

Michael Betteridge

Biscuits, Beer & Bulbs

For Symphony Orchestra

Transposed Score

Instrumentation

Flute 1&2 (2nd doubling Piccolo)

Oboe 1&2

Clarinet in B \flat 1&2 (2nd doubling Bass Clarinet in B \flat)

Bassoon 1&2

Horn in F 1-4

Trumpet in B \flat 1&2

Trombone 1,2 and Bass

Tuba

Percussion 1: Bass Drum, Tambourine, Snare Drum, Whip, Drum Kit (hi-hat, snare, pedal bass),

Percussion 2: Wood Blocks (6 - very low to very high), triangle, guiro, suspended cymbal (large!)

Violin I

Violin II

Viola

'Cello

Double Bass

(Minimum recommended number of strings: 12.10.8.6.4)

Programme Note

Biscuits, Beer & Bulbs is a movement in three continuous sections inspired by the three most prominent industries in Reading in the 19th and 20th centuries. Biscuits refers to Huntley and Palmers, beer to Simonds' Brewery, and bulbs to Sutton Seeds. The work makes use of fragments of recorded text from individuals who worked for the various companies from which motifs have been devised to match the rhythmic patterns and melodic contours of their speech. Throughout the piece the orchestra imitates and develops this material – sometimes extensively, sometime only momentarily. Whilst there is a loose narrative for each industry, the piece develops the material derived from the spoken work fragments independent of their original context. Often this results in rather disjointed and fragmented musical structure, as well as a certain musical eclecticism.

All these industries have now amalgated with other companies or moved away from Reading, so whilst this work is a celebration of the town and its industrial achievements, it is also a nostalgic nod to a time in which local industries dominated rather than the corporate giants we see today. This nostalgic feel presents itself in various ways throughout the piece in moments of pastiche including a waltz and a jig.

This work was commissioned by the Aldworth Philharmonic Orchestra in 2013 as the prize from their annual young composers' competition. It was first performed at Reading Town Hall in January 2014 conducted by Andrew Taylor. The piece last almost 12 minutes.

This piece would not have been possible without the support of Brendan Carr at Reading Museum, who helped source the material for the first two sections, and Darren Rowe and Gerry Westall from Sutton Seeds who provided the material for the final section. Copyright for the original audio material remains in the hands of Reading Museum and Sutton Seeds. For more information please contact the composer at michaelbetteridge@hotmail.com.

Performance Instructions

There is an audio track to be performed alongside the orchestra. Whilst this is not entirely compulsory, it is encouraged by the composer in order for the work to be heard at its full potential. The conductor is expected to play from a click track which has 2 bars tacet before the orchestra are expected to start. The audio track is in a stereo set-up.

A

5

Fl. 1

Fl. 2/Picc.

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

p *ff* *pp* *mf*

a2

"Do you wanna start now then?"

Text

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *ff* *mp* *f* *p*

ppp *arco* *mp* *f* *mp*

A

B

16

Fl. 1 *ff* 3 3 *fp* *div*

Fl. 2/Picc. *ff* 3 3 *fp* *div*

Ob. 1&2 *ff* 3 3 *fp* *div*

Cl. 1 *ff* 3 3 *fp* *div*

Cl. 2/B. Cl. *ff* 3 3 *fp* *div*

Bsn. 1&2 *mp* 3 3

Hn. 1&3 *mf* 3 3 *p* *div*

Hn. 2&4 *mf* 3 3 *p* *div*

Tpt. 1&2

Tbn. 1&2

B. Tbn. *mp* 3 3 *pp*

Tba. *mp* 3 3 *pp*

Perc. 1

Perc. 2

Text

"Very interesting work, I liked it very
much indeed"

Vln. I

Vln. II *div.*

Vla.

Vc.

Cb.

2/4 3/4 4/4

19

Fl. 1
p 3 3

Fl. 2/Picc.
p 3 3

Ob. 1&2
p 3

Cl. 1
p 3 3

Cl. 2/B. Cl.
p 3 3

Bsn. 1&2
p 3

Hn. 1&3
1.
pp

Hn. 2&4

Tpt. 1&2
pp

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Text

Vln. I
p *f* *pp*
pizz. arco

Vln. II
p *f* *pp*
pizz. arco

Vla.
p *f* *pp*
pizz. arco

Vc.
pp *pp*

Cb.
pp *pp*

C

24

Fl. 1

Fl. 2/Picc.

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Text

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff To Picc.

ff

ff

ff

ff

ff

pp

ff

pp

without mute

pp

without mute

pp

without mute

pp

pp

ff

Wood Block (lowest)
- hard stick

ff

mf

ff

mf

ff

mf

ff

mp

ff

pp

ff

pp

C

31

2/4 5/4 4/4

Fl. 1

Picc.

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Text

2/4 5/4 4/4

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf 3 3

mf 3 3

mf

1. *mp*

3 3 3

1. *pp*

pp

pp

pp

pizz. *p* *mp*

pizz. *p* *mp*

35 **D**

Fl. 1 *f* 3 *mf* *ff* *fp* *ff*

Picc. *f* 3 *mf* *ff* *fp* *ff*

Ob. 1&2 *f* 3 *mf* *ff* *fp* *ff*

Cl. 1 *f* 3 3 *ff* *fp* *ff*

Cl. 2/B. Cl. *f* 3 3 *ff* *fp* *ff*

Bsn. 1&2 *mp* *ff* *fp* *ff* a2 a2

Hn. 1&3 *pp* *ff* *fp* *ff*

Hn. 2&4 *pp* *ff* *fp* *ff*

Tpt. 1&2 *pp* *ff* *fp* *ff* a2

Tbn. 1&2 *ff* *fp* *ff*

B. Tbn. *ff* *fp* *ff*

Tba. *ff* *fp* *ff*

Perc. 1

Perc. 2 Wood Block (lowest) - hard stick Wood Block (highest) - hard stick *ff* *ff*

Text

Vln. I **D** *mp* div. *ff* *fp* *ff* unis.

Vln. II *mp* div. *ff* *fp* *ff* unis.

Vla. *mp* arco *ff* *fp* *ff*

Vc. *mp* arco *ff* *fp* *ff*

Cb. *mp* *ff* *fp* *ff*

2/4 4/4

E

39

Fl. 1

Picc. *To Fl.*

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

"You had a list come up, the night before,
of what you had to mix that day."

E

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp sempre

muted

pp sempre

muted

pp sempre

44

Fl. 1
Picc.
Ob. 1&2
Cl. 1
Cl. 2/B. Cl.
Bsn. 1&2
Hn. 1&3
Hn. 2&4
Tpt.1&2
Tbn. 1&2
B. Tbn.
Tba.
Perc. 1
Perc. 2
Text
Vln. I
Vln. II
Via.
Vc.
Cb.

"Small macaroons" "Sugar"

muted
pp sempre
muted
pp sempre
muted
pp sempre

48

Fl. 1

Picc.

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Text

"Butter"

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp sempre

F

2/4

4/4

51

Fl. 1

Picc.

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Bass Drum

Perc. 1

Perc. 2

"Ratiffas"

F

2/4

4/4

Vln. I

Vln. II

Vla.

Vc.

Cb.

G

59

Fl. 1

Picc.

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Text

Vln. I

Vln. II

Vla.

Vc.

Cb.

"Butter"

3. *pp*

2. *pp*

1. *pp*

G

62

Fl. 1

Picc.

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3

Hn. 2&4

Tpt.1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Text

Vln. I

Vln. II

Vla.

Vc.

Cb.

H

67

Fl. 1

Fl. 2

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Text

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

ff

ff

ff

p

f

pp sub.

Triangle

"Wedding Cakes" *p*

H

9

2/4

2/4

76

Fl. 1

Fl. 2

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Text

Vin. I

Vin. II

Vla.

Vc.

Cb.

tr

mp

(mp)

p

f

ppp

mp

2/4

4/4

6

6

6

6

79

Fl. 1 *pp*

Fl. 2

Ob. 1&2 *mf*

Cl. 1 *mf*

Cl. 2/B. Cl.

Bsn. 1&2 *ff* *mf* *mp*

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1 Tambourine *pp* *mf* *pp*

Perc. 2 Triangle *f*

Text "Marzipan"

Vln. I

Vln. II

Vla.

Vc.

Cb.

J

J

Detailed description: This is a page of a musical score, page 22, numbered 79. It features a woodwind section with Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2/Bass Clarinet, Bassoons 1 and 2, Horns 1, 2, 3, and 4, Trumpets 1 and 2, Trombones 1 and 2, Baritone Trombone, and Tuba. The percussion section includes a Tambourine and a Triangle. A text part is also present with the word "Marzipan". The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score includes various dynamics such as *pp*, *ff*, *mf*, and *mp*, and includes a section marked with a 'J' in a box. The woodwinds and bassoon have specific melodic lines, while the strings and percussion provide accompaniment.

84

Fl. 1 *mf* *p*

Fl. 2 *mf*

Ob. 1&2 1. *p*

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2 a2 1. *p*

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2 Triangle *p*

Text "Ground almonds"

Vln. I

Vln. II

Vla.

Vc.

Cb.

K

89

Fl. 1 *mf* *f* *p* *tr*

Fl. 2 *f* *To Picc.*

Ob. 1&2 *mf* *f* *p* *tr*

Cl. 1 *f*

Cl. 2/B. Cl. *mf* *f* *mf*

Bsn. 1&2 *mf* *a2* *mf* *1.*

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2 *pp*

B. Tbn.

Tba.

Perc. 1

Perc. 2

Text

Vln. I *K*

Vln. II

Vla.

Vc.

Cb.

93

Fl. 1

Fl. 2

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Text

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *p* *f*

Piccolo

p sub. *f*

mp

4/4

L

97 $\frac{4}{4}$

Fl. 1 *f*

Fl. 2/Picc. *f*

Ob. 1&2 *f*

Cl. 1 *f*

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1 *mf*

Perc. 2 *p*

Text "Small macaroons"

L

$\frac{4}{4}$

Vln. I

Vln. II

Vla.

Vc. *mp* unmuted *mf*

Cb.

N

103

Fl. 1

Fl. 2/Picc.

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Text

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Fl.

To B. Cl.

pp *mp* *p* *mf* *ff*

pp *mp* *ff*

pp *mf* *p* *f* *p* *f* *ff*

pp *p* *ff*

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

"Marzipan" "Butter" "Whites of eggs" "Flour" "Ground almonds"

ff *tr* *6*

unmuted *f* *ff*

f *ff*

ff

ff

O

106

Fl. 1

Fl. 2/Picc.

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

"There was either six, or seven, thousand work there when I first went there. But as time went on and they modernised it and that, it got down, I think, to about, oh I dunno, something about a thousand five-hundred."

Text

O

Vln. I

Vln. II

Vla.

Vc.

Cb.

119

Fl. 1

Fl. 2/Picc.

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

3/4 4/4 2/4 4/4

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Text

3/4 4/4 2/4 4/4

Vln. I

Vln. II

Vla.

Vc.

Cb.

3/4 4/4 2/4 4/4

123 $\frac{4}{4}$

Fl. 1

Fl. 2/Picc.

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3 *fp* *mp*³ *p* 2.

Hn. 2&4 *p*

Tpt. 1&2 *fp* *mp*³

Tbn. 1&2 *mf* *pp* *gliss.*

B. Tbn. *mf*

Tba. *mf*

Perc. 1

Perc. 2

Text

$\frac{4}{4}$

Vln. I

Vln. II *col legno* *pp* *f* *pp* 3

Vla. *col legno* *pp* *f* *pp* 3

Vc.

Cb.

131 **2/4** **4/4** **S**

Fl. 1 *mf* 6 *ff* 3 *f* 3

Fl. 2/Picc. *mf* 6 *ff*

Ob. 1&2 *mf* 6 *ff* 3 *f* 3 1.

Cl. 1 *mf* 6 *ff* 3 *f* 3

Cl. 2/B. Cl. *mf* 6 *ff*

Bsn. 1&2 *mf* 6 *ff*

Hn. 1&3 un-muted *ppp* un-muted

Hn. 2&4 *ppp*

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Text

2/4 *norm.* **4/4** *f* *norm.* *f* *norm.*

Vln. I

Vln. II

Vla. *f*

Vc.

Cb.

T

134

Fl. 1 *fp*

Fl. 2/Picc.

Ob. 1&2 *fp*

Cl. 1 *fp*

Cl. 2/B. Cl. *mf* 3 *p*

Bsn. 1&2 *mp* 3 *p*

Hn. 1&3 *p*

Hn. 2&4 *p*

Tpt. 1&2

Tbn. 1&2 *p* 3

B. Tbn.

Tba.

Perc. 1

Perc. 2

Text

Vln. I

Vln. II

Vla.

Vc. *col legno* *mp* 3 *p* *pp*

Cb. *col legno* *mp*

3/4 4/4 3/4 4/4

T

139 $\frac{4}{4}$

Fl. 1 *f*

Fl. 2/Picc. *f*

Ob. 1&2 *f*

Cl. 1 *f*

Cl. 2/B. Cl. *f*

Bsn. 1&2 *f*

Hn. 1&3 *f*

Hn. 2&4 *f*

Tpt. 1&2 *f* 1. or a2 3 *mf* 3 *p*

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1 Whip *f*

Perc. 2

Text

Vln. I $\frac{4}{4}$

Vln. II

Vla.

Vc. (col legno) 3 *pp*

Cb.

143

U

Fl. 1

Fl. 2/Picc.

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3

Hn. 2&4

Tpt.1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Text

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord.

ppp

mf

mp

ff

tr

unmuted

1.

pp

ff

ppp

There was an enormouse range

154 **V**

Fl. 1 *p* *f* *ff*

Fl. 2/Picc. *p* *f*

Ob. 1&2 *p* *f*

Cl. 1 *p* *f*

Cl. 2/B. Cl. *f* *ff*

Bsn. 1&2 *f* *ff*

Hn. 1&3 *f* *f* *a2*

Hn. 2&4 *f* *f* *a2*

Tpt. 1&2 *f* *a2*

Tbn. 1&2 *f* *ff* *a2*

B. Tbn. *f* *ff* *a2*

Tba. *ff*

Perc. 1 *mf*

Perc. 2

Text

Vln. I *f* *pizz.* *f* *arco*

Vln. II *f* *f* *f*

Vla. *f* *pizz.* *f* *arco*

Vc. *f* *f* *f*

Cb. *f*

This page of a musical score, numbered 41, contains measures 157 through 160. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Fl. 1:** Starts at measure 157 with a treble clef, playing a melodic line with a *fff* dynamic and a triplet of eighth notes.
- Fl. 2/Picc.:** Remains silent throughout the measures.
- Ob. 1&2:** Remains silent throughout the measures.
- Cl. 1:** Remains silent throughout the measures.
- Cl. 2/B. Cl.:** Remains silent throughout the measures.
- Bsn. 1&2:** Plays a melodic line in the bass clef, featuring a triplet of eighth notes and a *fff* dynamic.
- Hn. 1&3:** Remains silent throughout the measures.
- Hn. 2&4:** Plays a melodic line in the treble clef, featuring a triplet of eighth notes and a *fff* dynamic.
- Tpt. 1&2:** Plays a melodic line in the treble clef, featuring a triplet of eighth notes and a *fff* dynamic.
- Tbn. 1&2:** Plays a melodic line in the bass clef, featuring a triplet of eighth notes and a *fff* dynamic.
- B. Tbn.:** Plays a melodic line in the bass clef, featuring a triplet of eighth notes and a *fff* dynamic.
- Tba.:** Plays a melodic line in the bass clef, featuring a triplet of eighth notes and a *fff* dynamic.
- Perc. 1:** Plays a rhythmic pattern in the first measure, then rests. In the second measure, it plays a *pp* dynamic, and in the third and fourth measures, it plays a *fff* dynamic.
- Perc. 2:** Remains silent throughout the measures.
- Text:** Remains silent throughout the measures.
- Vln. I:** Plays a melodic line in the treble clef, starting with a *f* dynamic and moving to *fff* in the third measure.
- Vln. II:** Plays a melodic line in the treble clef, starting with a *f* dynamic and moving to *fff* in the third measure. It includes an *arco* marking.
- Vla.:** Plays a melodic line in the alto clef, starting with a *f* dynamic and moving to *fff* in the third measure. It includes an *arco* marking.
- Vc.:** Plays a melodic line in the bass clef, starting with a *f* dynamic and moving to *fff* in the third measure. It includes a *pizz.* marking.
- Cb.:** Plays a melodic line in the bass clef, starting with a *f* dynamic and moving to *fff* in the third measure. It includes an *arco* marking.

The score includes various musical notations such as dynamics (*fff*, *f*, *pp*), articulation (accents, slurs), and performance instructions (*arco*, *pizz.*). A box containing the letter 'W' is present above the Fl. 1 staff in measure 157 and above the Vln. I staff in measure 160.

X

3/4

161

Fl. 1

Fl. 2/Picc.

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Text

Vin. I

Vin. II

Vla.

Vc.

Cb.

Drum kit (Hi-hat, snare, bass)

ppp

pp

X

3/4

Detailed description: This is a page of a musical score, page 42, containing measures 161 through 165. The score is for a full orchestra and percussion. The top section includes woodwinds (Flutes 1 and 2/Piccobello, Oboes 1 and 2, Clarinets 1 and 2/Bass Clarinet, Bassoons 1 and 2) and brass (Horns 1, 2, 3, and 4, Trumpets 1 and 2, Trombones 1 and 2, Baritone Trombone, and Tuba). The percussion section includes two percussionists (Perc. 1 and Perc. 2) and a drum kit (Hi-hat, snare, and bass). The string section includes Violins I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score is in 3/4 time, as indicated by the time signature at the top right and bottom right. A rehearsal mark 'X' is placed above the first measure (161) and below the Perc. 1 staff in the fifth measure (165). The Perc. 1 staff shows a rhythmic pattern of eighth notes with accents in measures 161-165, followed by a change in dynamics to *ppp* and *pp* in measures 164 and 165. The woodwinds and brass parts feature melodic lines with slurs and ties. The strings play a steady accompaniment.

168

Fl. 1

Fl. 2/Picc.

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Text

Vln. I

Vln. II

Vla.

Vc.

Cb.

...slightly sweet ...was the favourite

"Mild beer... ...dark... beer... in Reading"

pp

pp

p

mp

ff

mf

mf

pizz.

mp

mf

f

ff

pp

p

mp

mf

f

ff

Y

174

Fl. 1

Fl. 2/Picc.

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Text

Y

Vln. I

Vln. II

Vla.

Vc.

Cb.

191

Fl. 1
Fl. 2/Picc.
Ob. 1&2
Cl. 1
Cl. 2/B. Cl.
Bsn. 1&2
Hn. 1&3
Hn. 2&4
Tpt. 1&2
Tbn. 1&2
B. Tbn.
Tba.

mf *f* *mp* *p*

This section of the score covers measures 191 to 196. It features woodwind and brass parts. The Flute 1 and Flute 2/Piccolo parts have long rests followed by a half note in measure 196. The Oboe 1&2, Clarinet 1, and Clarinet 2/Bass Clarinet parts play a melodic line with triplets in measures 194 and 195. The Bassoon 1&2 part has a rhythmic accompaniment. The Horn 1&3 and Horn 2&4 parts play chords. The Trumpet 1&2, Trombone 1&2, Bass Trombone, and Tuba parts are silent.

Perc. 1
Perc. 2
Text

Triangle
p

This section covers measures 191 to 196. Percussion 1 plays a triangle. Percussion 2 plays a rhythmic pattern. The Text part is silent.

Vln. I
Vln. II
Vla.
Vc.
Cb.

mp *mp*

This section covers measures 191 to 196. Violin I and Violin II parts have long rests followed by a melodic line in measure 196. Viola, Violoncello, and Contrabass parts play a rhythmic accompaniment.

BB

rit. Tempo (♩ = 120)

197

Fl. 1

Fl. 2/Picc.

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Text

tr

pp

mp

p

f

To Picc.

a2

5

BB

rit. Tempo (♩ = 120)

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

f

5

202

Fl. 1

Fl. 2/Picc.

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Detailed description: This block contains the musical staves for the woodwind section. The Flute 1 part begins with a measure marked '202' and a dynamic of *f*. The Flute 2/Piccolo part has a rest followed by a sixteenth-note scale starting at measure 203, marked *p* and with a '6' below it. The Oboe 1&2 part has a long note with a dynamic of *f*. The Clarinet 1 part has a sixteenth-note scale starting at measure 203, marked *p* and with a '6' below it. The Clarinet 2/Bass Clarinet part has a rest followed by a triplet eighth-note pattern starting at measure 205, marked *mf* and with a '3' below it. The Bassoon 1&2 part has a rest.

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Detailed description: This block contains the musical staves for the brass and percussion sections. The Horn 1&3 part has a long note with a dynamic of *f*. The Horn 2&4 part has a long note with a dynamic of *f*. The Trumpet 1&2 part has a quarter note with a dynamic of *f* and an 'a2' marking. The Trombone 1&2 part has a quarter note with a dynamic of *f*. The Baritone Trombone part has a quarter note with a dynamic of *f*. The Tuba part has a quarter note with a dynamic of *f*. The Percussion 1 part has a series of rhythmic patterns. The Percussion 2 part has a series of rhythmic patterns, including a 'Triangle' marking and a dynamic of *p*.

Perc. 1

Perc. 2

Text

"In Swindon, only forty..."

Detailed description: This block contains the musical staves for percussion and text. The Percussion 1 part has a series of rhythmic patterns. The Percussion 2 part has a series of rhythmic patterns, including a 'Triangle' marking and a dynamic of *p*. The Text part has the lyrics "In Swindon, only forty..." written above the staff.

Vln. I

Vln. II

Vla.

Vc.

Cb.

CC

pizz. (quasi guitar)

pizz. *pp*

pp

(pizz.) *p*

Detailed description: This block contains the musical staves for the string section. The Violin I part has a long note with a dynamic of *f*. The Violin II part has a long note with a dynamic of *f*. The Viola part has a long note with a dynamic of *f*. The Violoncello part has a quarter note with a dynamic of *f* and a '(pizz.)' marking. The Contrabass part has a quarter note with a dynamic of *f*. The Percussion 2 part has a series of rhythmic patterns, including a 'Triangle' marking and a dynamic of *p*. The Text part has the lyrics "In Swindon, only forty..." written above the staff.

209

Fl. 1
p

Fl. 2/Picc.

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Text
...miles away, they'd have a touch mild ale."

Vln. I

Vln. II

Vla.
pizz.

Vc.
pp

Cb.

DD

214

Fl. 1

Fl. 2/Picc.

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Text

Triangle

ppp

DD

pizz. (norm.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

EE

220

Fl. 1

Fl. 2/Picc.

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

"To put it in perspective, I think at the height of our growth, we..."

EE

Vln. I

Vln. II

Vla.

Vc.

Cb.

231

Fl. 1

Fl. 2/Picc.

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Text

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Fl.

To Cl.

Suspended Cymbal (large)
- very soft sticks

pp

arco

ppp

arco

ppp

2 3 4 5 6

"The price ratios before the war were amazing..."

238

Fl. 1

Fl. 2/Picc.

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Flute

Clarinet in B \flat

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

...because you see we sold a mild ale at fourpence, um, bitter at fivepence, and best bitter,
 Reading Pale Ale, at sevenpence a pint. Hardly imaginable these days."

Text

7 8 9 10 11 12 13

Vln. I

Vln. II

Vla.

Vc.

Cb.

BULBS

245 $\frac{4}{4}$ $\text{♩} = 60$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Fl. 1 *pp*

Fl. 2/Picc. *pp*

Ob. 1&2

Cl. 1 *pp*

Cl. 2/B. Cl. *pp*

Bsn. 1&2 *pp*

Hn. 1&3 *pp*

Hn. 2&4 *pp*

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Text

"There's more to a packet of seed than meets the eye: a lot of time and trouble that people don't realise..."

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *mp*

Cb. *ff*

HH

251

4/4 3/4 2/4 4/4

Fl. 1

Fl. 2/Picc.

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

...A whole business based on the
 nice idea of giving nature a gentle
 nudge in the right direction."

Text

HH

4/4 3/4 2/4 4/4

Vln. I

Vln. II

Vla.

Vc.

Cb.

260

4/4 3/4 JJ 4/4 3/4

Fl. 1

Fl. 2/Picc.

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

"Once we get it back
to Reading it'll be..."

JJ

4/4 3/4 4/4 3/4

Vln. I

Vln. II

Vla.

Vc.

Cb.

div. pp

div. pp

pp

265

3/4 4/4 2/4

Fl. 1

Fl. 2/Picc.

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

...grown in isolation and then cuttings taken
to provide enough plants for a breeding programme."

Text

3/4 4/4 2/4

Vln. I

Vln. II

Vla.

Vc.

Cb.

col legno

mf

ppp

269

2/4 3/4 4/4 3/4 4/4

Fl. 1

Fl. 2/Picc.

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

1.

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

2.

mf

mf

mf

mf

Perc. 1

Perc. 2

"Although techniques differ depending on the species of plant, the basic idea remains the same."

Text

2/4 3/4 4/4 3/4 4/4

Vln. I

Vln. II

Vla.

Vc.

Cb.

289 $\frac{4}{4}$

Fl. 1

Fl. 2/Picc.

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

"Slowly, year by year, the various projects close in on their objective and all the time and trouble begin to pay off."

$\frac{4}{4}$

Vln. I

Vln. II

Vla.

Vc.

Cb.

293

Fl. 1

Fl. 2/Picc.

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Text

Vln. I

Vln. II

Vla.

Vc.

Cb.

NN

p

a2

2.

pp

ppp

Detailed description: This is a page of a musical score for an orchestra, page 66. The score is for measures 293-296. The instruments listed on the left are Flute 1, Flute 2/Piccolo, Oboe 1&2, Clarinet 1, Clarinet 2/Bass Clarinet, Bassoon 1&2, Horn 1&3, Horn 2&4, Trumpet 1&2, Trombone 1&2, Baritone Trombone, Tuba, Percussion 1, Percussion 2, Text, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Flute 1 part has a melodic line starting with a grace note and a slur, followed by a rest and then a series of notes. The Oboe 1&2 part has a similar melodic line. The Clarinet 1 and Clarinet 2/Bass Clarinet parts have a rhythmic pattern of eighth notes. The Bassoon 1&2 part has a rhythmic pattern of eighth notes. The Horn, Trumpet, Trombone, and Tuba parts are mostly silent. The Percussion parts are also silent. The Violin I and Violin II parts are silent. The Viola part is silent. The Violoncello part has a long note in the final measure. The Contrabass part has a long note in the final measure. There are two 'NN' markings in boxes above the Flute 1 and Violin I staves. Dynamic markings include *p* (piano) and *pp* (pianissimo) for the Cello and *ppp* (pianississimo) for the Contrabass. There are also markings for *a2* (second octave) and *2.* (second ending) for the Bassoon.

297

Fl. 1 *f*

Fl. 2/Picc. *f*

Ob. 1&2 *f*

Cl. 1 *mf* *f*

Cl. 2/B. Cl. *f*

Bsn. 1&2 *mf* *f* *f*

Hn. 1&3 *a2* *p* *mf*

Hn. 2&4 *a2* *p* *mf*

Tpt. 1&2 *a2* *pp*

Tbn. 1&2

B. Tbn.

Tba.

Drum Kit

Perc. 1 *p* *mp* *mf*

Perc. 2

"I liked it very much indeed."

"Hardly imaginable these days."

Text

Vln. I *mf* *div.*

Vln. II *mp* *div.*

Vla. *mp* *div.*

Vc. *mp*

Cb. *mp*

QQ

303

Fl. 1

Fl. 2/Picc.

Ob. 1&2

Cl. 1

Cl. 2/B. Cl.

Bsn. 1&2

Hn. 1&3

Hn. 2&4

Tpt. 1&2

Tbn. 1&2

B. Tbn.

Tba.

Perc. 1

Perc. 2

"If you've ever been down to the West Country by train, then more than likely you passed the Sutton's place. Apart from a few weeks in summer I imagine it must look pretty ordinary to most people. A few chaps pottering about, but nothing you call spectacular. Yet that bit of land probably affects thousands, maybe even millions, of acres all over the world."

Text

QQ

unis.

Vln. I

Vln. II

Vla.

Vc.

Cb.

