

An Acoustic Mandala for the Fourteenth

[Tibet for Tibet]

Abridged Arrangement

... Scattering of the Mandala ...

For small orchestra

Score in C

Ian Percy

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(49 musicians)

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Duration: ca. 8 minutes

Ian Percy

2008/11

Proofread and Edited: 2017
Abridged Arrangement: 2020

Instrumentation

2 flutes [1 doubling piccolo]

2 oboes

2 B^b clarinets

B^b Bass clarinet

Bassoon

Contrabassoon

3 horns (F)

2 B^b trumpets

2 Tenor trombones

Bass trombone

Bass tuba

Percussion [3 players]

8 violins I

6 violins II

6 violas

4 violoncellos

4 contrabasses

Specialised Notation for Brass and Winds

Diamond notehead: Coloured breath – Half note, half breath.

List of Percussion

Percussion 1

Congas [hands throughout]

Maracas

Suspended ride-bell cymbal [brushes, light sticks and chopsticks]

Percussion 2

Snare drum [light sticks throughout]

Thundersheet [brushes and soft rubber mallets]

Percussion 3

Maracas

Pair of ride cymbals

Tam-tam ca. 70cm [soft felt mallets]

Pair of temple cymbals [ca. 6cm]

Specialised Notation for Percussion

Diamond notehead: Mute, but release immediately

Cross notehead: Mute

... Scattering of the Mandala ...

This is an abridged arrangement of an existing work composed during 2008/11 for small orchestra and percussion ensemble. In this version, the piano has been omitted and the percussion has been reduced to three players. The original score was composed in homage to the fourteenth Dalai Lama and inspired by the ceremonial tradition of the Tibetan sand mandala:

The sand mandala [maṇḍala] is a Tantric meditation device symbolising patience, enlightenment, perfection and impermanence. Most take the form of a circle within a square, with each component constructed to precise pattern, finite detail and glorious colour symmetry representing vimāṇa (celestial palace where deities described in the Tantra texts reside). Quadrants of the circle are designated for prayers and are believed to contain the powers of the deities they represent.

Upon completion, the sand mandala is carefully brushed away during ceremonial chant to release the prayers and offerings; gathered into a prayer-bowl and scattered in running water (or into the wind). This ritual is representative of the impermanence of life:

“Awareness of impermanence is encouraged, so that when it is coupled with our appreciation of the enormous potential of our human existence, it will give us a sense of urgency that I must use every precious moment.”

The 14th Dalai Lama¹

The piece is composed from fourteen (14-note) linear chants and fourteen (14-note) vertical chords:

Acoustic Mandala Chant Matrix

Low	L2	L3	L4	L5	L6	L7	L8	H9	H10	H11	H12	H13	H14	H15	High
Chant 1	NPitch	NPitch	NPitch	NPitch	NPitch	NPitch	NPitch	G3	G#3	A3	Bb3	B3	C4	C#4	Chant 1
Chant 2	A0	Bb0	B0	C1	C#1	D1	Eb1	G#3	A3	Bb3	B3	C4	C#4	D4	Chant 2
Chant 3	E1	F1	F#1	G1	G#1	A1	Bb1	A3	Bb3	B3	C4	C#4	D4	Eb4	Chant 3
Chant 4	A1	Bb1	B1	C2	C#2	D2	Eb2	B3	C4	C#4	D4	Eb4	E4	F4	Chant 4
Chant 5	C#2	D2	Eb2	E2	F2	F#2	G2	C#4	D4	Eb4	E4	F4	F#4	G4	Chant 5
Chant 6	E2	F2	F#2	G2	G#2	A2	Bb2	G#4	A4	Bb4	B4	C5	C#5	D5	Chant 6
Chant 7	G2	G#2	A2	Bb2	B2	C3	C#3	Bb4	B4	C5	C#5	D5	Eb5	E5	Chant 7
Chant 8	A2	Bb2	B2	C3	C#3	D3	Eb3	B4	C5	C#5	D5	Eb5	E5	F5	Chant 8
Chant 9	B2	C3	C#3	D3	Eb3	E3	F3	C5	C#5	D5	Eb5	E5	F5	F#5	Chant 9
Chant10	C#3	D3	Eb3	E3	F3	F#3	G3	C#5	D5	Eb5	E5	F5	F#5	G5	Chant10
Chant11	Eb3	E3	F3	F#3	G3	G#3	A3	Eb5	E5	F5	F#5	G5	G#5	A5	Chant11
Chant12	E3	F3	F#3	G3	G#3	A3	Bb3	G5	G#5	A5	Bb5	B5	C6	C#6	Chant12
Chant13	F#3	G3	G#3	A3	Bb3	B3	C4	A5	Bb5	B5	C6	C#6	D6	Eb6	Chant13
Chant14	G3	G#3	A3	Bb3	B3	C4	C#4	C#6	D6	Eb6	E6	F6	F#6	G6	Chant14
Chant15	G#3	A3	Bb3	B3	C4	C#4	D4	E6	F6	F#6	G6	G#6	A6	Bb6	Chant15
Low	L2	L3	L4	L5	L6	L7	L8	H9	H10	H11	H12	H13	H14	H15	High

Acoustic Mandala Chord Matrix

	T2	T3	T4	T5	T6	T7	T8	T9	T10	T11	T12	T13	T14	T15	
Chord 2	A0	F1	B1	E2	G#2	C3	Eb3	C5	D5	F5	Bb5	C#6	F#6	Bb6	Chord 2
Chord 3	Bb0	F#1	C2	F2	A2	C#3	G#3	B4	C#5	Eb5	F#5	B5	D6	G6	Chord 3
Chord 4	B0	G1	C#2	F#2	Bb2	G3	A3	Bb4	C5	D5	E5	G5	C6	Eb6	Chord 4
Chord 5	C1	G#1	D2	G2	F#3	G#3	Bb3	G#4	B4	C#5	Eb5	F5	G#5	C#6	Chord 5
Chord 6	C#1	A1	Eb2	E3	G3	A3	B3	C#4	A4	C5	D5	E5	F#5	A5	Chord 6
Chord 7	D1	Bb1	Eb3	F3	G#3	Bb3	B3	C4	D4	Bb4	C#5	Eb5	F5	G5	Chord 7
Chord 8	Eb1	C#3	E3	F#3	A3	A3	B3	C4	C#4	Eb4	B4	D5	E5	F#5	Chord 8
Chord 9	B2	D3	F3	G3	G#3	Bb3	Bb3	C4	C#4	D4	E4	C5	Eb5	F5	Chord 9
Chord10	A2	C3	Eb3	F#3	G#3	A3	B3	B3	C#4	D4	F4	C#5	E5	E6	Chord10
Chord11	G2	Bb2	C#3	E3	G3	A3	Bb3	C4	C4	Eb4	F#4	D5	C#6	F6	Chord11
Chord12	E2	G#2	B2	D3	F3	G#3	Bb3	B3	C#4	E4	G4	A5	D6	F#6	Chord12
Chord13	C#2	F2	A2	C3	Eb3	F#3	A3	C4	D4	F4	G5	Bb5	Eb6	G6	Chord13
Chord14	A1	D2	F#2	Bb2	C#3	E3	G3	C#4	Eb4	Eb5	G#5	B5	E6	G#6	Chord14
Chord15	E1	Bb1	Eb2	G2	B2	D3	F3	D4	C#5	E5	A5	C6	F6	A6	Chord15

The circular aesthetic of the mandala is present at every level within the form and structure of this work. Pitch organisation utilised multiplications and divisions of the number 14 relative to the orchestral range written as pitch-frequency to compose fourteen (14-note) equidistant Chant (linear) and Chord (vertical) rotations. Pulse, proportion and duration were also composed through equidistant use of the number 14.

¹ Buddhist Offerings 365 Days: Danielle & Oliver Föllmi – Thames & Hudson, London

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Abridged Arrangement

Ian Percy

... Scattering of the Mandala ...

♩ = 60 ... in anticipation: the procession is about to begin ...

[Score in C]

poco rit. [♩ = 50]

Piccolo

2 Flutes [fl.1 to picc.]

2 Oboes

2 B♭ Clarinets

B♭ Bass Clarinet

Bassoon

Contra bassoon

1
3 Horns

2
3

2 B♭ Trumpets

2 Tenor Trombones

Bass Trombone

Bass Tuba

Percussion 1 maracas

Percussion 2 snare drum light sticks

Percussion 3 [6 cm] pair of hand-held temple cymbals

♩ = 60 ... in anticipation: the procession is about to begin ...

unis. sul pont.

sul tasto

poco rit. [♩ = 50]

sul pont.

1. solo arco

div. sul pont.

1 - 3. sul pont.

unis. sul pont.

ppp p ppp mf ppp mp ppp mf mp

Viols I [x8]

Viols II [x6]

Violas [x6]

Cellos [x4]

Basses [x4]

A ♩ = 60 ... with polite impatience (the gathering grows restless) ...

B ... the procession begins ...

18

Picc. *ppp* *mp* *ppp* [to flute]

Fl.

Ob.

Cl. 1. solo [duet] *mp* *mf* *mp* *p*

B.Cl.

Bsn.

Cbsn.

1

Hn.

2

3

Tpt.

Tbn.

B. Tbn.

Tba.

Perc 1

Perc 2

Perc 3

A ♩ = 60 ... with polite impatience (the gathering grows restless) ...

B ... the procession begins ...

Vln. I 1. solo [duet] pizz. *mf* *ff* *p* *f* *mf* *mp*

Vln. II 1. solo [duet] ord. *mp* *f* *ppp* *mp* *ppp*

Vla. 1. solo [duet] ord. *mp* *mf* *mp* *p*

Vc. *mp*

Cb. div. ord. *mf* *f* unis. *ppp* *mp* *ppp* *mp*

29 $\frac{4}{4}$ $\frac{3}{4}$ poco accel. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ [$\text{♩} = 76$] C $\text{♩} = 60$ Developing repetitions 3 and a sense of occasion $\frac{3}{4}$ $\frac{4}{4}$ D ... a gradual growth in texture & dynamic ... $\frac{2}{4}$ 3

Picc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Fl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Ob. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Cl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

B.Cl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Bsn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Cbsn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

$\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Hn. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Hn. 2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Tpt. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Tbn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

B. Tbn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Tba. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Perc. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Perc. 2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Perc. 3 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

$\frac{4}{4}$ $\frac{3}{4}$ poco accel. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ [$\text{♩} = 76$] C $\text{♩} = 60$ Developing repetitions 3 and a sense of occasion $\frac{3}{4}$ $\frac{4}{4}$ D ... a gradual growth in texture & dynamic ... $\frac{2}{4}$

Vin. I $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Vin. II $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Vla. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Vc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Cb. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

41

Picc. *mf* *f* *ff*

Fl. *mf* *f* *ff* a2

Ob. *mp* *mf* *f*

Cl. *mp* *mf* *f*

B.Cl. *mp* *mf* *f*

Bsn. *mf* *f* *ff*

Cbsn. *mf* *f* *ff*

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

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

Tpt. *mf* *f* *ff*

Tbn. 1. solo *mp* gliss. *mf* gliss. *f* gliss. *f* [wavertone] [approx.] *ff* a2 *ff*

B. Tbn. *mf* *f* *ff*

Tba. *mf* *f* *f*

Perc 1 [maracas] *mf* *f*

Perc 2 *mp* *mf* *f*

Perc 3

Vln. I. *mf* *f* *ff*

Vln. II. *f* *ff*

Vla. *mf* *f* *ff* div.

Vc. *f* *ff*

Cb. *mf* *f* *ff*

70

Picc. *ff* flutter [fl. 1 to picc.]

FL. *ff*

Ob. *ff*

Cl. *ff*

B.Cl. *ff* *ff* *pp*

Bsn. *ff* *ff*

Cbsn. *ff* *ff* *pp*

1 Hn. *ff* *ff*

2 Hn. *ff*

3 Hn. *ff*

Tpt. *f* *ff* *ff*

Tbn. *ff* *ff*

B. Tbn. *ff* *ff* *pp*

Tba. *ff* *ff* *pp*

Perc. 1 [light sticks] *f* *ff* *ff* 4 lv.

Perc. 2 *f* [thundersheet] [same sticks] [speed of trem. should decrease with dynamic] *mf* *f* *ppp*

Perc. 3 *mf* *ff* *ff* lv. [to temple cym.]

Vin. I *ff* *ff* *f* *mf*

Vin. II *ff* *ff* *ff*

Vla. *ff* *ff* *mf* 1-4.

Vc. *ff* *ff*

Cb. *ff* *ff*

poco rit.

[♩ = 52]

♩ = 60

... a chant in duet for heart and soul ...

poco rit.

[♩ = 52]

Picc. *ppp* *p* *ppp*

Fl. *ppp* *p* *ppp*

Ob.

Cl.

B.Cl. solo *p* solo [duet] *mp* *mf*

Bsn.

Cbsn.

1. Hn. *p*

2. Hn.

3. Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

1. Perc. 1

2. Perc. 2

3. Perc. 3

1 - 3. sul tasto

poco rit.

[♩ = 52]

♩ = 60

... a chant in duet for heart and soul ...

poco rit.

[♩ = 52]

Vln. I. *ppp* *p* 1 - 3. arco sul tasto *mp* *mf*

Vln. II. *pp*

Vla. *mp* *ppp* *pp* 1 - 3. *pp*

Vc. *ppp* *p* 1 - 3. arco sul tasto 4. unis. sul tasto *ppp*

Cb.

93 [to flute]

Picc. *pp*

Fl. *ppp* *mf* *mp* [fl.1 to picc.]

Ob. *mf* *mp*

Cl. [a faint resonance] *pp*

B.Cl. solo [duet] *mf* *f* *ff* solo [duet] *f*

Bsn.

Cbsn.

1 Hn.

2 Hn.

3 Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

1 Perc. 1 [sus. ride-bell cym.] [chopsticks] *pp* *mp* *pp* L.v. [to brushes] [trem. accel. and rit. in relation to dynamic] [to maracas]

2 Perc. 2 [soft rubber mallets] [trem. accel. and rit. in relation to dynamic] *p* *ppp* L.v.

3 Perc. 3

1-6. [sul tasto]

Vln. I. *pp* *ppp* *mf*

Vln. II. 1. solo [duet] ord. *mf* *f* *ff* tutti div. sul tasto *ppp*

Vla. 1. ord. solo [duet] *f* *mf*

Vc. *pp*

Cb. [sul tasto] ord. *ppp* *mf* *mp*

... all things change, but everything remains the same ...

P poco rit. [♩ = 52]

poco rit. [♩ = 52]

Q ♩ = 60 a tempo

108 solo [duet]

Picc. *mf* *ppp* *pp* *p* *ppp* *p*

Fl.

Ob.

Cl.

B.Cl. *mf* *p* solo [duet] *mf* *mp*

Bsn.

Cbsn.

1. *p* *mp* *p*

Hn. 2. *p* *mp* *p*

Tpt.

Tbn.

B. Tbn.

Tba. *mf* *mp* *p* *ppp* *p* *ppp*

Perc 1 [maracas] *mp* [to sus. ride bell cym.] [with brushes] *p* encircle cym with brushes l.v. *mp*

Perc 2 [with brushes] *p* [trem. accel. and rit. in relation to dynamic] l.v. *ppp* *p* *ppp*

Perc 3 [temple cym.] *p* oscillate cym. oscillate cym. l.v. [to tam-tam] soft felt mallets l.v. *ppp* [to maracas]

... all things change, but everything remains the same ...

P poco rit. [♩ = 52]

poco rit. [♩ = 52]

Q ♩ = 60 a tempo

1. solo [duet] ord. *mf*

Vln. I *pp* *p* *mf* *mp*

Vln. II *mp* *ppp* *p* *ppp*

Vla. tutti sul tasto *ppp* *p*

Vc. tutti pizz. *f* *mp* *p* arco sul tasto *ppp*

Cb. sul tasto *ppp* *pp* ord. *mf* *mp*

... chant in trio for mind, body and spirit ...

poco rit.

[♩ = 52] **R** ♩ = 60

poco rit.

[♩ = 52] **S** ♩ = 60 a tempo

poco rit.

[♩ = 52] 11

122

Picc. *ppp* *pp* [to flute]

FL. *pp* [fl. 1 to picc.]

Ob. *p* *pp*

Cl. *pp* *p* *ppp*

B.Cl. *p* *mp* solo [trio] *p* solo [duet] *pp*

Bsn. *p* *pp* *mp* *p* *pp*

Cbsn. *p* *pp* *mp* *p* *pp*

Hn. 1 *p* *pp*

Hn. 2 *p* *pp*

Tpt. *p* *pp*

Tbn. *p* *pp*

B. Tbn. *p* *pp*

Tba. con sord. *ppp* *pp* *ppp*

Perc. 1 [brushes] *p* *pp* l.v.

Perc. 2 [soft rubber mallets] [trem. accel. and rit. in relation to dynamic] *ppp* *p* *ppp* l.v.

Perc. 3

... chant in trio for mind, body and spirit ...

poco rit.

[♩ = 52] **R** ♩ = 60

poco rit.

[♩ = 52] **S** ♩ = 60 a tempo

poco rit.

[♩ = 52]

Vln. I. *p* *pp* tutti div. *ppp* *p* *ppp*

Vln. II. *p* 1 - 3. soli [trio] ord. *mp* *p* *pp* tutti div. *ppp* *p* *pp*

Vla. *p* 1 - 3. ord. *pp* *ppp* *p* *ppp* 1 - 3. soli [duet] *p* *pp*

Vc. *p* 1 - 3. soli [trio] ord. *mp* *p* *pp*

Cb. *p* *mp* *ppp* *p* *ppp* *p* *pp*

... tempus fugit ...
T $\text{♩} = 60$ poco rit.

$\text{♩} = 40$ poco rit.

$\text{♩} = 60$ U $\text{♩} = 60$

With reverence: all things end and all things return ...
poco rit. $\text{♩} = 50$

138

Picc. p PPP PP PP [a breathy whisper]

Fl. PPP p PPP PP [a breathy whisper]

Ob. PPP p PPP PP a2

Cl. PPP p PPP PP

B.C. PP PP

Bsn.

Cbsn.

1

Hn. $4/4$ PP

2

3

Tpt. PP

Tbn. con sord. PP

B. Tbn. con sord. PP

Tba. [con sord.] p PPP PP

Perc 1 [chopsticks] p PP PPP PP rotate sticks once Lv. [brushes] solo p PPP Lv.

Perc 2 [to snare] solo fff PPP mp PPP

Perc 3 [maracas] p [to tam-tam] [soft felt mallets] PP Lv.

... tempus fugit ...
T $\text{♩} = 60$ poco rit.

$\text{♩} = 40$ poco rit.

$\text{♩} = 60$ U $\text{♩} = 60$ poco rit.

$\text{♩} = 50$

Vln. I $1-3$ p PP PPP PP

Vln. II con sord. unis. gliss. gliss. gliss. gliss. senza sord. div. PP

Vla. PP sul tasto tutti PP

Vc. tutti pizz. mp PPP arco PP

Cb. long sustain drifting to and from near silence PPP PP PPPP PP

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