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FJH SYMPHONIC BAND

Grade 4

ARABIAN DANCES

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 | 2 - Timpani/Shaker |
| 1 - Bassoon 2 | 2 - Percussion 1 |
| 4 - B♭ Clarinet 1 | Marimba |
| 4 - B♭ Clarinet 2 | Low Tom |
| 4 - B♭ Clarinet 3 | Finger Cymbals |
| 2 - B♭ Bass Clarinet | Suspended Cymbal |
| 1 - E♭ Contra Alto Clarinet | 2 - Percussion 2 |
| 2 - E♭ Alto Saxophone 1 | Suspended Cymbal |
| 2 - E♭ Alto Saxophone 2 | Frame Drum |
| 2 - B♭ Tenor Saxophone | Bongos |
| 2 - E♭ Baritone Saxophone | 2 - Percussion 3 |
| 3 - B♭ Trumpet 1 | Wind Chimes |
| 3 - B♭ Trumpet 2 | 2 - Darbukas |
| 3 - B♭ Trumpet 3 | 4 - Percussion 4 |
| 1 - F Horn 1 | Crash Cymbals |
| 1 - F Horn 2 | Large Tam-tam |
| 1 - F Horn 3 | Finger Cymbals |
| 1 - F Horn 4 | Tambourine |
| | Shekere |

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



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

The Middle East is a source of amazing folk music that includes a great variety of instruments not commonly used in Western music. In researching Arabic folk music, I came across many folk tunes that were performed with traditional instruments. In such cases, it is quite common for there to be no harmony—strings and winds double the melody line while percussion makes up the entire accompaniment. However, Arabic music has evolved with contemporary artists infusing a mixture of traditional and commercial sounds into their music. This concept of traditional and contemporary sounds coexisting in a single work serves as the inspiration for *Arabian Dances*.

There are three themes that are used throughout the work. The first is a traditional Arabic song called *Ala Dal'ona*. While the song is originally a love ballad, it has had many new sets of lyrics to reflect loss of homeland, desire for freedom, and even a voice for women's rights. Thus, despite its simple melody, it has a very complex background. Excerpts of the song are used in the very beginning of the work, while the full tune with percussion accompaniment is presented at the *Allegro Moderato*. It is first presented in a more authentic form, with just melody and percussion. As the music develops, more contemporary sounds are added, including more extensive harmonies.

Theme 1: *Ala Dal'ona*

The second theme is an original that serves as a unifying device throughout the work. First presented at measure 17, this theme winds up being juxtaposed with both folk songs in the piece at various stages. As with the other songs, extensive ornamentation is used throughout the piece in an attempt to represent the unique characteristic of Middle Eastern music.

Theme 2: Original Theme



The third theme is *Tafta Hindi* ("Cloth from India"), a song that tells of an Arabic marketplace where merchants are calling out to potential customers. This theme is introduced at measure 148 and is first presented with only melody and percussion (as with *Ala Dal'ona*). Again, in an attempt to bridge traditional and contemporary sounds, the music continues to develop with added harmonies and the use of Western percussion instruments, such as timpani, suspended cymbal, crash cymbals, and tom-tom.

Theme 3: *Tafta Hindi*

A musical score for a single melodic line. It consists of two staves of music in common time (indicated by a 'C') and a key signature of one flat (indicated by a 'F#'). The first staff shows eighth-note patterns. The second staff shows eighth-note patterns with some grace notes and slurs. The music is intended for a solo instrument like a flute or recorder.

The ending of the piece (*Vivace*) contains the most contemporary orchestration and rhythms. It comes the closest to representing traditional Western music before the final statement of the *Tafta Hindi* theme in the last four measures, which brings the work to a powerful and exciting conclusion.

An extensive percussion ensemble section in the middle of the work relies heavily on authentic rhythms and instruments. The darbuka is a type of goblet drum—a drum that essentially is shaped like a goblet or chalice. While there are many sounds these drums are capable of, there are two main techniques called for in this piece. The “doum” is typically a right-handed center strike, either with the fingers or palm, to create a low, clear tone. The “tek” and “ka” are strikes near the edge of the drum to produce a high tone. This is notated in the music with the “doum” as a lower pitch and the “tek” and “ka” (right- and left-handed strikes near the edge) as upper pitches. Optional alternatives are common hand drums, which can be found in many Orff classrooms. The shekere is typically made out of gourd (though there are fiberglass versions that are much less delicate) and is covered with beads that are woven into a net. Playing the instrument involves dropping it into the hand to create a tone and tossing it out as though you were tossing water out of it.

Percussion is set up to work with 8 players. If fewer players are available, it is recommended to omit the timpani/shaker and percussion 1 parts.

Timpani/Shaker — 1 player
Percussion 1 — 1 player
Percussion 2 — 2 players
Percussion 3 — 2 players
Percussion 4 — 2 players

A handwritten signature in black ink that reads "Tim Daly". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

ARABIAN DANCES

BRIAN BALMAGES
(ASCAP)Andante ($\text{J} = 72$)

Piccolo

Flutes 1 2 Solo mp

Oboes 1 2

Bassoons 1 2 p

B♭ Clarinets 1 2 3 p mp

B♭ Bass Clarinet p

E♭ Contra Alto Clarinet mp

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

C.A. CL. mp

B♭ Trumpets 1 2 3

F Horns 1 2 3 4

Trombones 1 2 3

Baritone/Euphonium

Tuba div.

Timpani Shaker

Timpani

(D, G, C) Marimba pp

Percussion 1 (Marimba, Low Tom, Finger Cymbals, Suspended Cymbal)

Percussion 2 (Suspended Cymbal, Frame Drum, Bongos)

Percussion 3 (2 Darbukas*, Wind Chimes) *goblet/hand drums of slightly different size

Percussion 4 (Crash Cymbals, Large Tam-tam, Finger Cymbals, Tambourine, Shekere*) *opt. Cabasa

lower pitched bongo (w/ hand)

Wind Chimes (very slowly)

Frame Drum p

Larger Darbuka p

F. Cym.

p

Large Tam-tam

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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

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

7 8 9 10 11 (Tam.)

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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

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp./Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

17

mf

mf

mf

mf

mf *legato*

mf

mf

mf *legato*

mf *legato*

mf

play

mf *legato*

mf

p *mf*

Sus. Cym.

p *mf*

(Tam.)

13

14

15

16

17

mp

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

Timp.
Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mf

18

19

20

mp

22

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23 24 25 26 27

Picc.
Fls. 1
Fls. 2
Obs. 1
Obs. 2
Bsns. 1
Bsns. 2
Cls. 1
Cls. 2
B. Cl.
C.A.Cl.
A. Saxes. 1
A. Saxes. 2
T. Sax.
B. Sax.
Tpts. 1
Tpts. 2
Tpts. 3
Hns. 1
Hns. 2
Hns. 3
Hns. 4
Tbns. 1
Tbns. 2
Tbns. 3
Bar./Euph.
Tuba
Timp. Shkr.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

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

Tbn. 1 2 3

Bar./Euph.

Tuba

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

poco rit.

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picc. *ff*

Fls. 1 *ff*

Obs. 1 *ff*

Bsns. 1 *ff*

Cl. 1 *ff*

B. Cl. *ff*

C. A. Cl. *ff*

A. Saxes. 1 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpts. 1 *ff*

Hns. 1 *ff*

Tbn. 1 *ff*

Bar./Euph. *ff*

Tuba *ff*

Timp. Shkr. (Mar.) *ff*

Perc. 1 *p* dampen

Perc. 2 *ff* W. Ch.

Perc. 3 Cr. Cym. *p* dampen

Perc. 4 *ff*

poco rit.

33 34 *p* 35 36 37 38 39

40 Allegro moderato ($\text{♩} = 112$)

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.

40 Allegro moderato ($\text{♩} = 112$)

Tpts. 1 2 3

Hns. 1 2

3 4

Tbns. 1 2

3

Bar./Euph.

Tuba

Timp. Shkr.

Perc. 1

Perc. 2

Smaller Darbuka*
both parts - lower note = center, upper note = fingers near rim

Perc. 3 *mf* Larger Darbuka*

Perc. 4

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

2nd x only

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

Timp.
Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

2nd x only

Cl.

2nd x only

B. Cl.

C.A.Cl.

2nd x only

A. Saxes. 1
2

mf

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.
Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

52 53 54 55 56 57

58

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

mf

2nd x only

Cls. 1
2
3

2nd x only

B. Cl.

C.A.Cl.

mf

A. Saxes. 1
2

T. Sax.

mf

B. Sax.

mf

58

Tpts. 1
2
3

mf

mf

Hns. 1
2

3
4

Tbns. 1
2

mf

3

Bar./
Euph.

mf

Tuba

mf

Timp.
Shkr.

mf

Perc. 1

Bongos

Perc. 2

Fr. Dr.

mf

Perc. 3

Perc. 4

64

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.

64

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Tim. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Shekere (opt. Cabasa)

Tamb.

64 f

65

66

67

68

69

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B1419

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

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

70 71 72 73 74 75

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

Tim. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

80 accel. poco a poco

80 accel. poco a poco

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B1419

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

C.A.Cl.

A. Saxos. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

82 83 84 85 86 87

92 Allegro ($\text{J} = 120$)

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

Tim. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Cr. Cym.

Tim. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

95 96 97 *f* 99 100 101

Tim. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

102 103 Tamb. 105 106 107 108

Tim. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

109 110 111 112 113 114 115

Tim. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

116 "Hey!" 118 119 120 121 122

Tim. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

123 124 125 126 127 128

129

Tim. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

129 130 131 133 134

137

Tim. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

135 136 137 138 139 140

"Hey!"

Tim. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

141 142 143 "Hey!" 144 145 146 147

148

Picc.

Fls. 1
2 *mf*

Obs. 1
2

Bsns. 1
2

Cl. 1
2
3

B. Cl. *mf*

C.A.Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

148

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3 *mf*

Perc. 4 *mf*

148 149 150 151 152 153 154 155

160

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

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

156 157 158 159 160 161 162 163

A musical score page for orchestra and percussion, numbered 24. The score is arranged in two systems of eight measures each. The instrumentation includes Picc., Fls. 1 & 2, Obs. 1 & 2, Bsns. 1 & 2, Cls. 1 & 2, B. Cl., C.A.Cl., A. Saxes. 1 & 2, T. Sax., B. Sax., Tpts. 1 & 2, Hns. 1 & 2, Tbn. 1 & 2, Bar./Euph., Tuba, Timp. Shkr., Perc. 1, Perc. 2, Perc. 3, and Perc. 4. Measures 164-167 feature woodwind entries (Picc., Fls., Obs., Bsns., Cls., B. Cl., C.A.Cl., A. Saxes., T. Sax., B. Sax., Tpts., Hns., Tbn., Bar./Euph., Tuba, Timp. Shkr., Perc. 1, Perc. 2, Perc. 3, Perc. 4) followed by sustained notes. Measures 168-171 show sustained notes followed by rhythmic patterns from Perc. 2, Perc. 3, and Perc. 4. A large red watermark reading "Preview Use Requires Purchase" is diagonally across the page.

164 165 166 167 168 169 170 171

172

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. Euph. *mp*

B. Sax.

172

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. *mp*

Bar./Euph. *mp*

Tuba *mp*

Timp. Shkr.

Perc. 1 (Low Tom) *mp*

Perc. 2 *mp*

Perc. 3 *mp*

Perc. 4 *mp*

172 173 174 175 176 177 178 179

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

(Shaker)

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

180 181 182 183 184 185 186 187

188

Picc.

Fls. 1
2 *mf*

Obs. 1
2 *mf*

Bsns. 1
2

Cls. 1
2 *mf*
3 *mf*

B. Cl.

C.A.Cl.

A. Saxes. 1
2 *mf* play

T. Sax. *mf* play

B. Sax. *mf*

188

Tpts. 1
2
3

Hns. 1
2
3
4

Bsns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Timpani Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

188 189 190 191 192 193 194

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

Tim. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mf

play

mf

mf

play

mf

mf

mf

Sus. Cym.

p

mf

mf

mf

mf

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cl. 1 2 3

B. Cl.

C.A.Cl.

A. Saxos. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Timpani.

Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

201 202 203 204 205 206 207

208 (♩ = ♩)

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

Tim. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

208 (♩ = ♩)

209 ff

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

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

210

211

Musical score for orchestra, page 32. The score includes parts 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, Tbns. 1 & 2, 3, Bar./Euph., Tuba, Timp./Shkr., Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The score shows various musical staves with notes and rests. Measures 212 and 213 are indicated at the bottom.

poco rit.

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216 Vivo ($\text{J} = 160$)

216 Vivo ($\text{J} = 160$)

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.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbn. 1
2
3

Bar./Euph.

Tuba

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Cr. Cym.

216 *ff* 217 218 219 220 221 222

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

Timp. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

223 224 225 226 227

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cl. 1

Cl. 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

Tim. Shkr.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

tr(b)

ff

v

228 229 230 231 232 233 234 235