

FULL SCORE

Children's March:

“Over the hills and far away”

composed for
PIANO AND MILITARY BAND

or for Piano and the Wind and Percussion Instruments
and the Double-Basses of the Symphony Orchestra

by

Percy Aldridge Grainger

Edited by R. Mark Rogers

INSTRUMENTATION

1-FULL SCORE
1-COMPRESSED SCORE
1-PIANO
1-SMALL FLUTE (Piccolo)
2-1st FLUTE
2-2nd FLUTE
2-3rd FLUTE (substitute for E-flat Clarinet)
1-1st OBOE
1-2nd OBOE
1-ENGLISH HORN (substitute for bass oboe)
1-BASS OBOE
1-CLARINET in E-flat
3-1st CLARINET
3-2nd CLARINET
3-3rd CLARINET
3-4th CLARINET
1-ALTO CLARINET
2-BASS CLARINET
1-CONTRA ALTO CLARINET
(Substitute for Bass Saxophone)
1-CONTRA BASS CLARINET
(Substitute for Double Bassoon)
1-1st BASSOON
1-2nd BASSOON
1-DOUBLE BASSOON
1-CONTRA BASS SARRUSOPHONE
(Substitute for Double Bassoon)
1-SOPRANO SAXOPHONE
1-SPECIAL ALTO SAXOPHONE
(Substitute for Soprano Saxophone)
2-ALTO SAXOPHONE
2-TENOR SAXOPHONE
1-BARITONE SAXOPHONE
1-BASS SAXOPHONE

2-1st CORNET
2-2nd CORNET
2-3rd CORNET
2-4th CORNET
1-1st HORN in F
1-2nd HORN in F
1-3rd HORN in F
1-4th HORN in F
2-1st TROMBONE
2-2nd TROMBONE
2-3rd TROMBONE
2-EUPHONIUM T.C.
3-EUPHONIUM B.C.
4-TUBA
1-DOUBLE BASS
2-KETTLEDRUMS & CHIMES
3-1st PERCUSSION (Side Drum, Wood Block,
Tambourine, Castanets, and Bells)
3-2nd PERCUSSION (Big [Bass] Drum, Cymbals [Crash
& Suspended], Gong, Hammerwood [Xylophone])
1-VOCAL SCORE

Grade: 5

Duration: Approx. 7 Minutes

SUPPLEMENTAL EUROPEAN PARTS (sold separately)

1-1st HORN in Eb
1-2nd HORN in Eb
1-3rd HORN in Eb
1-4th HORN in Eb

1-1st TROMBONE in Bb (Treble Clef)
1-2nd TROMBONE in Bb (Treble Clef)
1-3rd TROMBONE in Bb (Treble Clef)
2-TUBA in Eb (Treble Clef)
2-TUBA in Bb (Treble Clef)

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Children's March: "Over the hills and far away"

For my playmate beyond the hills

composed for
PIANO (at will) AND MILITARY BAND

or for Piano and the Wind and Percussion Instruments
and the Double-Basses of the Symphony Orchestra

by
Percy Aldridge Grainger

Composed: fall, 1916- February 1918
Scored: summer and fall, 1918- Feb. 1919

Edited by R. Mark Rogers

- If there are not enough players to play all the percussion parts, then play the 1st Percussion (Side Drum, ...) and the 2nd Percussion (Big Drum, ...) and leave out the Kettle Drum and Chimes part.
- The Piano part can be left out at will. But in that case the conductor should tell all his players to play, thru-out, all cues marked "Piano" in their band part. If you have more than one Piano available, use them all.
- In Symphony Orchestra performances, if there is no Euphonium, no Alto Clarinet and no Saxophones, all players should be careful to play, thru-out, all cues marked "Alto Clar.", "Sop. Sax", "Alto Sax", "Ten.Sax", "Bari Sax", "Bass Sax", "Euphonium" (or "Euph.") in their band parts.

When performing this composition for piano and the wind and percussion instruments and the double-basses of the symphony orchestra, use the following band parts:

Full Score	3rd Clarinet	1st Cornet	Double Bass (as many
Small Flute (Piccolo)	Bass Clarinet	2nd Cornet	parts as you have
1st Flute	1st Bassoon	3rd Cornet	desks in your
1st Oboe	2nd Bassoon	4th Cornet	orchestra)
2nd Oboe	Double Bassoon	1st Trombone	Kettle-Drums & Chimes
Bass Oboe (or English Horn instead)	1st Horn	2nd Trombone	1st Percussion (Side Drum...)
1st Clarinet	2nd Horn	3rd Trombone	2nd Percussion (Big Drum...)
2nd Clarinet	3rd Horn	Tubas	
	4th Horn		

to which can be added, at will, any or all of the following additional parts:

Clarinet in E-flat, Alto Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Euphonium



Suggestions for selections of instruments for use by Chamber Societies and Small Orchestras

GRAINGER'S

Children's March: "Over the hills and far away"

- Use the version for Two Pianos (Room-Music Titbits, Nr. 4, published by Southern Music Company) together with any or all of the Wind, Percussion and Double Bass parts of Southern Music Company's publication S673. For instance: For a small hall, some such combination as the following would be suitable: Two pianos, 1 flute, 1 oboe, 2 clarinets, 1 bassoon, 1 cornet (or trumpet), 2 horns, 1 euphonium, 1 double bass, bells.
- Or even so small a combination as the following (for a small hall): Two pianos, 1 flute, 1 oboe, 1 clarinet, 1 horn, 1 bassoon (or bass clarinet).
- Or this larger combination (also for a small hall): Two pianos, 1 small flute (piccolo), 1 oboe, 2 clarinets, 1 alto clarinet, 1 bass clarinet, 1 bassoon, 1 soprano saxophone, 1 alto saxophone, 1 double bassoon, 1 cornet (or trumpet), 1 horn, side drum, cymbals, bells, hammerwood (xylophone).
- While for a larger hall some such combination as the following instruments would prove effective: Two pianos, 1 small flute (piccolo), 1 flute, 1 oboe, 1 bass oboe (or English horn), 2 clarinets, 1 bass clarinet, 1 bassoon, 1 double bassoon, 1 soprano saxophone, 1 alto saxophone, 2 cornets (or trumpets), 2 horns, 2 trombones, 1 euphonium, 1 tuba, 1 double bass, side drum, tambourine, big drum, cymbals, bells, kettle drums, hammerwood (xylophone).

Children's March: "Over the hills and far away"

composed for PIANO AND MILITARY BAND by

Percy Aldridge Grainger

Edited by R. Mark Rogers

S673

Fairly fast. M. M. ♩ = about 126

For my playmate beyond the hills

C L A R I N E T S

Small Flute
Flutes
Oboes
Bass Oboe
E-flat
1 & 2
B-flat
3 & 4
Alto
Bass

S A X O P H O N E S

Soprano
Alto
Tenor
Baritone
Bass

Vocal Quartet

1 & 2
Cornets
3 & 4

1 & 2
Horns
3 & 4

1 & 2
Trombones
3

Euphonium
Tubas

Double Bass

Kettle Drums & Chimes

Percussion
1
2
Bells
Hammerwood

Piano

The musical score is arranged in a standard military band format. It features a variety of woodwind instruments including flutes, oboes, clarinets, and saxophones. The brass section includes cornets, horns, trombones, euphonium, and tubas. The percussion section includes kettle drums, chimes, and various other instruments. The piano part is also included. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Fairly fast' with a metronome marking of approximately 126 beats per minute. The mood is 'mf feelingly'. The score includes various dynamics such as *mf*, *mp*, and *p*. There are also performance instructions like 'For my playmate beyond the hills' and '4th: A. & T. Sax cue'. The score is divided into systems, with each instrument or section having its own staff. The woodwind and saxophone sections have more complex parts with many notes and rests, while the brass and percussion sections have simpler parts with more rests.

9

Sm. Fl.

Flutes

Oboes

Bs. Ob.

C

L

A

R

I

N

E

T

S

E-flat

1

B-flat

2

B-flat

3rd: Alto Clar. cue
4th: A. & T. Sax cue

3 & 4

Alto

Bass

Bsns.

D. Bsn.

S

Sop.

A

Alto

X

Tenor

E

Bari.

S

Bass

1 & 2

Cornets

3 & 4

1 & 2

Horns

3 & 4

1st: Bs. Clar. cue

1 & 2

Tromb.

3

A. & T. Sax cue

Euph.

1

Tubas

Bsn. 2 cue

D. Bs.

Piano

394

Sm. Fl.

Flutes

Oboes

Bs. Ob.

CLARINETTS

E-flat

1 & 2 B-flat

3 & 4

Alto

Bass

Bssn. cue

cue ends

Bssns.

D. Bssn.

(breathe at will)

Bssn. cue

f

well to the fore

SAXOPHONES

Sop.

Alto

Tenor

Barl.

Bass

Bar. Sax cue

cue ends

Bar. Sax cue

*see note below

well to the fore (breathe at will)

403

1 & 2

Cornets

3 & 4

1 & 2

Horns

3 & 4

mp

soften

unis.

mp

soften

Horn 3 & 4 cue

1 & 2

3

Trombs.

Euph.

mp

mp

Tromb. 3 cue

Bssn. cue: the 1st Tuba should play this cue (to the end of the piece) only if there is neither a Bassoon, a Baritone Saxophone, nor a Bass Clarinet.

Tubas

D. Bs.

K. Dr.

mf

well to the fore plucked

f

well to the fore

mf

Piano

Press down SILENTLY and hold with sustaining pedal till end of piece.

CLARINETS

404

Sm. Fl.

Flutes

Oboes

Bs. Ob.

E-flat

1 & 2
B-flat

3 & 4

Alto

Bass
Bsn. cue

SAXES

Bsns.

D. Bsn.
also Bsn. cues

Sop.

Alto

Tenor
mf *soften* *mp*

Bari.
soften *mp*

Bass
soften

1 & 2
Cornets

3 & 4

1 & 2
Horns

3 & 4

1 & 2
Trombs.

3

Euph.
Tromb. 3 cue

Tubas
also Bsn. cues

D. Bs.

K. Dr.

Perc.
1
2

Gong (Tam-tam)

S. Dr.

Tamb.

Cast.

B. Dr.

unis.

soften *p* *soften* *p* *mf* *soften* *mf* *mp* *mf* *mp* *p* *f* *mp* *f* *mp* *f*

Pedal

Strike the string of this note (as near the keyboard end of the string as possible) with a hardish Marimba mallet.

Strike the string of this note with a soft Marimba mallet.

Notes on the Edition

The period beginning with the end of the First World War and extending into the early 1920's saw the publication of five miniature masterworks for wind band by Percy Grainger. These five works, *Irish Tune from County Derry*, *Shepherd's Hey*, *Children's March*, *Colonial Song*, and *Molly on the Shore* have established his position as the most important composer of serious music for wind band of his time. Of these five scores, three are settings of British folk music, displaying Grainger's genius as an arranger. Only *Children's March* and *Colonial Song* consist entirely of original content. However, four of these pieces existed in a number of prior versions. They were usually orchestral in orientation, so that it is not unreasonable to consider them to be transcriptions (although of unusually high caliber) of repertory borrowed from the orchestral world. Of these five masterworks for wind band, only *Children's March* is an original composition conceived from the outset as a work for band. The death of Grainger's beloved mother in 1922 seems to have had a distinctly chilling effect on his working habits, and it was not until the 1930's that more original band works appeared.

In the preparation of *Children's March*, three sources were considered for use as the basis for the present edition. The first of these consists of the holographs for the band version of this composition, preserved in the Grainger Museum at the University of Melbourne. This material consists of a photostat copy of the manuscript compressed score (the original of the compressed score was once in the possession of the museum but was given to Richard Franko Goldman by Ella Grainger in 1963) and a complete set of band parts in Grainger's hand (D-flat flute and piccolo and treble clef versions of the trombone and euphonium parts were produced by one of Grainger's copyists). Like most of Grainger's compositions and arrangements for band, no full score ever existed; the composer extracted the parts himself from the compressed score. The second source considered in the preparation of this edition was the published band material, consisting of a compressed score and a set of parts from Grainger's personal music library. These parts show evidence of having been used in numerous performances and bear markings and revisions in the composer's hand. A third and final source of value was a copy of the first edition of Grainger's setting of *Children's March* for two pianos/four hands. As *Children's March* was one of the most frequently performed of Grainger's works during his lifetime, and as the performance parts that were used by him so often were available to the editor, the decision was made to base this edition on Grainger's set of the published parts and the two piano edition, rather than on the manuscript score and parts.

Percy Grainger's *Children's March: "Over the hills and far away"* is perhaps one of the earliest band scores to call for the piano, not in the role of the featured soloist, but rather as an ordinary member of the accompanying forces. Although Grainger was well aware of the special performance techniques available to the master performer on the piano, the piano part, while very challenging, is for the most part straightforward. The one instance of an "avant-garde" performance technique in this piece is found in the concluding bars where Grainger instructs the performer to reach inside the instrument and strike the string of the lowest B-flat with marimba mallets (which suggests that the part must be played on a grand piano rather than on an upright). There does not seem to be any evidence that Grainger designed the part with the idea that more than one piano might be used in performances of the work, but he later insisted that the possibility had always existed. In a letter dated August 30, 1944 to Joseph E. Maddy, director of the National Music Camp at Interlochen, Grainger wrote, "In such compositions as my CHILDRENS MARCH for piano & band the piano part was, of course, ALWAYS INTENDED to be played massed." There are at least two recordings in which Grainger himself performed the piano part: the first is an acetate of a performance by the high school band at the Interlochen camp directed by Clarence Sawhill from a concert which took place on July 12, 1942; the second is a recording made by the Goldman Band in August of 1957 with R. F. Goldman conducting. In both instances, Grainger's enthusiasm is clearly in evidence along with

his reputed lack of concern for accuracy.

One of the most unusual aspects of the scoring of *Children's March* is the section beginning at measure 117 where Grainger reduces the band to eight solo players and asks the members of the band who are not playing their instruments to form a wordless choral ensemble to sing a chordal background. In the original publication of *Children's March* the choral score was included in the compressed score and scattered through selected band parts. As the U.S. Army band for which Grainger composed the piece was an all-male ensemble, the composer specified that the chorus was to be a male quartet. Since bands today are almost certain to consist of both men and women, the editor suggests that the ladies of the band take what had been the original 1st and 2nd tenor parts (now soprano and alto), leaving what had been the 1st and 2nd bass parts to be sung by the gentlemen of the band (now tenors and basses). The vocal quartet score has been notated at sounding pitch to facilitate this arrangement, and the vocal parts have been included in all band parts in hopes of securing a more satisfactory balance between the vocal accompaniment and the winds playing at the time. Of course, if desired, all four parts can be sung by male voices. As a further aid in incorporating the use of voices in the performance of this piece, a vocal score for the use of an outside body of singers has been prepared. Purchase of this edition of *Children's March* entitles the owner to photocopy additional copies of this vocal score as needed.

It might be thought that the light-hearted and carefree nature of *Children's March* would lead to the conclusion that a thorough and in-depth study of the score would reveal little of interest to the student of the art of instrumentation. This would be a great mistake: the fact that Richard Strauss' tone poem *Till Eulenspiegels Lustige Streiche* deals with humorous events would not lead one to consider it unworthy of in-depth analysis. In fact, if one approaches *Children's March* with the same level of respect that one would give to a tone poem by the German master, one will see the hand of genius on nearly every page. It will be found that Grainger used each and every section of the band in new and unusual ways, particularly when one considers the commonplace type of scoring found at the time in most band music. In the following paragraphs, some special aspects of the scoring will be discussed.

A highlight of the flute writing in *Children's March* is to be found on the final pages of the score; The unison of the flute section with the 1st bassoon beginning at measure 363 (a combination which can also be heard in Tchaikovsky's Sixth Symphony, final movement, beginning around the 14th bar) is quite lovely, as is the unison of the low flutes with the oboes, E-flat clarinet, and soprano saxophone beginning at bar 371. While the original publication did not allow for the absence of the E-flat clarinet (see the solo passage in unison with the soprano saxophone in bar 347), in later years, Grainger adopted the practice of creating an optional 3rd flute part to substitute for the E-flat clarinet, and that practice has been followed in this edition as well.

Grainger's special affinity for the double-reed instruments is displayed throughout *Children's March*. It is very often found that oboe players have little enthusiasm for marches in general, but this piece is surely an exception to that rule. In some of his other scores Grainger gives instructions to the oboists that they should play quite aggressively, so performers of this piece should be encouraged to snarl appropriately in passages such as bars 13-14, and from 371 to the end. If a conductor has access to an English horn, but has only two players available, the English horn part should be played and the 2nd oboe part should be omitted. The part for English horn/bass oboe (like many others) is thoroughly cued so that it may be left out if no instrument is available. The full score shows the part as written for bass oboe, since Grainger preferred the bass oboe with its richer, fuller sound over the more commonly found English horn. However, the parts are nearly identical and little will be lost if the English horn is used instead of the bass oboe. There is no need for both instruments to be played, though if both were available, Grainger would

Notes on the Edition, cont.

doubtless have revealed in such a wealth of double-reed sonority.

The writing for the clarinets in this score is quite wonderful, giving ample opportunity to highlight these performers. Of special interest is Grainger's scoring for the alto and bass clarinets. In 1919 exposed scoring for the low clarinets was quite daring since many bands had no low clarinets at all. Bass clarinetists will especially enjoy the solo passages such as at measures 45 and 347. The alto clarinet should be included if at all possible. Although the alto clarinet part is well cued, the sort of solo passage that occurs at bar 206 is so infrequently found in band music that it is a shame to miss one. Grainger took advantage of nearly every resource available to him in the composition of this work, however he did not call for the use of contra-alto or contra-bass clarinets. In fact, he did not use them at all until very late in life and then in only a handful of scores. Parts for these instruments are included in this edition, where they are used to substitute for the bass saxophone and double bassoon, which some conductors may have difficulty procuring.

Children's March is a wonderful score for the bassoons and double bassoon. It is truly an unforgettable experience for the 2nd bassoonist to be in the spotlight at bar 21 as half of the duo which presents the opening statement of the main tune. Grainger's inspired return to the key of B-flat for the conclusion of this piece can have had little other reason than to allow the bassoonists the chance to display their lowest tone for 10 uninterrupted measures at the end of the work. The contrabass sarrusophone in E-flat which was called for in the original publication demonstrates a little-known episode in the history of U.S. Army bands. [The sarrusophone is a metal instrument played with a double-reed, fingered similarly to the saxophone, and like the saxophone, built in a variety of sizes from the soprano in E-flat to the contrabass in C.] For a brief period during the latter part of the First World War and extending into the early twenties, Army regulations mandated that all Army bands were to include the contrabass sarrusophone in their instrumentation, despite the fact that neither players, instruments, nor music calling for the instrument were in ready supply. Grainger, however, enthusiastically welcomed the addition of this bass reed instrument with its monstrously huge sound. He included it in the scoring of *Children's March*, *Molly on the Shore*, and *Colonial Song*. However, the composer wisely allowed the substitution of the double-bassoon for the sarrusophone, and that is how the part has been shown on the full score (a part for the sarrusophone has been included with this edition in case the instrument ever makes a comeback). As mentioned above, the contra-bass clarinet in B-flat can be substituted for the double bassoon if it is not available, and in extremity, the part is sufficiently well-cued that it can be left out entirely.

The conductor who programs *Children's March* will find that he has made friends for life of his saxophone players. They will find in its pages some of the most exciting and colorful writing for saxes in the entire band repertoire. The soprano saxophone was a favorite with Grainger throughout his lifetime and fortunately is enjoying a remarkable renaissance today. However, if the instrument is not available, a special part for alto saxophone to substitute for the soprano saxophone is included. The soprano saxophone part should never be left out (Grainger also allowed the part to be played on a muted cornet if sufficient numbers of saxophonists were not available, and in the 1957 recording made by the Goldman Band, that is how the part is covered). The soprano and bass saxophones should not be afraid to play out at 153: Grainger would not have written the soprano saxophone in a range below the alto, tenor, and baritone saxes had he wished for the soprano sax to hide in the clarinet sonority. The saxophone "commentary" in measure 175 is another delightful touch, and there are numerous short solo passages featuring the saxes scattered throughout the score (see measures 345 and following). The extended baritone saxophone solo that opens the work (beginning at measure 21) has already been remarked upon, and the use of the 387 is nothing short of inspired. Though the bass saxophone is a rare find today, those who have had the pleasure of hearing the instrument played by a master performer can vouch

for the fact that its absence is a distinct loss to the wind band. As mentioned above, a part for contra alto clarinet has been provided in the absence of the bass saxophone.

Grainger's scoring for the brasses of the band is not as precedent setting as his writing for the woodwinds. We must remember that in the United States, brass playing had reached such a standard of excellence in the period during and following the Civil War that practically everything that could be done had been done. Throughout *Children's March*, the cornets and trombones are used in a thoroughly idiomatic fashion. They are displayed to best effect during the passages scored for full band, and at measure 213 where they get to demonstrate their double-tonguing ability. Horn players will greatly enjoy passages such as at measure 61, the ostinato beginning in measure 161, and at measure 213 and following where they can demonstrate their most heroic qualities. The interchange between the horns and trombones at measure 189 is a detail often lost in live performances. The euphonium players are assigned several important solo passages in this score. The tuba part seems to have been conceived bearing in mind the limitations of the E-flat tubas which were in common use in Grainger's day. As a general rule, in today's bands, in which only tubas in low C or B-flat are present, it is suggested that the players be instructed to omit the upper octave in the tuba part entirely (which is almost invariably covered by members of the woodwind section). The tubas and euphonium players will enjoy having the chance to display their pedal B-flats in the concluding pages of the score.

The presence of a double bass (string bass) in the performing ensemble is much to be desired. The instrument is an important contributor to the sonority of the wind band and is particularly welcome beginning in measure 22, where the double bass and piano provide the sole accompaniment to the 2nd bassoon/baritone sax duo. If possible, an instrument with 5 strings or extended range is preferred.

Grainger's writing for percussion is not so well-developed as his later scores, but his use of "tuneful" percussion (mallets) was certainly unusual for its day. Few ensembles at that time would have had three such instruments (chimes, bells, and hammerwood [xylophone]) at their disposal, and few had enough percussionists to assign two players each to the bells and hammerwood as Grainger desired. The commonplace use of the percussion instruments seen in most standard marches, in which they do little more than simply keep time, is not found in this score.

Percy Grainger was a composer who had no equal in exploiting to the fullest extent the resources of the wind band. However, he was rightfully convinced that his music was sufficiently attractive that it could be esthetically satisfying when devoid of color entirely (as when performed by two pianos) or with any or all of the unavailable instruments left out entirely. Thus, ironic as it may seem, he was entirely willing to authorize performances of *Children's March* with the piano part omitted; or performances by the wind section of the symphony orchestra (with or without saxes and euphonium) accompanied by the double basses, percussion section, and piano; or for performances utilizing the version for two pianos/four hands, with as few as five wind players or as many as several dozen drawn from the full band. While it seems unlikely that many composers have taken advantage of these possibilities, conductors who find themselves working with a small but skillful grouping of wind players should be encouraged to program this work without regard for parts that they may not have the players or instruments to cover. To deny performers and audiences exposure to this most wonderful of band scores due to the lack of resources is fundamentally at variance with Grainger's attempts to make his music available to the widest possible public.

R. Mark Rogers

Children's March: "Over the hills and far away"

composed for
PIANO AND MILITARY BAND
by
Percy Aldridge Grainger

1st Flute

Edited by R. Mark Rogers

Fairly fast. M. M. ♩ = about 126

S673

8 9 8 17 4 21 16

Low Brass Bsns. 2, Bar. Sax

37 7 44 9 53 8 61 8 69 8

add Bs. Clar. add Bsns. 1, E. Hn. Clarinet section Euphonium

77 8 85 8 93

Brass section *feelingly* *mf*

97 101

f *ff*

104 109

ff

111 109

fff

117 Vocal Quartet

pp *sf* *pp*

Children's March: "Over the hills and far away"

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Tubas

Edited by R. Mark Rogers

Fairly fast. M. M. ♩ = about 126

8 9 4 13 Bssn. 2

S673

17 Play *mp* somewhat marked (to the fore) 21 *p* Double Bass cue *pp*

24

30

36 Play *p* *pp* 37 Piano cue

43 44 *p* 53 Play *mf*

50

Detailed description: This is a musical score for Tubas, spanning measures 8 to 53. The score is written in bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. It begins with a tempo marking of 'Fairly fast. M. M. ♩ = about 126'. The score is divided into measures, with measure numbers 8, 9, 4, 13, 17, 21, 24, 30, 36, 43, 44, 50, and 53 clearly marked. Performance instructions include 'Play', 'Piano cue', 'Double Bass cue', and dynamic markings such as *mp*, *p*, *pp*, and *mf*. A section labeled 'Bssn. 2' starts at measure 13. The music features a mix of eighth and sixteenth notes, often beamed together, and includes rests and slurs.