

Pierre La Plante

ALL IN A GARDEN GREEN

Divertimento on Traditional Airs and Dances

INSTRUMENTATION

- | | |
|-------------------------------------|-------------------------------|
| 1 – Conductor | 2 – Horn 1 in F |
| 1 – Piccolo | 2 – Horn 2 in F |
| 10 – Flutes | 2 – Trombone 1 |
| 2 – Oboe | 2 – Trombone 2 |
| 2 – Bassoon | 2 – Trombone 3 |
| 1 – Clarinet in E \flat | 2 – Euphonium TC |
| 4 – Clarinet 1 in B \flat | 2 – Euphonium BC |
| 4 – Clarinet 2 in B \flat | 4 – Tuba |
| 4 – Clarinet 3 in B \flat | 1 – Timpani |
| 2 – Bass Clarinet in B \flat | 2 – Mallets |
| 6 – E \flat Alto Saxophones 1 & 2 | <i>Bells, Xylophone</i> |
| 2 – B \flat Tenor Saxophone | 3 – Percussion 1 |
| 2 – E \flat Baritone Saxophone | <i>Snare Drum, Bass Drum,</i> |
| 3 – Trumpet 1 in B \flat | <i>Crash Cymbals</i> |
| 3 – Trumpet 2 in B \flat | 3 – Percussion 2 |
| 3 – Trumpet 3 in B \flat | <i>Triangle, Tambourine</i> |

My ancient copy of *The Harvard Dictionary of Music* defines a divertimento, in part, as consisting of “a varying number (four to ten) of relatively short movements, some of which are in the form and style of the symphony (sonata), while others are suite-like dances....” Therefore, ***All in a Garden Green*** meets some if not all of the qualifications for a divertimento. Of course, these days a composer can call any composition anything he/she wants and usually get away with it.

The piece consists of airs and dance tunes that originated primarily in the British Isles and were known during the 18th and 19th centuries.

1. *Lady Hammond's Alman* (pre-1730). Alman is another word for allemande, which is a Baroque dance in moderate, duple time. Numerous almans are found in *The Fitzwilliam Virginal Book* (1620), a collection of keyboard pieces from well-known composers of the time as well as anonymous sources.
2. *Sellinger's Round* is not a canonic piece as the title would suggest, but rather a group dance performed in the round. This setting is based on the first two sections of William Byrd's version found in *The Fitzwilliam Virginal Book* mentioned above. It is one of the better known tunes in the suite and is still performed to this day by dance clubs and folk groups. (I have seen it on the Internet.)
3. *All in a Garden Green* (pre-1730). According to historian and folksong collector Michael Raven, “prior to 1730 popular dance tunes and song melodies were usually one and the same thing.” I have chosen to make a lively dance tune setting of this melody.
4. The title of *The Bashful Swan* (pre-1730) suggested the tempo and mood of the setting and could be considered the slow movement of the divertimento. This movement would be a good contrasting piece for concert or contest. A cut may be taken by dropping the fourth beat of 149 and beginning at the pickup to 158. I would not suggest this option if the piece is done as a “stand-alone.”
5. *The Raggle Taggle Gypsies* is perhaps the best known of all the movements in the piece. It is still sung by folksingers of today and can be found in numerous sources. It is a ballad believed to be of Scottish origins from the early 1800s and, in one version, tells of a squire's wife running off to join a band of gypsies. The lyrics and much more information about this piece can be found on the Internet.
6. Concluding the divertimento is *Three Sea Captains*, a lively jig similar to *The Irish Washerwoman*, *The Hundred Pipers*, and others.

In addition to *The Bashful Swan*, noted earlier, other tasteful cuts or excerpts can also be made to shorten ***All in a Garden Green*** for concert or contest purposes.

The source for movements 1, 3, 4, and 6 is Michael Raven's comprehensive and informative collection titled *English Country Dance Tunes* (Raven 1999). All are in the public domain.

All In A Garden Green

Divertimento on Traditional Airs and Dances

Pierre La Plante

Moderato ♩ = 120-128

1. Lady Hammond's Alman

9

Piccolo *f* *mf*

Flutes *f* *mf*

Oboes *f* *mf*

Bassoons *f* (div.) *mf*

Clarinet in E_♭ *f* *mf*

Clarinet 1 in B_♭ *f* *mf*

Clarinet 2 in B_♭ *f* *mf*

Clarinet 3 in B_♭ *f* *mf*

Bass Clarinet in B_♭ *f* *mf*

Alto Saxophones 1 & 2 *f* *mf*

Tenor Saxophone *f* *mf*

Baritone Saxophone *f* *mf*

Moderato ♩ = 120-128

9

Trumpet 1 in B_♭ *f*

Trumpet 2 in B_♭ *f*

Trumpet 3 in B_♭ *f*

Horn 1 in F *f*

Horn 2 in F *f*

Trombone 1 *f*

Trombone 2 *f*

Trombone 3 *f*

Euphonium *f*

Tuba *f*

Moderato ♩ = 120-128

9

Timpani *f*

Mallets Bells Xylophone *mf*

Percussion 1 Snare Dr. Bass Dr. Crash Cyms. *f*

Percussion 2 Triangle Tambourine *f*

17

Picc. *f*

Fis. *f* (unis.)

Obs. *f*

Bsns. *f*

Es. Cl. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

A. Sax. 1 & 2 *f*

T. Sax. *f*

Bari. Sax. *f*

17

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 *f* *mf* *f*

Hn. 2 *f* *mf* *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f*

Tba. *f*

17

Timp. *mf* *< f*

Mal. *f*

Perc. 1 *mf < f* *f*

Perc. 2 *f*

25 35 *♩* = 60-64
2. Sellenger's Round

Picc. *f*

Fis. *mf-p* *cresc.* *f* *p* *legato*

Obs. *mf-p* *cresc.* *f* *p* *legato*

Bsns. *mf-p* *cresc.* *f*

Es. Cl. *f*

Cl. 1 *mf-p* *cresc.* *f* *p* *legato*

Cl. 2 *mf-p* *cresc.* *f* *p* *legato*

Cl. 3 *mf-p* *cresc.* *f* *p* *legato*

B. Cl. *mf-p* *cresc.* *f* *p* *legato*

A. Sax. I & 2 *mf-p* *cresc.* *f* *play* *(div.)*

T. Sax. *mf-p* *cresc.* *f* *play*

Bari. Sax. *mf-p* *cresc.* *f* *play*

25 35 *♩* = 60-64

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 *mf-p* *cresc.* *f*

Hn. 2 *mf-p* *cresc.* *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f*

Tba. *f*

25 35 *♩* = 60-64

Timp. *mp* *f* *molto dim.* *mp*

Mal. *f*

Perc. 1 *f* *molto dim.* *mp* *p*

Perc. 2 *f* *mp* *p*

43 47

Picc. *mf legato* *f*

Fis. *mf* *f*

Obs. *play* *p legato* *mf* *f*

Bsns. *p legato* *mf* *f*

Es. Cl. *mf legato* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Cl. 3 *mf* *f*

B. Cl. *mf* *f*

A. Sax. 1 & 2 *1st* *p legato* *a2* *mf legato* *f*

T. Sax. *mf legato* *f*

Bari. Sax. *bsn.* *p legato* *mf legato* *f*

Tpt. 1 *mf legato* *f*

Tpt. 2 *mf legato* *f*

Tpt. 3 *mf legato* *f*

Hn. 1 *p* *mf legato* *f*

Hn. 2 *p* *mf legato* *f*

Tbn. 1 *mf legato* *f*

Tbn. 2 *mf legato* *f*

Tbn. 3 *mf legato* *f*

Euph. *mf legato* *f*

Tba. *mf legato* *f*

Timp. *mp* *f*

Mal. *p* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

Not Valid For Reference Only

55

Picc.

55

Tpt. 1

55

Timp.

63 71

Picc. *mp* *f*

Fis. *mp* *f*

Obs. *mp* *f*

Bsns. *mp* *f*

E. Cl. *mp* *f*

Cl. 1 *mp* *f*

Cl. 2 *mp* *f*

Cl. 3 *mp* *f*

B. Cl. *mp* *f*

A. Sax. I & 2 *mp* *f*

T. Sax. *mp* *f*

Bari. Sax. *mp* *f*

63 71

Tpt. 1 *mp* *f*

Tpt. 2 *mp* *f*

Tpt. 3 *mp* *f*

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

Tbn. 1 *mp* *f*

Tbn. 2 *mp* *f*

Tbn. 3 *mp* *f*

Euph. *mp* *f*

Tba. *mp* *f*

63 71

Timp. *f* l.v.

Mal.

Perc. 1 *mp* *f*

Perc. 2 *mp* *f*

75

Picc. *più f*

Fis. *più f*

Obs. *più f*

Bsns. *più f*

Es. Cl. *più f*

Cl. 1 *più f*

Cl. 2 *più f*

Cl. 3 *più f*

B. Cl. *più f*

A. Sax. I & 2 *più f*

T. Sax. *più f*

Bari. Sax. *più f*

Tpt. 1 *più f*

Tpt. 2 *più f*

Tpt. 3 *più f*

Hn. 1 *più f*

Hn. 2 *più f*

Tbn. 1 *più f*

Tbn. 2 *più f*

Tbn. 3 *più f*

Euph. *più f*

Tba. *più f*

Timp. *mp* *più f*

Mal. *f* *più f*

Perc. 1 *più f*

Perc. 2 *più f*

75

101

Picc. *f* *unis.*

Fls.

Obs.

Bsns.

Es. Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. I & 2

T. Sax.

Bari. Sax.

101

Tpt. 1 *f* *mp*

Tpt. 2 *f* *mp*

Tpt. 3 *f* *mp*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Euph. *f* *mp*

Tba.

101

Timp.

Mal.

Perc. 1

Perc. 2 *+ tri* *lv.* *mp*

Musical score for a symphony orchestra, page 10. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Clarinet (E-flat, B-flat, and three C), Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets (1-3), Horns (1-2), Trombones (1-3), Euphonium, Tuba, Timpani, Maracas, and Percussion (1-2). The score is marked with dynamics such as *p*, *cresc.*, *mp*, and *f*. A large watermark "Not valid for performance." is overlaid diagonally across the page.

111 119

Picc. *mp*

Fis. *mp*

Obs. *mp*

Bsns. *mp*

Es. Cl. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

A. Sax. 1 & 2 *mp*

T. Sax. *mp*

Bari. Sax. *mp*

111 119

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1

Tbn. 2

Tbn. 3

Euph. *f*

Tba.

111 119

Timp.

Mal. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

+Tri Lv. Lv.

123 poco rit.(2nd time) (ten. 2nd)

129 Adagio non troppo ♩ = 80
4. The Bashful Swan

Picc. *p cresc.* *f* (ten. 2nd)

Fis. *p cresc.* *f* (ten. 2nd)

Obs. *p cresc.* *f* (ten. 2nd) (solo) *p*

Bsns. *p cresc.* *f* (ten. 2nd) *p* 1 2

E. Cl. *p cresc.* *f* (ten. 2nd)

Cl. 1 *p cresc.* *f* (ten. 2nd) *p*

Cl. 2 *p cresc.* *f* (ten. 2nd)

Cl. 3 *p cresc.* *f* (ten. 2nd) *p*

B. Cl. *p cresc.* *f* (ten. 2nd) *p*

A. Sax. 1 & 2 *p cresc.* *f* (ten. 2nd) *p*

T. Sax. *p cresc.* *f* (ten. 2nd)

Bari. Sax. *p cresc.* *f* (ten. 2nd)

123 poco rit.(2nd time) (ten. 2nd)

129 Adagio non troppo ♩ = 80 (solo ad lib)

Tpt. 1 *p cresc.* *f* (ten. 2nd) *p*

Tpt. 2 *p cresc.* *f* (ten. 2nd) *p*

Tpt. 3 *p cresc.* *f* (ten. 2nd)

Hn. 1 *p cresc.* *f* (ten. 2nd) *p*

Hn. 2 *p cresc.* *f* (ten. 2nd) *p*

Tbn. 1 *p cresc.* *f* (ten. 2nd)

Tbn. 2 *p cresc.* *f* (ten. 2nd)

Tbn. 3 *p cresc.* *f* (ten. 2nd)

Euph. *p cresc.* *f* (ten. 2nd) low w/w *p* play *p*

Tba. *p cresc.* *f* (ten. 2nd)

123 poco rit.(2nd time) (ten. 2nd)

129 Adagio non troppo ♩ = 80

Timp. *p cresc.* *f* (ten. 2nd)

Mal. *p cresc.* *f* (ten. 2nd)

Perc. 1 *p cresc.* *f* (ten. 2nd)

Perc. 2 *p cresc.* *f* (ten. 2nd)

Picc. *mp cresc. più f p*

Fls. *mp cresc. più f p*

Obs. *mp cresc. più f mf f*

Bsns. *mp cresc. più f mf f* T.S.

E♭ Cl. *mp cresc. più f*

Cl. 1 *mp cresc. più f mf f*

Cl. 2 *mp cresc. più f mf f*

Cl. 3 *mp cresc. più f mf f*

B. Cl. *mp cresc. più f mf f*

A. Sax. I & 2 *mp cresc. più f mf f*

T. Sax. *mp cresc. più f p*

Bari. Sax. *mp cresc. più f*

Tpt. 1 *mp più f*

Tpt. 2 *mp più f*

Tpt. 3 *p mp cresc. più f*

Hn. 1 *mp cresc. più f*

Hn. 2 *mp cresc. più f*

Tbn. 1 *p mp cresc. più f*

Tbn. 2 *p mp cresc. più f*

Tbn. 3 *p mp cresc. più f*

Euph. *cresc. più f*

Tba. *p mp cresc. più f*

Timp.

Mal. *Bells mf*

Perc. 1

Perc. 2

150 154 158

Picc. *p* *cresc.*

Fls. *mp poco cresc.* *p cresc.* *f*

Obs. *1st* *p cresc.* *f*

Bsns. *mp poco cresc.* *p* *p cresc.* *f*

E. Cl. *p cresc.* *f*

Cl. 1 *mp* *p* *p cresc.* *f*

Cl. 2 *mp poco cresc.* *p* *p cresc.*

Cl. 3 *p* *p cresc.*

B. Cl. *mp poco cresc.* *p* *p cresc.*

A. Sax. 1 & 2 *mp* *p* *f*

T. Sax. *p* *p cresc.*

Bari. Sax. *mp poco cresc.* *p* *p cresc.*

150 154 158

Tpt. 1 *one player* *mp poco cresc.* *p cresc.* *f*

Tpt. 2 *p cresc.*

Tpt. 3 *p cresc.*

Hn. 1 *mp poco cresc.* *p cresc.*

Hn. 2 *mp poco cresc.* *one* *mp* *all* *p cresc.* *f*

Tbn. 1 *p cresc.*

Tbn. 2 *p cresc.*

Tbn. 3 *p cresc.*

Euph. *p cresc.*

Tba. *Low WW* *mp poco cresc.* *p play* *p cresc.*

150 154 158

Timp.

Mal. *solo* *mp*

Perc. 1

Perc. 2

172 180

Picc. *mf*

Fis. *mf*

Obs. *mf*

Bsns. *mf* play

Es. Cl. *mf*

Cl. 1 *mf*

Cl. 2 *mf* T.S.

Cl. 3 *mf* T.S.

B. Cl. *mf* div. ad lib.

A. Sax. I & 2 *mf*

T. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tba. *mf*

172 180

Timp.

Mal.

Perc. 1 *mf* (Tamb.)

Perc. 2 *mf* Tri Lv. *f*

188

Picc. *f* *ff*

Fls. *mp* *f* *ff*

Obs. *mp* *f* *ff*

Bsns. *f* *mp* *f*

Es Cl. *ff*

Cl. 1 *f* *ff*

Cl. 2 *play* *mp* *f* *ff*

Cl. 3 *f* *mp* *f* *ff*

B. Cl. *f* *mp* *f* *ff*

A. Sax. I & 2 *f* *mp* *f* *ff*

T. Sax. *mp* *f* *ff*

Bari. Sax. *mp* *f* *ff*

188

Tpt. 1 *mp* *f* *ff*

Tpt. 2 *mp* *f* *ff*

Tpt. 3 *f* *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Tbn. 3 *f* *ff*

Euph. *mp* *f*

Tba. *mp* *f*

188

Timp. *f*

Mal. *ff*

Perc. 1 *f*

Perc. 2 *f*

Xylo *ff*

This page contains the musical score for measures 196 through 206, featuring woodwind and brass instruments. The score is divided into three systems, each with measures 196, 202, and 206 marked. The instruments are:

- Woodwinds:** Piccolo (Picc.), Flute (Fls.), Oboe (Obs.), Bassoon (Bsns.), English Clarinet (E. Cl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophone 1 & 2 (A. Sax. I & 2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bari. Sax.).
- Brass:** Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Euphonium (Euph.), and Tuba (Tba.).
- Other:** Timpani (Timp.), Mallet Percussion (Mal.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2).

Key performance markings include dynamics such as *ff* (fortissimo), *mp* (mezzo-piano), *fp* (forzando), and *hns.* (horns). Performance instructions like "1st (play ad. lib.)" and "soli/solo" are also present. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

215 Allegro moderato ♩ = 116-124
6. Three Sea Captains

Picc. *f* *fp*

Fis. *f* *fp*

Obs. *f* *fp*

Bsns. *f* *fp*

Es Cl. *f* *fp*

Cl. 1 *f* *fp*

Cl. 2 *f* *fp* *play*

Cl. 3 *mp* *fp* *f* *play*

B. Cl. *mp* *fp* *f* *play*

A. Sax. I & 2 *f* *fp* *play*

T. Sax. *f* *fp* *play*

Bari. Sax. *mp* *f* *play*

Tpt. 1 *f* *fp* *play*

Tpt. 2 *f* *fp* *play*

Tpt. 3 *f* *fp* *play*

Hn. 1 *f* *fp* *play*

Hn. 2 *f* *fp* *play*

Tbn. 1 *f* *fp* *play*

Tbn. 2 *f* *fp* *play*

Tbn. 3 *f* *fp* *play*

Euph. *f* *fp* *play*

Tba. *one* *mp* *f* *all play*

Timp. *E♭, F*

Mal. *f* *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *mp*

220 228

Picc. *f*

Fis. *f*

Obs. *f*

Bsns. *f*

Er. Cl. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

A. Sax. I & 2 *f*

T. Sax. *f*

Bari. Sax. *f*

220 228

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f*

Tba. *f*

220 228

Timp.

Mal.

Perc. 1 *f* _{+Cym}

Perc. 2

236 244

Picc. *mf* *picc.*

Fis. *sf* *mp* *mf*

Obs. *sf* *mp* *mf*

Bsns. *sf* *mp* *mf*

E. Cl. *sf* *mp* *mf*

Cl. 1 *sf* *mp* *mf*

Cl. 2 *sf* *mp* *mf*

Cl. 3 *sf* *mp* *mf*

B. Cl. *sf* *mp* *mf*

A. Sax. 1 & 2 *sf* *mp* *mf*

T. Sax. *sf* *mp* *mf*

Bari. Sax. *sf* *mp* *mf*

236 244

Tpt. 1 *sf* *mp* *mf*

Tpt. 2 *sf* *mp* *mf*

Tpt. 3 *sf* *mp* *mf*

Hn. 1 *sf* *mp* *mf*

Hn. 2 *sf* *mp* *mf*

Tbn. 1 *sf* *mp* *mf*

Tbn. 2 *sf* *mp* *mf*

Tbn. 3 *sf* *mp* *mf*

Euph. *sf* *mp* *mf*

Tba. *sf* *mp* *mf*

236 244

Timp.

Mal. *mp* *mf*

Perc. 1 *mf*

Perc. 2

Bells *mp* *mf*

This page contains a musical score for a woodwind and brass ensemble. The score is divided into two systems. The first system includes parts for Piccolo (Picc.), Flute (Fls.), Oboe (Obs.), Bassoon (Bsns.), E♭ Clarinet (E♭ Cl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophone 1 & 2 (A. Sax. 1 & 2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bari. Sax.). The second system includes parts for Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Euphonium (Euph.), and Tuba (Tba.). The percussion section at the bottom includes a Timpani (Timp.) part and two other percussion parts (Perc. 1 and Perc. 2), with a Xylophone (Xylo) part indicated above Perc. 1. Rehearsal marks 252 and 260 are placed at the beginning of measures 252 and 260, respectively, in several parts. A large diagonal watermark reading "Not for Performance" is overlaid across the center of the page.

268

Picc. *fp cresc.*

Fis. *fp cresc.*

Obs. *fp cresc.*

Bsns.

Er. Cl.

Cl. 1 *fp cresc.*

Cl. 2 *fp cresc.*

Cl. 3 *fp cresc.*

B. Cl.

A. Sax. I & 2 *f*

T. Sax. *f*

Bari. Sax. *f*

268

Tpt. 1

Tpt. 2 *fp cresc.*

Tpt. 3 *fp cresc.*

Hn. 1 *fp cresc.*

Hn. 2 *fp cresc.*

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

268

Timp.

Mal.

Perc. 1 *mf*

Perc. 2 *fp cresc.*

276

Picc.
Fls.
Obs.
Bsns.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. I & 2
T. Sax.
Bari. Sax.

276

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.

276

Timp.
Bells
Mal.
Perc. 1
Perc. 2