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FJH SYMPHONIC BAND

Grade 4

ELEMENTS (PETITE SYMPHONY)

I. AIR
II. WATER
III. EARTH
IV. FIRE

Brian Balmages

Instrumentation

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

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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

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



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

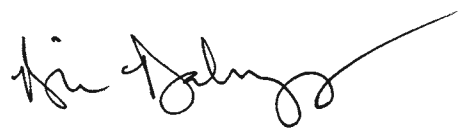
Elements is a short 4-movement work (thus its subtitle *Petite Symphony*) constructed in the same form as a traditional symphony: *Allegro non troppo*, *Largo*, *Scherzo*, and *Allegro vivace*. Each movement corresponds with and musically depicts a specific element: air, water, earth, and fire.

The first movement, *Air*, has a minimalistic quality to it. The opening 4-note motif continues uninterrupted throughout the entire movement, while voices carrying it and textures surrounding it constantly change. According to Greek philosopher Empedocles, air is an outwardly reaching element, reaching up and out. This explains the structure of the movement, which begins very sparsely then builds and develops, though the music is not physically getting louder. As different voices continue to layer, an angular melody comes to the forefront. However, in a peculiar form of musical development, it is actually the music *around* the melody that develops, not the melody itself.

The second movement, *Water*, is impressionistic in nature. The movement represents Empedocles's belief that water is an inwardly reaching element. It describes a quiet body of water with a glasslike surface. Momentary crests and dips in the music represent droplets of water interrupting the smooth appearance of the surface and creating small ripples that extend from the point of impact. Note that the climax of the movement actually occurs one measure before one would think (measure 24), depicting the sometimes unexpected and unforeseen beauty of nature.

The third movement, *Earth*, describes the rapid spinning of the earth itself. It draws its musical inspiration from *Mercury, the Winged Messenger* from Holst's *The Planets* (rather ironically because earth was the only planet excluded from his work). Except for a few brief moments, the entire movement is light with a great deal of forward momentum. While the other movements are mostly through-composed, the third follows a rather specific form in which the A section returns almost in its entirety at the end (like many Baroque and Classical compositions), symbolizing the earth's recurrent spinning on its axis.

The final movement, *Fire*, is the most aggressive and harmonically complex, and as a result, is the most challenging. It depicts the intensity of fire and is relentless in its approach. Even when the music appears to have reached a climax, dissonance takes over to create an element of uncertainty. Finally, the familiar 4-note motif of the first movement blazes through the rhythmic and harmonic complexity. Unlike the openness in which it was first introduced, it is now juxtaposed with the aggressive theme of the final movement, integrating Empedocles's conviction that both air and fire were outwardly reaching elements.



ELEMENTS

(Petite Symphony)

I. AIR

BRIAN BALMAGES
(ASCAP)

Allegro non troppo (♩ = 132)

Piccolo

Flutes 1 2 *mp*

Oboe

Bassoon

B♭ Clarinets 1 2 3 *mp*

B♭ Bass Clarinet *mp*

E♭ Alto Saxophones 1 2 *mp*

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Allegro non troppo (♩ = 132)

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Baritone/Euphonium

Tuba

Piano

Timpani (A♭, B♭)

Mallet Percussion 1 (Marimba, Vibraphone) *mp*

Mallet Percussion 2 (Vibraphone, Bells)

Percussion 1 (Snare Drum, Bass Drum, Wind Chimes, Triangle, Hi-hat, 3 Tom-toms)

Percussion 2 (Crash Cymbals, Suspended Cymbal, China Cymbal, Brake Drum, Tambourine, Cabasa, Large Tam-tam)

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9

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Hn.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Piano

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Vibraphone

mp

(4)

(8)

(4)

7 8 9 10 11 12

18

Picc.
 Fls. 1
 2
 Ob.
 Bsn.
 Cls. 1
 2
 3
 B. Cl.
 A. Saxes 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 Tbns. 1
 2
 3
 Bar./Euph.
 Tuba
 Piano
 Timp.
 Mlt. Perc. 1
 Mlt. Perc. 2
 Perc. 1
 Perc. 2

19 20 21 22 23 24

(16) *mf* (20)

26

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

26

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Piano

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Bells

Closed Hi-hat

B.D.

China Cym.

25 26 27 28 29 30

f

31 32 33 34 35 36

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Piano

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Mar.

Vibr.

p pedal down

cresc. dampen L.V.

35

35

(8)

f

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Piano

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Ob. Solo

Solo

p

mp

p

mp

p

Solo

mp

L.H.

mp

6

(4)

(8)

Triangle

p

p

37 38 39 40 41 42

46

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Piano

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Solo

mp

harmon mute – stem out

p *mf*

harmon mute – stem out

p *mf*

p

And.

(12)

43

44

45

46

47

48

Picc.

Fls. 1
2

Ob.

Bsn.

Solo
mp

p

Cls. 1
2
3

B. Cl.

A.
Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba

Piano

*

Timp.

Mlt. Perc. 1

(16)

(20)

Mlt. Perc. 2

Perc. 1

Perc. 2

53

Picc. *p* *tutti*
 Fls. 1 *p*
 2 *p*
 Ob.
 Bsn. *p*
 Cls. 1 *p* *tutti*
 2 T. Sax. *p* *play*
 3 *p*
 B. Cl. *p*
 A. Saxes 1 *p*
 2 *p*
 T. Sax. *p*
 B. Sax. *mp*
 Hn. *mp*
 Tpts. 1
 2
 3
 Hns. 1 *mp*
 2
 Tbns. 1
 2
 3
 Bar./Euph. *p*
 Tuba *p*
 Piano *p*
 Timp.
 Mlt. Perc. 1 (24)
 Mlt. Perc. 2
 Perc. 1
 Perc. 2

55 56 57 58 59 60 61

II. WATER

Largo (♩ = 54)

Score for II. WATER, Largo (♩ = 54). The score is written for a large orchestra and includes the following instruments:

- Picc.
- Fls. 1, 2
- Ob.
- Bsn.
- Cls. 1, 2, 3
- B. Cl.
- A. Sax. 1, 2
- T. Sax.
- B. Sax.
- Tpts. 1, 2, 3
- Hns. 1, 2
- Tbns. 1, 2, 3
- Bar./Euph.
- Tuba
- Piano
- Timp.
- Mlt. Perc. 1
- Mlt. Perc. 2
- Perc. 1
- Perc. 2

The score is divided into two systems, each marked "Largo (♩ = 54)". The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The score includes various musical notations such as dynamics (p, mp, mf), articulation (accents, slurs), and performance instructions (Solo, tutti, cup mute, Solo cup mute, mp pedal down). A large red watermark "Preview Use Requires Purchase" is overlaid diagonally across the score.

9 Animato

Picc.

Fls. 1 2

Ob.

Bsn.

Hn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

9 Animato

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Piano

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Sus. Cym.

Tri.

p

cresc. poco a poco

mp

mf

p

mp

17

poco accel.

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

17

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Piano

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

B.D.

p

mp

cresc. poco a poco

mf

play

tutti open

mp open

8

mp

cresc. poco a poco

poco accel.

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III. EARTH

Scherzo (♩ = 144)

Solo

Picc. *mp*
 Fls. 1 *mp*
 2 *mf*
 Ob.
 Bsn.
 Cls. 1 *mp*
 2 *mp*
 3 *mp*
 B. Cl.
 A. Sax. 1 *mp*
 2 *mp*
 T. Sax. *mp*
 B. Sax.
 Tpts. 1 *mp*
 2 *mf*
 3 *mp*
 Hns. 1
 2
 Tbns. 1 *mp*
 2 *mf*
 3 *mf*
 Bar./Euph.
 Tuba
 Piano *mf*
 Timp. *mf*
 (Gb, Bb, E, F)
 Mlt. Perc. 1
 Mlt. Perc. 2
 Perc. 1
 Perc. 2

2

3

4

5

6

7

8 9 10 11 12 13 14

22 23 24 25 26 27 28

Picc. *mf*

Fls. 1 *mf*
2

Ob.

Bsn.

Cls. 1 *mf*
2 *mf*
3

B. Cl.

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

T. Sax.

B. Sax.

Hn.

Tpts. 1 *mf*
2 *mf*
3

Hns. 1 *mp*
2 *mf*

Tbns. 1 *mp*
2 *mp*
3

Bar./
Euph. *mp*

Tuba *mp*

Piano *mp*

Timp. *mp*

Mlt. Perc. 1 *mf* Mar.

Mlt. Perc. 2 *mf*

Perc. 1 *mf* S.D.

Perc. 2

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42

tutti

mf

f

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

42

Tpts. 1 2 3

mf

f

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Piano

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

36 37 38 39 40 41 42

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Piano

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Tambourine

mp

51 52 53 54 55 56 57

70

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Piano

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Cr. Cym.

65 66 67 68 69 70

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Picc. *f* *mf*
 Fls. 1 *f* *mf*
 2 *f* *mf*
 Ob. *f* *mf*
 Bsn. *mp cresc.*
 Cls. 1 *mp cresc.*
 2 *mp cresc.*
 3 *mp cresc.*
 B. Cl. *mf*
 A. Sax. 1 *mf*
 2 *mf*
 T. Sax. *mf*
 B. Sax. *mf*
 Tpts. 1 *mp cresc.*
 2 *mp cresc.*
 3 *mp cresc.*
 Hns. 1 *mf*
 2 *mf*
 Tbns. 1 *mp cresc.*
 2 *mp cresc.*
 3 *mp cresc.*
 Bar./Euph. *mp cresc.*
 Tuba *mp cresc.*
 Piano
 Timp. *mp cresc.*
 Mlt. Perc. 1
 Mlt. Perc. 2
 Perc. 1 *mp cresc.*
 Perc. 2
 Sus. Cym. *mp*

71 72 73 74 75 76

78

Picc.
 Fls. 1
 2
 Ob.
 Bsn.
 Cls. 1
 2
 3
 B. Cl.
 A. Sax. 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 Tbns. 1
 2
 3
 Bar./Euph.
 Tuba
 Piano
 Timp.
 Mlt. Perc. 1
 Mlt. Perc. 2
 Perc. 1
 Perc. 2

mf
mp
mp
mp
st. mute
p
p
p
p
scrape w/coin
mp

83 84 85 86 87 88 89

90 91 92 93 94 95 96

104 105 106 107 108 109 110

Picc.
 Fls. 1
 2
 Ob.
 Bsn.
 Cls. 1
 2
 3
 B. Cl.
 A. Sax. 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 Tbns. 1
 2
 3
 Bar./Euph.
 Tuba
 Piano
 Timp.
 Mlt. Perc. 1
 Mlt. Perc. 2
 Perc. 1
 Perc. 2

mf
mf
mf
mf
mf
mf
mp
mp
mp
mp
mp
mp
mf
mf
mf

111 112 113 114 115 116

117 118 119 120 121 122

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

119

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Piano

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

China Cym.

Brake Drum

IV. FIRE

Allegro vivace (♩ = 144)

[illegible]

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Piano

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

5 6 7 8

(8)

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9

Picc.

Fls. 1 2

Ob.

Bsn. *ff*

Cls. 1 2 3

B. Cl. *ff*

A. Saxes 1 2

T. Sax.

B. Sax. *ff*

9

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *ff*

Bar./ Euph. *ff*

Tuba *ff*

Piano

Timp. (12)

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

9 Large Tam-tam 10 11 12

Picc.
 Fls. 1
 2
 Ob.
 Bsn.
 Cls. 1
 2
 3
 B. Cl.
 A. Sax. 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 Tbns. 1
 2
 3
 Bar./
 Euph.
 Tuba
 Piano
 Timp.
 Mlt. Perc. 1
 Mlt. Perc. 2
 Perc. 1
 Perc. 2

Musical score for measures 13 through 16. The score includes parts for Piccolo, Flutes (1 and 2), Oboe, Bassoon, Clarinets (1, 2, and 3), Bass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, Baritone Saxophone, Trumpets (1, 2, and 3), Horns (1 and 2), Trombones (1, 2, and 3), Baritone/Euphonium, Tuba, Piano, Timpani, Multiple Percussion 1 and 2, and Percussion 1 and 2. The key signature is B-flat major (two flats). The score features various musical notations including rests, notes, and dynamic markings such as *ff* (fortissimo). A large red watermark "Preview Only" is overlaid diagonally across the page.

13 14 15 16

(16)

Picc. *ff*
 Fls. 1 *ff*
 2 *ff*
 Ob. *ff*
 Bsn.
 Cls. 1 *ff*
 2 *ff*
 3 *ff*
 B. Cl.
 A. Saxes 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1 *ff* open
 2
 3 *ff* div.
 Hns. 1
 2
 Tbns. 1
 2
 3
 Bar./Euph.
 Tuba
 Piano
 Timp. (20)
 Mlt. Perc. 1
 Mlt. Perc. 2
 Perc. 1
 Perc. 2
 Sus. Cym. *mp*

25

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Piano

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Cr. Cym.

Cabasa

21 22 23 24 25 26

ff *ff* *mf* *mf* *mf*

(G to Ab)

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Picc.
 Fls. 1
 2
 Ob.
 Bsn.
 Cls. 1
 2
 3
 B. Cl.
 A. Saxes 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 Tbns. 1
 2
 3
 Bar./
 Euph.
 Tuba
 Piano
 Timp.
 Mlt. Perc. 1
 Mlt. Perc. 2
 Perc. 1
 Perc. 2

27 28 29 30 31

B.D.
 mf
 f

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Picc.
 Fls. 1
 2
 Ob.
 Bsn.
 Cls. 1
 2
 3
 B. Cl.
 A. Sax. 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 Tbns. 1
 2
 3
 Bar./Euph.
 Tuba
 Piano
 Timp.
 Mlt. Perc. 1
 Mlt. Perc. 2
 Perc. 1
 Perc. 2

36 37 38 39 40

head

41

50

B1437

rit.

61 A tempo

Score for measures 56 through 61, featuring various instruments and percussion.

Measures 56-60: The score includes parts for Piccolo (Picc.), Flutes (Fls. 1 and 2), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls. 1, 2, and 3), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes 1 and 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets (Tpts. 1, 2, and 3), Horns (Hns. 1 and 2), Trombones (Tbns. 1, 2, and 3), Baritone/Euphonium (Bar./Euph.), Tuba, Piano, Timpani (Timp.), Mallet Percussion 1 (Mlt. Perc. 1), Mallet Percussion 2 (Mlt. Perc. 2), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The music is marked *rit.* (ritardando) and *ff* (fortissimo).

Measure 61: The score continues with the same instruments. The tempo is marked *A tempo*. The percussion parts include a Low Tom and a snare drum (Br. D.) playing a rhythmic pattern.

Measures 56-61: The score includes measures 56, 57, 58, 59, 60, and 61. The tempo is marked *rit.* and *A tempo*.

Picc.
 Fls. 1
 2
 Ob.
 Bsn.
 Cls. 1
 2
 3
 B. Cl.
 A. Saxes 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 Tbns. 1
 2
 3
 Bar/
 Euph.
 Tuba
 Piano
 Timp.
 Mlt. Perc. 1
 Mlt. Perc. 2
 Perc. 1
 Perc. 2

Musical score for measures 62 through 67. The score includes parts for Piccolo, Flutes (1 and 2), Oboe, Bassoon, Clarinets (1, 2, 3), Bass Clarinet, Alto Saxophones (1, 2), Tenor Saxophone, Baritone Saxophone, Trumpets (1, 2, 3), Horns (1, 2), Trombones (1, 2, 3), Baritone/Euphonium, Tuba, Piano, Timpani, Multiple Percussion 1 and 2, and individual Percussion 1 and 2. The score features various musical notations including notes, rests, and dynamic markings such as *ff* (fortissimo). A large red watermark "Preview Use Requires Purchase" is overlaid diagonally across the page.

62 63 64 65 66 67