

Pierre La Plante

THE HIGH BARBAREE

Songs of the Sea

INSTRUMENTATION

1 – Conductor	2 – F Horn 3 & 4
1 – Piccolo	4 – Trombone 1 & 2
10 – Flute 1 & 2	2 – Trombone 3
2 – Oboe	2 – Euphonium TC
1 – E \flat Clarinet	2 – Euphonium BC
4 – B \flat Clarinet 1	4 – Tuba
8 – B \flat Clarinet 2 & 3	1 – Timpani
2 – E \flat Alto Clarinet	4 – Mallet Percussion
2 – B \flat Bass Clarinet	<i>Bells, Chimes, Xylophone</i>
2 – Bassoon 1 & 2	1 – Cymbals
6 – E \flat Alto Saxophone 1 & 2	3 – Percussion 1
2 – B \flat Tenor Saxophone	<i>Snare Drum, Bass Drum</i>
2 – E \flat Baritone Saxophone	3 – Percussion 2
3 – B \flat Trumpet 1	<i>Tam-Tam, Mounted</i>
3 – B \flat Trumpet 2	<i>Castinets, Tambourine, Wood</i>
3 – B \flat Trumpet 3	<i>Block</i>
2 – F Horn 1 & 2	

Program Notes

The High Barbaree takes its title from the opening song and begins with a raucous broadside based on the songs that refer to the notorious Barbaree Coast of North Africa and the pirates who were the “scourge of the Mediterranean” during the 17th and 18th centuries. Other songs and chanteys include: “Rio Grande,” “A-Rovin,” “The Golden Vanity” (with “Sailor’s Hornpipe”) and “Drunken Sailor.”

In “Rio Grande” all hands are setting sail for ports of call in the Caribbean and the South American continent (not to be confused with the river on the U.S.-Mexican border).

“A-Rovin” is one of the best known of all sea songs and dates from the early 17th Century. There are versions in Dutch, French, and English that range from mildly suggestive to downright bawdy. The song was likely sung at a slower tempo than is heard in concert in order to accommodate the workings of the capstan, windlass, and pumps.

“The Golden Vanity” has its origin, according to many, with Sir Walter Raleigh, who was the original “captain” in the narrative. There are numerous versions in lyrics and melody, but the story is essentially the same: the Golden Vanity is in peril, and its plucky cabin boy volunteers to swim out to the enemy ship and drill it full of holes if the captain will promise him treasure and land back in England as his reward. The cabin boy succeeds, and when he swims back to the Golden Vanity, the nasty captain reneges on his promise, and the cabin boy perishes in the sea.

“Drunken Sailor” is again one of the most popular capstan and windlass chanteys and very popular for all hands to sing, as there is no solo or call and response required.

The five settings are framed by a *furioso* section that uses the same treatment for two different melodies, yet serves as a unifying element to the suite.

The key scheme is F minor, F Major, B-flat Major, B-flat minor. (I have deliberately omitted the fifth flat from the final key signature because of the modal nature of the tune. It also looks easier to play.)

Performance Suggestions

The chimes in measures 68 and 70 are intended to suggest the bells that would clang on buoys shrouded in fog.

The baritone saxophone solo at measure 96 should not be doubled. The cues are intended for use in the absence of the baritone saxophone.

The first trumpets can be doubled *ad lib* at measure 150.

The *molto allegro* at measure 227 should not be *subito* but rather worked up from the *stringendo* at measure 219. The tempo should be steady from *molto allegro* to the end with a kind of controlled frenzy right up to the final note.

Lots of *glissando*—double the mallets if you wish.

The High Barbaree

Four Traditional Sailing Songs

Pierre La Plante

Furioso ♩ = 130

"The High Barbaree"

The musical score is arranged in a standard orchestral format with the following instruments and parts:

- Woodwinds:** Piccolo, Flute 1 & 2, Oboe, E♭ Clarinet, B♭ Clarinet 1, B♭ Clarinet 2 & 3, E♭ Alto Clarinet, B♭ Bass Clarinet, Bassoon 1 & 2, E♭ Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone.
- Brass:** Trumpet 1 in B♭, Trumpet 2 & 3 in B♭, F Horn 1 & 2, F Horn 3 & 4, Trombone 1 & 2, Trombone 3, Euphonium, Tuba.
- Percussion:** Timpani, Mallet Percussion (Bells), Cymbals, Percussion I (SD, BD), Percussion II (Sus Cym, Tam-Tam).

The score is written in 2/4 time with a key signature of two flats (B♭ and E♭). It features a dynamic marking of **ff** (fortissimo) throughout. The tempo is marked **Furioso** at 130 beats per minute. The score includes various musical notations such as slurs, accents, and articulation marks.

11

Picc.

Fl.

Ob.

E♭ Cl.

Cl. 1

Cl. 2 & 3

A. Cl.

B. Cl.

Bsn.

A. Sax. 1 & 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Euph.

Tba.

Timp.

Mal.

Cym.

Perc. 1

Perc. 2

To Cast.

To Tamb.

19

Picc.

Fl.

Ob.

E♭ Cl.

Cl. 1

Cl. 2&3

A. Cl.

B. Cl.

Bsn.

A. Sax. 1 & 2

T. Sax.

B. Sax.

19

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Euph.

Tba.

19

Timp.

Mal.

Cym.

Perc. 1

Perc. 2

Castanet Machine, play on repeat

f Tamb. Play both times

28

This page of the musical score, page 6, begins at measure 28. It features a full orchestral ensemble. The woodwind section includes Piccolo, Flute, Oboe, E♭ Clarinet, Clarinet 1, Clarinets 2 & 3, Alto Clarinet, Bass Clarinet, Bassoon, and Saxophones (Alto, Tenor, Bass). The brass section consists of Trumpets 1, 2 & 3, Horns 1 & 2, Horns 3 & 4, Trombones 1 & 2, Trombone 3, Euphonium, and Tuba. The percussion section includes Timpani, Mallets, Cymbals, and two general percussion parts (Perc. 1 & 2). The score is written in a key signature of three flats and a common time signature. Dynamic markings such as *f*, *cresc.*, and *play* are used throughout. The woodwinds and strings play a melodic line with a crescendo, while the brass and percussion provide a rhythmic accompaniment.

39 **40**

Picc. *ff* *mf* *cresc.*

Fl. *ff* *mf* *cresc.*

Ob. *ff* *mf* *cresc.*

E♭ Cl. *ff* *mf* *cresc.*

Cl. 1 *ff* *mf* *cresc.*

Cl. 2&3 *ff* *mf* *cresc.*

A. Cl. *ff* *mf* *cresc.*

B. Cl. *ff* *mf* *cresc.*

Bsn. *ff* *mf* *cresc.*

A. Sax. 1 & 2 *ff* *mf* *cresc.*

T. Sax. *ff* *mf* *cresc.*

B. Sax. *ff* *mf* *cresc.*

Tpt. 1 *ff* *mf* *cresc.* II *mp* *cresc.*

Tpt. 2 & 3 *ff* *mf* *cresc.* III

Hn. 1 & 2 *ff* *mf* *cresc.*

Hn. 3 & 4 *ff* *mf* *cresc.*

Tbn. 1 & 2 *ff* *mf* *cresc.*

Tbn. 3 *ff* *mf* *cresc.*

Euph. *ff* *mf* *cresc.*

Tba. *ff* *mf* *cresc.*

Timp. *ff* *mf* *cresc.* **40** *f*

Mal. *ff* *mf* *cresc.*

Cym. *ff* *mf* *cresc.*

Perc. 1 *ff* *mf* *cresc.*

Perc. 2 *ff* *mf* *cresc.*

53 Molto Meno Mosso (♩ = 68 +/-)

51

Picc. *ff*

Fl. *ff*

Ob. *ff*

E♭ Cl. *ff*

Cl. 1 *ff*

Cl. 2&3 *ff*

A. Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sax. 1 & 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

53 Molto Meno Mosso (♩ = 68 +/-)

Tpt. 1 *ff*

Tpt. 2 & 3 *ff*

Hn. 1 & 2 *ff*

Hn. 3 & 4 *ff*

Tbn. 1 & 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tba. *ff*

53 Molto Meno Mosso (♩ = 68 +/-)

Timp. *ff*

Mal. *ff*

Cym. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Ob. *p*

Cl. 1 *p*

Cl. 2&3 *p*

A. Cl. *p*

B. Cl. *p*

Bsn. *p*

Tpt. 1 *p*

Tpt. 2 & 3 *p*

Hn. 1 & 2 *fp*

Hn. 3 & 4 *p*

Tba. (solo) *p*

60 Calmando ♩ = 68 +/-

"Rio Grande"

Picc.

Fl.

Ob.

E♭ Cl.

Cl. 1

Cl. 2&3

A. Cl.

B. Cl.

Bsn.

A. Sax. 1 & 2

T. Sax.

B. Sax.

60 Calmando ♩ = 68 +/-

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Euph.

Tba.

60 Calmando ♩ = 68 +/-

Timp.

Mal.

Cym.

Perc. 1

Perc. 2

68 77

Picc. *mf*

Fl. *mf*

Ob. *mf*

E♭ Cl. *mf*

Cl. 1 *mf*

Cl. 2&3 *mf*

A. Cl. *mp* *mf*

B. Cl. *mf*

Bsn. *mp* *mf*

A. Sax. 1 & 2

T. Sax. *mp*

B. Sax.

68 77

Tpt. 1 *mp* *mf* *op. solo*

Tpt. 2 & 3

Hn. 1 & 2 *mp*

Hn. 3 & 4

Tbn. 1 & 2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tba. *mp* *mf*

68 77

Timp.

Mal. Chimes *mp* Bells *p* *mf*

Cym.

Perc. 1

Perc. 2

Musical score for a symphony orchestra, page 11, measures 78-85. The score is written for various instruments including Piccolo, Flute, Oboe, Clarinets (E-flat, C, 2 & 3, A, B), Bassoon, Saxophones (Alto, Tenor, Baritone), Trumpets (1, 2 & 3), Horns (1 & 2, 3 & 4), Trombones (1 & 2, 3), Euphonium, Tuba, Timpani, Mallet Percussion, Cymbals, and Percussion 1 & 2. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). A rehearsal mark **85** is present at the beginning of measure 85. A large watermark 'Not Valid for Performance' is overlaid diagonally across the page.

87 92

Picc. *mp*

Fl. *mp*

Ob. *mp*

E♭ Cl. *mp*

Cl. 1 *mp*

Cl. 2&3 *mp*

A. Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sax. 1 & 2 *mp* *div.*

T. Sax. *mp*

B. Sax. *mp*

Tpt. 1 *mp* (mute)

Tpt. 2 & 3 *mp* mutes

Hn. 1 & 2 *mp* 1st. a2

Hn. 3 & 4 *mp*

Tbn. 1 & 2 *mp*

Tbn. 3 *mp*

Euph. *mp*

Tba. *mp* Bari Sax.

Timp. *mf* 92 *dim.*

Mal. *mp*

Cym. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Giocoso (♩ = 96)

"A-Rovin' ("The Maid of Amsterdam")

Picc. *f*

Fl. *f*

Ob. *f*

E♭ Cl. *mf*

Cl. 1 *mf*

Cl. 2&3 *mf*

A. Cl.

B. Cl.

Bsn. *f non legato*

A. Sax. 1 & 2

T. Sax.

B. Sax. *f non legato*

Tpt. 1 *f*

Tpt. 2 & 3 *f*

Hn. 1 & 2 *f* 1st

Hn. 3 & 4

Tbn. 1 & 2 *f*

Tbn. 3

Euph.

Tba. *f non legato*

Timp. **Giocoso** (♩ = 96)

Mal.

Cym.

Perc. 1

Perc. 2 *f* Wood Block

108 116

Picc.

Fl.

Ob.

E♭ Cl.

Cl. 1

Cl. 2&3

A. Cl.

B. Cl.

Bsn.

A. Sax. 1 & 2

T. Sax.

B. Sax.

116

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Euph.

Tba.

108 116

Timp.

Mal.

Cym.

Perc. 1

Perc. 2

Tamb.

mf mp hns.

121

128

Picc. *mp* *f* *mp* *f* 6

Fl. *mp* *f* *mf* *mp* *f* 6

Ob. *f* *mf* *mp* *f* 6

E♭ Cl. *f* *mf* *f* 6

Cl. 1 *f* *mf* *mp* *f* 6

Cl. 2&3 *f* *mf* *mp* *f* 6

A. Cl. *f* *f*

B. Cl. *f* *f*

Bsn. *f* *mf* *p* *f*

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

T. Sax. *f* *f* 6

B. Sax. *mp* *f* *f*

Tpt. 1 *p* Solo Muted *f* Open (all)

Tpt. 2 & 3 *f*

Hn. 1 & 2 *mf* *f*

Hn. 3 & 4 *mf* *f*

Tbn. 1 & 2 *p* *f*

Tbn. 3 *p* *f*

Euph. *f*

Tba. *sf* *mf* *f*

128

Timp. *sf* *f*

Mal. (xylo.) *p*

Cym.

Perc. 1 *f* 6

Perc. 2 (tamb) *mp* (w/blk)

137 **Alla Marcia** (♩ = 120)
"The Golden Vanity"

133

Picc.

Fl.

Ob.

E♭ Cl.

Cl. 1

Cl. 2&3

A. Cl.

B. Cl.

Bsn.

A. Sax. 1 & 2

T. Sax.

B. Sax.

137 **Alla Marcia** (♩ = 120)

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Euph.

Tba.

137 **Alla Marcia** (♩ = 120)

Timp.

Mal.

Cym.

Perc. 1

Perc. 2

Sus. Cym.

p *sf*

The image shows a page of a musical score for a concert band. It features 18 staves of music, each labeled with an instrument or section. The score is divided into three systems. The first system (measures 133-136) includes Piccolo, Flute, Oboe, E♭ Clarinet, Clarinet 1, Clarinet 2&3, Alto Clarinet, Bass Clarinet, Bassoon, Alto Saxophones 1 & 2, Tenor Saxophone, and Bass Saxophone. The second system (measures 137-140) includes Trumpet 1, Trumpets 2 & 3, Horns 1 & 2, Horns 3 & 4, Trombones 1 & 2, Trombone 3, Euphonium, and Tuba. The third system (measures 141-144) includes Timpani, Mallets, Cymbals, Percussion 1, and Percussion 2 (with Suspended Cymbal). The music is in 4/4 time with a tempo of 120 beats per minute. Dynamics include *sf* (sforzando), *f* (forte), and *p* (piano). There are also markings for *mf* (mezzo-forte) and *mf* (mezzo-forte) in the percussion parts. The score includes various musical notations such as slurs, accents, and articulation marks.

142

Picc.
Fl.
Ob.
Eb Cl.
Cl. 1
Cl. 2&3
A. Cl.
B. Cl.
Bsn.
A. Sax. 1 & 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2 & 3
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3
Euph.
Tba.
Timp.
Mal.
Cym.
Perc. 1
Perc. 2

soli
f
3rd
f

This page contains a musical score for measures 150 through 153. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), E-flat Clarinet (Eb Cl.), Clarinet 1 (Cl. 1), Clarinets 2 & 3 (Cl. 2&3), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Saxophones 1 & 2 (A. Sax. 1 & 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet 1 (Tpt. 1), Trumpets 2 & 3 (Tpt. 2 & 3), Horns 1 & 2 (Hn. 1 & 2), Horns 3 & 4 (Hn. 3 & 4), Trombones 1 & 2 (Tbn. 1 & 2), Trombone 3 (Tbn. 3), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Mallets (Mal.), Cymbals (Cym.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score features a large watermark reading "For reference only. Not valid for performance." The woodwind parts (Fl., Ob., Cl. 1, Cl. 2&3, A. Cl., B. Cl.) have a melodic line starting at measure 153. The brass parts (Tpt. 1, Tpt. 2 & 3) have a rhythmic pattern starting at measure 150. Dynamics include *mf*, *mp*, and *f*. Performance markings include accents, slurs, and the instruction "play".

156

155

Picc.

Fl.

Ob.

E♭ Cl.

Cl. 1

Cl. 2&3

A. Cl.

B. Cl.

Bsn.

A. Sax. 1 & 2

T. Sax.

B. Sax.

play

mp cresc.

mp cresc.

mp cresc.

mp cresc.

mp cresc.

mp cresc.

mp cresc.

mp cresc.

mp cresc.

156

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Euph.

Tba.

mp

mf cresc.

mf cresc.

156

Timp.

Bells.

Mal.

Cym.

Perc. 1

Perc. 2

mp cresc.

mp cresc.

mp cresc.

161

162

Picc.

Fl.

Ob.

E♭ Cl.

Cl. 1

Cl. 2&3

A. Cl.

B. Cl.

Bsn.

A. Sax. 1 & 2

T. Sax.

B. Sax.

1st

a2

hns.

f

162

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Euph.

Tba.

162

Timp.

Mal.

Xylo.

Cym.

Perc. 1

Perc. 2

SD

(BD)

p

mf

f

168

rit.

Picc. *più f*

Fl. *più f*

Ob. *f* *più f*

E♭ Cl. *più f*

Cl. 1 *più f*

Cl. 2&3 *più f*

A. Cl. *più f*

B. Cl. *più f*

Bsn. *più f*

A. Sax. 1 & 2 *più f*

T. Sax. *più f*

B. Sax. *più f*

168

rit.

Tpt. 1 *f* *più f*

Tpt. 2 & 3 *f* *più f*

Hn. 1 & 2 *più f*

Hn. 3 & 4 *più f*

Tbn. 1 & 2 *più f* div.

Tbn. 3 *più f*

Euph. *più f*

Tba. *più f*

168

rit.

Timp. *più f*

Mal. *più f*

Cym. *più f*

Perc. 1 *più f*

Perc. 2 *più f* Sus. Cym.

Furioso (♩ = 130)
"The Drunkin' Sailor"

185

175

Picc. *ff*

Fl. *ff*

Ob. *ff*

E♭ Cl. *ff*

Cl. 1 *ff*

Cl. 2 & 3 *ff*

A. Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sax. 1 & 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

div. *ff* *unis.*

Furioso (♩ = 130)

Tpt. 1 *ff*

Tpt. 2 & 3 *ff*

Hn. 1 & 2 *ff*

Hn. 3 & 4 *ff*

Tbn. 1 & 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tba. *ff*

one

185

Furioso (♩ = 130)

Timp. *ff* B♭ to A₂ A₂ to B₂ *sim.*

Mal. *ff*

Cym. *ff*

Perc. 1 *ff*

Perc. 2 *ff* Tam-Tam *iv.*

f

185

187

193

Picc.

Fl.

Ob.

E♭ Cl.

Cl. 1

Cl. 2&3

A. Cl.

B. Cl.

Bsn.

A. Sax. 1 & 2

T. Sax.

B. Sax.

193

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Euph.

Tba.

193

Timp.

Mal.

Cym.

Perc. 1

Perc. 2

Mounted Castanets

div.

unis.

f

mf

f

all

BD

mf

f

201

197

Picc.

Fl.

Ob.

E♭ Cl.

Cl. 1

Cl. 2&3

A. Cl.

B. Cl.

Bsn.

A. Sax. 1 & 2

T. Sax.

B. Sax.

201

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Euph.

Tba.

201

Timp.

Mal.

Cym.

Perc. 1

Perc. 2

209

206 Picc. *ff*

Fl. *ff*

Ob. *ff*

E♭ Cl. *ff*

Cl. 1 *ff*

Cl. 2&3 *ff*

A. Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sax. 1 & 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

209 div. *ff*

Tpt. 1 *ff*

Tpt. 2 & 3 *ff*

Hn. 1 & 2 *ff*

Hn. 3 & 4 *ff*

Tbn. 1 & 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tba. *ff*

209 *ff*

Timp. *ff*

Mal. *ff* Bells *mf*

Cym. *ff*

Perc. 1 *ff*

Perc. 2 *ff* Sus. Cym. i.v. Tam Tam *ff*

219 stringendo

Molto Allegro (♩ = 144 +)

Picc. *sffz* *f cresc.*

Fl. *sffz* *f cresc.*

Ob. *sffz* *f cresc.*

E♭ Cl. *sffz* *f cresc.*

Cl. 1 *sffz mp cresc.* *f*

Cl. 2&3 *sffz mp cresc.* *f*

A. Cl. *sffz* *f cresc.*

B. Cl. *sffz* *f cresc.*

Bsn. *sffz mp cresc.* *f*

A. Sax. 1 & 2 *sffz mp cresc.* *f*

T. Sax. *sffz mp cresc.* *f cresc.*

B. Sax. *sffz* *f cresc.*

219 stringendo

Molto Allegro (♩ = 144 +)

Tpt. 1 *sffz* *f cresc.*

Tpt. 2 & 3 *sffz* *f cresc.*

Hn. 1 & 2 *sffz* *f cresc.*

Hn. 3 & 4 *sffz* *f cresc.*

Tbn. 1 & 2 *sffz mp cresc.* *f*

Tbn. 3 *sffz mp cresc.* *f*

Euph. *sffz mp cresc.* *f*

Tba. *sffz mp cresc.* *f*

219 stringendo

Molto Allegro (♩ = 144 +)

Timp. *sffz*

Mal. *sffz* xylo. *f*

Cym. *sffz mp* *ck.* *f (ck)*

Perc. 1 *sffz* *cresc.* *f*

Perc. 2 *sffz* Tamb. *f cresc.*

230

Picc. *mp* *ff*

Fl. *mp* *ff*

Ob. *mp* *ff*

E♭ Cl. *mp* *ff*

Cl. 1 *mp* *ff*

Cl. 2&3 *mp* *ff*

A. Cl. *mp* *ff*

B. Cl. *mp* *ff*

Bsn. *mp* *ff*

A. Sax. 1 & 2 *mp* *ff* Hns.

T. Sax. *mp* *ff*

B. Sax. *mp* *ff*

231

Tpt. 1 *mp* *ff* div. ad lib.

Tpt. 2 & 3 *mp* *ff* 2nd. div. ad lib.

Hn. 1 & 2 *mp* *ff*

Hn. 3 & 4 *mp* *ff*

Tbn. 1 & 2 *mp* *ff*

Tbn. 3 *mp* *ff*

Euph. *mp* *ff*

Tba. *mp* *ff*

231

Timp. *mp* *ff* (d flat)

Mal. *mp* *ff*

Cym. *mp* *ff* ck

Perc. 1 *mp* *ff*

Perc. 2 *mp* *ff* ck

Sus. Cym. & Tambourine

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