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FJH SYMPHONIC BAND

Grade 5

MIDNIGHT ON MAIN STREET

Brian Balmages

Instrumentation

- | | |
|------------------------------------|----------------------------|
| 1 - Conductor's Full Score | 2 - Trombone 1 |
| 1 - Piccolo | 2 - Trombone 2 |
| 4 - Flute 1 | 2 - Trombone 3 |
| 4 - Flute 2 | 2 - Baritone/
Euphonium |
| 1 - Oboe 1 | 2 - Baritone T.C. |
| 1 - Oboe 2 | 4 - Tuba |
| 1 - Bassoon 1 | 1 - Piano |
| 1 - Bassoon 2 | 1 - Timpani |
| 4 - B \flat Clarinet 1 | 4 - Percussion 1 |
| 4 - B \flat Clarinet 2 | Bells |
| 4 - B \flat Clarinet 3 | Vibraphone |
| 2 - B \flat Bass Clarinet | Marimba |
| 1 - E \flat Contra-Alto Clarinet | Chimes |
| 2 - E \flat Alto Saxophone 1 | Crotales |
| 2 - E \flat Alto Saxophone 2 | 4 - Percussion 2 |
| 2 - B \flat Tenor Saxophone | Snare Drum |
| 2 - E \flat Baritone Saxophone | Bass Drum |
| 3 - B \flat Trumpet 1 | Hi-hat |
| 3 - B \flat Trumpet 2 | Triangle |
| 3 - B \flat Trumpet 3 | Crotales |
| 1 - F Horn 1 | Tom-toms |
| 1 - F Horn 2 | 4 - Percussion 3 |
| 1 - F Horn 3 | Suspended Cymbal |
| 1 - F Horn 4 | Crash Cymbals |
| | China Cymbal |
| | Splash Cymbal |
| | Tam-tam |
| | Bass Drum |

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.

Frank J. Hackinson

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The Composer

Brian Balmages (b. 1975) is an active composer, conductor, producer, and performer. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. Mr. Balmages's works for symphonic band, orchestra, and brass have been performed throughout the world, including the College Band Directors National and Regional Conferences, the Midwest Clinic, the International Tuba/Euphonium Conference, the International Trombone Festival, and the International Trumpet Guild Conference. His active schedule of commissions has included groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, Miami Symphony Orchestra, the University of Miami Wind Ensemble, Dominion Brass, and others. He has also enjoyed world premieres in prestigious venues such as Carnegie Hall.

As a conductor, Mr. Balmages enjoys engagements with numerous honor bands and orchestras, university groups, and professional ensembles throughout the country. Notable guest conducting appearances have included the Midwest Clinic, College Band Directors Regional Conference, Mid-Atlantic Wind Conductors Conference, the Atlantic Classical Orchestra Brass Ensemble, and Meyerhoff Symphony Hall in Baltimore. He has also served as an adjunct professor of instrumental conducting and acting director of the symphonic band at Towson University in Maryland.

Currently, Mr. Balmages is the Director of Instrumental Publications for The FJH Music Company Inc. in Fort Lauderdale, Florida. He resides in Baltimore with his wife, Lisa, and their sons, Jacob and Collin.

Program Notes

Midnight on Main Street was conceived as the underscore to a fictional fireworks show. Over the years, firework displays have become increasingly complex and amazing, combining the use of various pyrotechnics with outstanding music. The title itself is directly inspired by events such as New Year's Eve and the Fourth of July, and other spectacular occasions that require the backdrop of night as a blank canvas about to be filled with various colors, images, shapes, and sounds.

This work ties together my personal experiences with the commissioning director, Karl Himmelmann, who is a huge fan of the IllumiNations show at Epcot in Disney World. As a former performing musician at Epcot, I was able to enjoy this nightly show many times. Using a combination of fireworks, lasers, water, and light, it was originally set to classical music; however, the current version uses music that is specifically commissioned for it. It was in this spirit that I wrote the score to *Midnight on Main Street*.

The score is through-composed, following the format of many fireworks underscores. The one exception is a return of the angular lyrical melody in the second section (first occurring in solo horn), which comes back as a variation, presented in full force by brass in the finale.

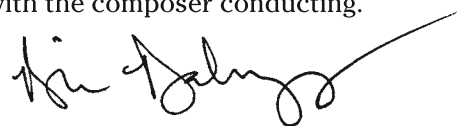
The opening section is highly rhythmic with multiple ensemble hits throughout, which are musical cues for the larger fireworks bursts. This section continues to develop until two final bursts of sound signify the transition to the middle section. This transition is particularly interesting because it uses a false cadence—although the music seems to end on the tonic, a quick woodwind flourish leads to a second hit that is on the subdominant, and sets the key for the next section.

The entire second section is impressionistic in nature and relies heavily on piano and vibraphone, with unique sounds coming from throughout the ensemble. Representing the quieter middle portion of a show in which more emphasis is put on visual display than on traditional loud fireworks, it is reflective and calming. The music builds extensively before returning to its contemplative nature, setting up the third section of the work.

The rhythmic vitality of the third section, mostly in $\frac{3}{4}$, is a stark contrast to both previous sections. The music is lighter in nature and more spirited—in fact, it is the first time the work moves into a major key. Themes and textures often switch between playful and exuberant, providing a nice contrast within the section itself, as well as with the rest of the piece.

The last section, which can be considered the coda or finale, exhibits the intensity of the grand finale that has come to be expected from a spectacular fireworks show. Beginning in measure 191, the composition relies extensively on minimalism while variations of the earlier angular lyrical theme return in the brass, which presents these variations in major. The entire work builds furiously and ends with all the dramatic flair that one would hope to see in a pyrotechnic display.

This work was commissioned by the Southold Senior High School Symphonic Band, Karl Himmelmann, Director, and premiered with the composer conducting.



MIDNIGHT ON MAIN STREET

BRIAN BALMAGES
(ASCAP)

Presto (♩ = 180+)

(3+3+2+2)

Score for **MIDNIGHT ON MAIN STREET** by Brian Balmages. The score is for a symphonic band and includes parts for:

- Piccolo
- Flutes (1, 2)
- Oboes (1, 2)
- Bassoons (1, 2)
- B♭ Clarinets (1, 2, 3)
- B♭ Bass Clarinet
- E♭ Contra-Alto Clarinet
- E♭ Alto Saxophones (1, 2)
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpets (1, 2, 3)
- F Horns (1, 2, 3, 4)
- Trombones (1, 2, 3)
- Baritone/Euphonium
- Tuba
- Piano
- Timpani
- Percussion 1 (Bells, Vibraphone, Marimba, Chimes, Crotales)
- Percussion 2 (Snare Drum, Bass Drum, Hi-hat, Triangle, Crotales, Tom-toms)
- Percussion 3 (Suspended Cymbal, Crash Cymbals, China Cymbal, Splash Cymbal, Tam-tam, Bass Drum)

The score is marked **Presto** with a tempo of $\text{♩} = 180+$. It features a complex rhythmic structure with time signatures of 8/8, 6/8, 4/4, and 2/4. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). A large red watermark "Preview Requires Purchase" is overlaid on the score.

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Picc. *f* *ff* *f*

Fis. 1 *f* *ff* *f*

2 *f* *ff* *f*

Obs. 1 *f* *ff* *f*

2 *f* *ff* *f*

Bsns. 1 *f*

2 *f*

Cls. 1 *mf* *f* *ff*

2 *mf* *f* *ff*

3 *mf* *f* *ff*

B. Cl. *f*

C.A. Cl. *f*

A. Sax. 1 *f*

2 *f*

T. Sax. *f*

B. Sax. *f*

Tpts. 1 *mf* *f* *ff* *f*

2 *mf* *f* *ff* *f*

3 *mf* *f* *ff* *f*

Hns. 1 *mf* *f* *ff*

2 *mf* *f* *ff*

3 *mf* *f* *ff*

4 *mf* *f* *ff*

Tbns. 1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

Bar./ Euph. *mf* *f*

Tuba *mf* *f*

Pno. *f*

Timp. *f*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

7 8 9 10 11 12 13

This page contains a musical score for an orchestra, spanning measures 14 to 20. The instruments listed on the left are Picc., Fls. 1 & 2, Obs. 1 & 2, Bsns. 1 & 2, Cls. 1, 2, & 3, B. Cl., C.A. Cl., A. Saxes 1 & 2, T. Sax., B. Sax., Tpts. 1, 2, & 3, Hns. 1, 2, 3, & 4, Tbns. 1, 2, & 3, Bar./Euph., Tuba, Pno., Timp., Perc. 1, Perc. 2, and Perc. 3. The score features various musical notations such as dynamics (ff, f), accents (^), and articulation marks (v). A large red watermark reading 'Preview Requires Purchase' is overlaid diagonally across the page. At the bottom, measure numbers 14 through 20 are indicated, with a 'ff' dynamic marking positioned between measures 17 and 18.

21 22 23 24 25 26 27

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cl. 1
2
3

B. Cl.

C.A. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hns. 1
2
3
4

Tbns. 1
3

Bar/
Euph.

Tuba

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Sus. Cym. w/ sticks

mf

div.

(Bb to Ab)

28 29 30 31 33 34

This musical score is for a full orchestra and percussion ensemble. It consists of 18 staves, each representing a different instrument or section. The instruments are: Piccolo (Picc.), Flutes (Fls. 1 and 2), Oboes (Obs. 1 and 2), Bassoons (Bsns. 1 and 2), Clarinets (Cls. 1, 2, and 3), Bass Clarinet (B. Cl.), Contralto Clarinet (C.A. Cl.), Alto Saxophone (A. Sax. 1 and 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets (Tpts. 1, 2, and 3), Horns (Hns. 1, 2, 3, and 4), Trombones (Tbns. 1, 2, and 3), Baritone/Euphonium (Bar./Euph.), Tuba, Piano (Pno.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score is in 3/4 time and features various dynamics such as *f*, *ff*, and *Solo*. A prominent red watermark reading 'Preview Requires Purchase' is overlaid diagonally across the page. The page number '9' is located in the top right corner. At the bottom of the page, there are measure numbers 35 through 41 and the code 'B1392'.

This page contains a musical score for a large ensemble. The instruments listed on the left include Piccolo (Picc.), Flutes (Fls. 1, 2), Oboes (Obs. 1, 2), Bassoons (Bsns. 1, 2), Clarinets (Cls. 1, 2, 3), Bass Clarinet (B. Cl.), Contralto Clarinet (C.A. Cl.), Alto Saxophones (A. Saxes 1, 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets (Tpts. 1, 2, 3), Horns (Hns. 1, 2, 3, 4), Trombones (Tbns. 1, 2, 3), Baritone/Euphonium (Bar./Euph.), Tuba, Piano (Pno.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. It features several measures of music, with dynamic markings such as *ff* (fortissimo) appearing frequently. A large, semi-transparent red watermark with the text "Legal Use Required" is overlaid diagonally across the center of the page.

51

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

C.A. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

51

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./Euph.

Tuba

Pno.

8va

Timp.

Perc. 1

Perc. 2

Perc. 3

49 50 51 52 53 54 55 56

(Tune Eb, G, C, F)

ff

p

p



Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

C.A. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbn. 1
2
3

Bar./Euph.

Tuba

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Sus. Cym. w/ sticks

mp

st. mute

p

(8^{va})

57 58 59 60 62 63 64

70

Picc. *f* *ff*

Fls. 1 *f* *ff*

2 *f* *ff*

Obs. 1 *f* *ff*

2 *f* *ff*

Bsns. 1 *f* *ff*

2 *f* *ff*

Cl. 1 *mp* *ff*

2 *mp* *ff*

3 *mp* *ff*

B. Cl. *f* *ff*

C.A. Cl. *f* *ff*

A. Sax. 1 *ff*

2 *ff*

T. Sax. *ff*

B. Sax. *f* *ff*

Tpts. 1 *ff* *open*

2 *ff* *open*

3 *ff* *open*

Hns. 1 *mf* *ff*

2 *mf* *ff*

3 *mf* *ff*

4 *mf* *ff*

Tbns. 1 *mf* *ff*

2 *mf* *ff*

3 *mf* *ff*

Bar./Euph. *mf* *ff*

Tuba *f* *ff*

Pno. *f* *ff*

Temp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff* Cr. Cym.

Splash Cym. *ff*

65 66 67 68 69 71 72

(8va)

div. open

Legal Use Requisites Purchase

Picc. *ff*

Fls. 1 *ff*

Fls. 2 *ff*

Obs. 1 *ff*

Obs. 2 *ff*

Bsns. 1 *sfz*

Bsns. 2 *ff*

Cls. 1 *ff*

Cls. 2 *ff*

Cls. 3 *ff*

B. Cl. *sfz*

C.A. Cl. *sfz*

A. Saxes 1 *sfz*

A. Saxes 2 *sfz*

T. Sax. *sfz*

B. Sax. *sfz*

Tpts. 1 *sfz*

Tpts. 2 *sfz*

Tpts. 3 *sfz*

Hns. 1 *sfz*

Hns. 2 *sfz*

Hns. 3 *sfz*

Hns. 4 *sfz*

Tbns. 1 *sfz*

Tbns. 2 *sfz*

Tbns. 3 *sfz*

Bar./ Euph. *sfz*

Tuba *sfz*

Pno. *sfz*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf* Sus. Cym. w/ yarn mallets

73 74 75 76 77 78 *mf*

Dramatic (♩ = 64)

Musical score for orchestra and solo instruments, measures 81-88. The score includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoons (1 and 2), Clarinets (1, 2, and 3), Bass Clarinet, Saxophones (Alto, Tenor, and Baritone), Trumpets (1, 2, and 3), Horns (1, 2, 3, and 4), Trombones (1 and 3), Baritone/Euphonium, Tuba, Piano, Timpani, and Percussion (Chimes, Vibraphone, and other). The tempo is marked "Dramatic (♩ = 64)". Dynamic markings include *ff*, *p*, and *pp*. A large red watermark "Preview Only Requires Purchase" is overlaid on the score. Measure numbers 81 through 88 are indicated at the bottom.

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cl. 1
2
3

B. Cl.

C.A. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Hn. 1 Solo
mp

Tpts. 1
2
3

harmon mute - stem out
p *f* *p* *f*

Hns. 1
2
3
4

Solo
mp

Tbns. 1
2
3

Bar/
Euph.

Tuba

Pno.

Timp.

Perc. 1

(G to Ab, F to Db)

Bowed Crotales
f

Perc. 2

Perc. 3

89 90 91 92 93 94 95

100

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

C.A. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./Euph.

Tuba

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Solo

mp

Ob. Solo

mp

p < *f* *p* < *f* *mf* *p*

p

mf

Sus. Cym.

pp < *mp*

96 97 98 99 100 101 102

Slightly Slower, ethereal (♩ = 54)

108

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cl. 1
2
3

B. Cl.

C.A. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Solo - freely

mp

p

mp

p

mp

p

Slightly Slower, ethereal (♩ = 54)

108

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

harmon mute - stem out

p

f

p

f

p

f

p

p

p

mp

mp

mf

p

f

f

B.D.

103 104 105 107 109

122 Pulling back (♩ = 54)

This page contains the musical score for measures 116 through 122. The score is for a large ensemble, including woodwinds, brass, and percussion. The key signature is B-flat major (two flats). The tempo is marked as ♩ = 54. The score begins at measure 116 with a forte (*ff*) dynamic. A large red watermark reading "Preview Only" is overlaid diagonally across the page. At measure 122, the tempo is marked as "Pulling back" and the dynamic is mezzo-piano (*mp*). The score includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoons (1 and 2), Clarinets (1, 2, and 3), Bass Clarinet, Contrabass Clarinet, Saxophones (Alto 1 and 2, Tenor, and Baritone), Trumpets (1, 2, and 3), Horns (1, 2, 3, and 4), Trombones (1, 2, and 3), Baritone/Euphonium, Tuba, Piano, Timpani, and three types of Percussion. The score features various musical notations such as triplets, sixteenth-note runs, and dynamic markings like *ff*, *mp*, and *p*. A "Solo - freely" instruction is present for the Flute 1 part in measure 122.

Picc.

Fis. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.
C.A. Cl.

A. Sax. 1
2

T. Sax.
B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

(Solo)
p

Solo
p

Solo - freely
mp

(Solo)
p

Ob. Solo

Solo
mp

Bsn. Solo
p

Solo
p

harmon mute - stem out
p — *f*

p

8va

(Tune F, B \flat , C, E \flat)
p

Bowed Croc. *f*

130 Tempo I (♩ = 180)
(2+2+3)

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

1
2
3
Cls.

B. Cl.

C.A. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

130 Tempo I (♩ = 180)
(2+2+3)

1
2
3
Tpts.

1
2
3
4
Hns.

1
2
Tbns.

Bar/
Euph.

Tuba

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

closed Hi-hat
p

(opt. Drum Set - double B.D. on concert B.D.)

Marimba
mp

138

Picc.

Fis. 1
2
tutti
mp

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3
tutti
mp
play
mp

B. Cl.

C.A. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

138

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./Euph.

Tuba

Pno.

138

Timp. *p*

Perc. 1 *p*

Perc. 2

Perc. 3
Sus. Cym. w/ sticks

138 *p* 139 140 141 142 143 144 145



146

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

1
2
3
Cls.

B. Cl. *tutti*
mp

C.A. Cl. *mp*

A. Saxes 1
2

T. Sax.

B. Sax.

146

1
2
3
Tpts.

1
2
3
4
Hns.

1
2
3
Tbns.

Bar./
Euph.

Tuba

Pno. *mp* L.H.

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp* B.D.

Perc. 3

146 147 148 149 *mp* 151 152 153

167

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cl. 1
2
3

B. Cl.

C.A. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Hn. 3 and 4

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./Euph.

Tuba

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Bells

Tom-toms

choke

sim.

162 163 164 165 mp ff dampen 168 169

175

175

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

C.A. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

mf

ff

play

mp

(F to G, Eb to D)

170

171

172

173

174

175

176

177

This page contains the musical score for measures 178 through 185. The instruments are arranged as follows:

- Picc.** Piccolo
- Fls. 1, 2** Flutes
- Obs. 1, 2** Oboes
- Bsns. 1, 2** Bassoons
- 1, 2, 3** Clarinets
- B. Cl.** Bass Clarinet
- C.A. Cl.** Contrabass Clarinet
- A. Sax. 1, 2** Alto Saxophones
- T. Sax.** Tenor Saxophone
- B. Sax.** Baritone Saxophone
- 1, 2, 3** Trumpets
- 1, 2, 3, 4** Horns
- 1, 2, 3** Trombones
- Bar./Euph.** Baritone/Euphonium
- Tuba**
- Pno.** Piano
- Timp.** Timpani
- Perc. 1** Percussion 1
- Perc. 2** Percussion 2
- Perc. 3** Percussion 3

The score includes various dynamics such as *mf*, *f*, and *mp*. A large red watermark reading "Preview Use Requires Purchase" is overlaid diagonally across the page. The page number "183" is visible in a box above the Piccolo staff and below the Trombone staff.

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

C.A. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

186

f

188

189

190

191

192

193

mf

(D to G)

mf

mf



195

Musical score for orchestra and piano, measures 194-200. The score includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoons (1 and 2), Clarinets (1, 2, and 3), Bass Clarinet, Saxophones (Alto, Tenor, and Baritone), Trumpets (1, 2, and 3), Horns (1, 2, 3, and 4), Trombones (1, 2, and 3), Baritone/Euphonium, Tuba, Piano, Timpani, and Percussion (1, 2, and 3). The score is marked with dynamics such as *p* (piano) and *mp* (mezzo-piano). A large red watermark reading "Preview Only" is overlaid on the score.

This musical score page, numbered 31, contains the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flutes (Fls. 1, 2), Oboes (Obs. 1, 2), Bassoons (Bsns. 1, 2), Clarinets (Cls. 1, 2, 3), Bass Clarinet (B. Cl.), Contrabass Clarinet (C.A. Cl.), Alto Saxophone (A. Sax. 1, 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.).
- Brass:** Trumpets (Tpts. 1, 2, 3), Horns (Hns. 1, 2, 3, 4), Trombones (Tbns. 1, 2, 3), Baritone/Euphonium (Bar./Euph.), Tuba.
- Strings:** Piano (Pno.).
- Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3).

Dynamic markings include *mf*, *f*, *cresc.*, and *f cresc.*. A specific instruction for Perc. 2 is "(Hi-hat slightly loose)".



Musical score for orchestra and piano, measures 208-213. The score includes staves for Picc., Fls. (1, 2), Obs. (1, 2), Bsns. (1, 2), Cls. (1, 2, 3), B. Cl., C.A. Cl., A. Saxes (1, 2), T. Sax., B. Sax., Tpts. (1, 2, 3), Hns. (1, 2, 3, 4), Tbn. (1, 2, 3), Bar./Euph., Tuba, Pno., Timp., Perc. 1, Perc. 2, and Perc. 3. The score features various dynamics such as *ff*, *fp*, *mf*, and *f*. Percussion parts include triplets and cymbal patterns. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page.

Picc. 233

Fis. 1

Obs. 1 2

Bsns. 1 2

Cl. 1 2 3

B. Cl.

C.A. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

228 *ff* 230 231 232 233 Tam-tam *ff* 234

div.

233



Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cl. 1
2
3

B. Cl.

C.A. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar/
Euph.

Tuba

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Bells

ff

S.D.

ff

235 236 237 238 239 240 241 242