



Duckett's Grove

LARRY CLARK

Instrumentation

Full Score	1
Piccolo	2
Flute 1	4
Flute 2	4
Oboe	2
B♭ Clarinet 1	4
B♭ Clarinet 2	4
B♭ Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	4
B♭ Trumpet 2	4
B♭ Trumpet 3	4
Horn in F 1	2
Horn in F 2	2
Horn in F 3	2
Horn in F 4	2
Trombone 1	3
Trombone 2	3
Trombone 3 (Bass)	3
Euphonium	4
Baritone E.C.	2
Tuba	4
String Bass	2
Timpani	2
Mallets 1	2
Chimes, Bells	
Mallets 2	3
Xylophone, Vibraphone, Marimba	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	7
Crash Cymbals, Tom-tom, Tambourine, Triangle, Suspended Cymbal, Spoons, Bodhrán	



DUCKETT'S GROVE

Duckett's Grove is an evocative and heartfelt composition for Concert Band, meticulously crafted to depict a romantic journey that holds personal significance for its dedicatee, the Bartram Trail High School Wind Symphony and their esteemed conductor, Jason Duckett. The piece, which includes three distinct yet thematically connected songs, tells the story of Mr. Duckett's romantic proposal to his wife, Jill, in the enchanting landscapes of Ireland.

The piece was premiered on April 18, 2025, by the Bartram Trail High School Wind Symphony, conducted by Jason Duckett in the iconic Carnegie Hall.

The work opens with a bold fanfare, setting the stage for an epic narrative filled with passion and adventure. The bardic-style fanfare serves to open the piece and invites the listener into the vibrant composition *Duckett's Grove*, where traditional Irish melodies intertwine with modern Concert Band techniques.

The journey begins with *Follow Me Up to Carlow*, an energetic traditional Irish jig that captures the spirit of travel to the iconic landmark in County Carlow. This movement depicts the Ducketts' arrival in Ireland, specifically to the historic and picturesque Duckett's Grove. The lively rhythms and spirited melodies of the jig evoke the excitement and anticipation of the couple's adventure. The audience will almost feel the vibrant energy and hear the bustling sounds of the Irish countryside as the couple embarks on their memorable journey.

The piece then transitions into *Bring Flowers of the Rarest*, a Marian hymn composed by Mary E. Walsh in the late 1800s. This movement is a lush and serene contrast to the preceding jig, representing the moment of the proposal in the breathtaking walled gardens of Duckett's Grove. The hymn's gentle and flowing melodies are imbued with a sense of peace and reverence, reflecting the beauty of the surroundings and the profound significance of the moment, with a dynamic build and modulation to the climactic moment—the intimate and heartfelt emotions of the proposal, surrounded by fragrant breezes and Ireland's natural beauty.

The final movement, *Cooley's Reel*, brings the narrative to a joyous and celebratory conclusion. This traditional Irish reel encapsulates the festivities following the proposal, with a lively celebration at a pub in the nearby town of Kilkenny. The driving rhythms and infectious melodies of the reel, combined with the spirited performance of the Concert Band, create an atmosphere of unbridled joy and exuberance. The inclusion of traditional Irish Percussion instruments, the Bodhrán and Spoons, enhances the authenticity and vibrancy of the celebration, leaving the audience with a sense of elation and fulfillment.

Duckett's Grove is a blend of contemporary Concert Band and traditional Irish music, reflecting the unique story of Jason and Jill Duckett's romantic journey. The piece not only honors their personal narrative but also celebrates the rich cultural heritage of Ireland, bringing it to life through music. Each movement, with its distinct character and emotional depth, contributes to a cohesive and compelling musical experience that will resonate with audiences.

Irish Percussion Notes and Other Suggestions

This piece uses traditional Irish Percussion instruments, such as the Bodhrán (pronounced - bow [like wow], rawn [like yawn]) and Spoons. Both instruments are unique and require some training and practice to play them correctly. The technique to play the Bodhrán is very different from any other standard Percussion instrument, as it requires learning to use a mallet with a beater on both ends. If this technique is too challenging for your percussionist to handle, you may want to consider mounting the Bodhrán on a drum stand and playing it with the butt end of Snare Drumsticks.

Spoons can also be difficult to manage if you use regular spoons found in your kitchen. I highly recommend purchasing spoons that are made to be a musical instrument and are connected. There are many of these types of spoons made by Percussion instrument companies. Here is just one example:

<https://www.musicalspoons.ca>

I personally prefer the sound of the wooden spoons, but regular ones will work fine as well. It is also acceptable to me for this piece to use more than one set of spoons if you feel it would enhance the music.

The type of rhythmic pattern that I am looking for in the piece can be heard in this video example:

<https://youtu.be/IYpzOBpLc1s?si=byV8SkMDy6mOX9qE>

It is also acceptable if the rhythmic pattern played by the spoons is a bit more improvisatory, if the triplet feel that happens in the song *Cooley's Reel* is maintained.

One more thing, the use of an Irish Whistle, commonly known as Tin Whistle or Penny Whistle, may be used for the Piccolo solo if you desire to give the piece an even more authentic sound.

Good luck!

It has been my pleasure to have the opportunity to write this piece. I hope you and your students enjoy it and find it useful for your program.

—Larry Clark
Lakeland, FL 2025



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Recordings are available on all major streaming services.

Duckett's Grove

LARRY CLARK
(ASCAP)

Maestoso ♩ = 72

Piccolo

Flute 1, 2

Oboe

B♭ Clarinet 1

B♭ Clarinet 2, 3

Bass Clarinet

Bassoon

Alto Saxophone 1, 2

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2, 3

Horn in F 1, 2

Horn in F 3, 4

Trombone 1, 2

Trombone 3 (Bass)

Euphonium

Tuba

Timpani (F: B♭: C: D♭)

Mallet 1 (Chimes, Bells)

Mallet 2 (Xylophone, Vibraphone, Marimba)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Crash Cymbals, Tom-tom, Tambourine, Triangle, Suspended Cymbal, Spoons, Bodhrán)

3/4

4/4

1 2 3 4 5 6

10

4

rit.

10 Brisk $\text{♩} = 128$

6

8

14 "Follow Me Up to Carlow"

Solo

mf

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

14 "Follow Me Up to Carlow"

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

22 Tutti

Picc. *mf*

Fl. 1, 2 *mf*

Ob. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2, 3 *mf*

B. Cl. *p*

Bsn. *p*

A. Sax. 1, 2

T. Sax.

B. Sax. *p*

22

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3 *p*

Euph. *p*

Tuba *p*

Timp. *p*

Mal. 1 Bells *mp*

Mal. 2

Perc. 1 *p*

Perc. 2 Tamb. *p*

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30

Picc.

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

30

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Cr. Cym.

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42

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

42

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal. 1

Marimba
8vb

Mal. 2
mf

Perc. 1

Perc. 2

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50

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

50

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

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58

Picc.

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

58

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Chimes

f

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66

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

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66

63 64 65 66 67 68 69

[illegible]

rit.

Solo

81

89

Picc. *Solo*

Fl. 1, 2 *mp*

Ob.

B♭ Cl. 1 *mp*

B♭ Cl. 2, 3 *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sax. 1, 2

T. Sax.

B. Sax.

89

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph. *Cue: Bsn.* *mp*

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2 *Sus. Cym.* *p* *mp*

97

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

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mp

mp

mp

mp

mp

mp

mp

p

p

Tri.

p

$$p \quad \begin{array}{c} \diagup \\ \diagdown \end{array} \quad mp$$

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

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121 Expressive $\text{♩} = 76$

poco rit.

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Sus. Cym.

p *mf*

poco rit. [121] Expressive ♩ = 76

(Change B♭ to A♭)

Vib. (soft mallets) *p*

rit.

Picc.

Fl. 1, 2

mp *cresc.* *f*

Ob.

mp *cresc.* *f*

B♭ Cl. 1

mp *cresc.* *f*

B♭ Cl. 2, 3

mp *cresc.* *f*

B. Cl.

mp *cresc.*

Bsn.

cresc.

A. Sax. 1, 2

mp *cresc.*

T. Sax.

mp *cresc.*

B. Sax.

mp *cresc.*

B♭ Tpt. 1

B♭ Tpt. 2, 3

ff

Hn. 1, 2

cresc.

Hn. 3, 4

cresc.

Tbn. 1, 2

mp *cresc.*

Tbn. 3

mp *cresc.*

Euph.

cresc.

Tuba

mp *cresc.*

Timp.

mf *cresc.*

Mal. 1

Chimes

ff

Mal. 2

cresc.

Perc. 1

p

Perc. 2

p

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130 Maestoso ♩ = 76

Picc. *ff*

Fl. 1, 2 *ff*

Ob. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2, 3 *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sax. 1, 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

130 Maestoso ♩ = 76

B♭ Tpt. 1 *ff*

B♭ Tpt. 2, 3 *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tbn. 1, 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff*

Mal. 1 *f*

Mal. 2 *f*

Perc. 1 *ff*

Perc. 2 *ff* + Cr. Cym.

Bells

144 Rubato

Picc.
 Fl. 1, 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2, 3
 B. Cl.
 Bsn.
 A. Sax. 1, 2
 T. Sax.
 B. Sax.
 B♭ Tpt. 1
 B♭ Tpt. 2, 3
 Hn. 1, 2
 Hn. 3, 4
 Tbn. 1, 2
 Tbn. 3
 Euph.
 Tuba
 Timp.
 Mal. 1
 Mal. 2
 Perc. 1
 Perc. 2

mp
 mp
 mp
 Cue: B. Cl.
 mp
 144 Rubato
 Bells & Chimes
 ff

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rit. Reel ♩ = 104

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

rit. Reel ♩ = 104

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

(Change F to G, A♭ to B♭)

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Spoons

mp Bodhrán

MCB2601FS 146 147 148 149 150 151

152 "Cooley's Reel"

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

152 "Cooley's Reel"

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

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160

Picc. *f*

Fl. 1, 2 *f*

Ob. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2, 3 *f*

B. Cl. *mp*

Bsn. *mp*

A. Sax. 1, 2 *mp*

T. Sax. *mp* Play

B. Sax. *mp*

160

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2 *mp*

Hn. 3, 4 *mp*

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal. 1

Mal. 2 *Xyl.* *mf*

Perc. 1

Perc. 2 *p*

MCB2601FS 158 159 160 161 162 163

169

Picc.

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

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170 171 172 173 174 175

176

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

176

177

178

179

180

181

184

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Chimes

Cr. Cym.

Tom-tom

182 183 184 185 186 187

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192

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

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200 Faster $\text{♩} = 112$

Picc. *ff*

Fl. 1, 2 *ff*

Ob. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2, 3 *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sax. 1, 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

200 Faster $\text{♩} = 112$

B♭ Tpt. 1 *ff*

B♭ Tpt. 2, 3 *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tbn. 1, 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff* *mf* *ff* Chimes

Mal. 1 *ff*

Xyl. *ff*

Mal. 2 *ff*

Perc. 1 *ff* *mf* *ff* Cr. Cym.

Perc. 2 *ff* +Tom-tom

200 201 202 203 204 205

Picc.

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

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Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

ch.

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224 225 226 227 228 229 230

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