Sax.
- 1 Cors.
- 2 Cors. (*mf*, *f*, *mf*, *f*)
- 3 Cors.
- 1 Hns.
- 2 Hns.
- 3 Hns.
- 4 Hns.
- 1 Trbs.
- 2 Trbs. (*mf*, *a2*, *f*, *mf*, *a2*, *f*)
- 3 Trbs.
- Bar.
- Tuba
- St.B.
- Timp.
- Perc. (Bells, Xylo., Mar., Vibes)

The score features various dynamics such as *mf* (mezzo-forte), *f* (forte), and *div.* (divisi). It also includes performance markings like *a2* (second octave) and *div.* (divisi). The tempo is marked as 'Slightly faster still' with a quarter note equal to approximately 96 beats per minute.

This page contains a musical score for a large ensemble. The instruments are arranged in the following order from top to bottom:

- Fls. Picc.
- Obs.
- E♭ Cl.
- 1 Cls.
- 2 Cls.
- 3 Cls.
- A. Cl.
- B. Cl.
- Cb. Cl.
- Bsns.
- 1 A. Saxs.
- 2 A. Saxs.
- T. Sax.
- B. Sax.
- 1 Cors.
- 2 Cors.
- 3 Cors.
- 1 Hns.
- 2 Hns.
- 3 Hns.
- 4 Hns.
- 1 Trbs.
- 2 Trbs.
- 3 Trbs.
- Bar.
- Tuba
- St. B.
- Timp.
- Perc.

The score includes dynamic markings such as *mf cresc.* and *ff*. A large watermark reading "Not valid for performance" is overlaid diagonally across the page.

241

Fls. Picc.

Obs.

Eb Cl.

1

Cl. 2

3

A. Cl.

B. Cl.

Cb. Cl.

Bsns.

1

A. Saxs.

2

T. Sax.

B. Sax.

241

Cors.

1

2

3

Hns.

1

2

3

4

Trbs.

2

3

Bar.

Tuba

St. B.

Timp.

Perc.

Bells, Xylo. Mar., Vibes.

Fls. Picc. *ff cresc.* Fls. *div.* Picc.

Obs. *ff cresc.* *div.*

E♭ Cl. 1 *ff cresc.*

Cl. 2 *ff cresc.*

3 *ff cresc.*

A. Cl. *ff cresc.*

B. Cl. *ff cresc.*

C♭ Cl. *ff cresc.*

Bsns. *ff cresc.*

A. Saxs. 1 *ff cresc.*

2 *ff cresc.*

T. Sax. *ff cresc.*

B. Sax. *ff cresc.*

Cors. 1 *ff cresc.*

2 *ff cresc.*

3 *ff cresc.*

Hns. 1 *ff cresc.*

2 *ff cresc.*

3 *ff cresc.*

4 *ff cresc.*

Trbs. 1 *ff cresc.*

2 *ff cresc.*

3 *ff cresc.*

Bar. *ff cresc.* *div.*

Tuba *ff cresc.*

St. B. *ff cresc.*

Timp. *ff cresc.* Bells, Xylo., Mar., Vibes.

S. Cym. *p cresc.*

