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# FJH SYMPHONIC BAND

Grade 5

## EVOCATIO Brian Balmages

### Instrumentation

- |                                   |                            |                       |
|-----------------------------------|----------------------------|-----------------------|
| 1 - Conductor's Full Score        | 3 - B $\flat$ Trumpet 1    | 1 - Timpani           |
| 1 - Piccolo                       | 3 - B $\flat$ Trumpet 2    | 4 - Mallet Percussion |
| 4 - Flute 1                       | 3 - B $\flat$ Trumpet 3    | Vibraphone            |
| 4 - Flute 2                       | 1 - F Horn 1               | Xylophone             |
| 1 - Oboe 1                        | 1 - F Horn 2               | Marimba               |
| 1 - Oboe 2                        | 1 - F Horn 3               | Chimes                |
| 1 - Bassoon 1                     | 1 - F Horn 4               | Crotales              |
| 1 - Bassoon 2                     | 2 - Trombone 1             | 4 - Percussion 1      |
| 4 - B $\flat$ Clarinet 1          | 2 - Trombone 2             | Snare Drum            |
| 4 - B $\flat$ Clarinet 2          | 2 - Trombone 3             | Bass Drum             |
| 4 - B $\flat$ Clarinet 3          | 2 - Baritone/<br>Euphonium | 3 Tom-toms            |
| 2 - B $\flat$ Bass Clarinet       | 2 - Baritone T.C.          | Tam-tam (Water Gong)  |
| 1 - B $\flat$ Contrabass Clarinet | 4 - Tuba                   | Claves                |
| 2 - E $\flat$ Alto Saxophone 1    |                            | Maracas               |
| 2 - E $\flat$ Alto Saxophone 2    |                            | Ratchet               |
| 2 - B $\flat$ Tenor Saxophone     |                            | 4 - Percussion 2      |
| 2 - E $\flat$ Baritone Saxophone  |                            | Crash Cymbals         |
|                                   |                            | China Cymbal          |
|                                   |                            | Cabasa                |
|                                   |                            | Shaker                |
|                                   |                            | Suspended Cymbal      |
|                                   |                            | Wood Block            |
|                                   |                            | Triangle              |

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



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## The Composer



Brian Balmages (b. 1975) is an award-winning composer, conductor, producer, and performer. He holds a bachelor's degree in music from James Madison University and a master's degree from the University of Miami in Florida. His compositions have been performed worldwide at the state, national and international level. His active schedule of commissions and premieres has incorporated groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, Miami Symphony Orchestra, University of Miami Wind Ensemble, Boston Brass, and the Dominion Brass Ensemble. In 2012, Mr. Balmages received the prestigious Albert Austin Harding Award from the American School Band Directors Association. He is also a 2010 winner of the Harvey G. Phillips Award for Compositional Excellence, presented by the International Tuba-Euphonium Association.

As a conductor, Mr. Balmages enjoys engagements with numerous all-state and regional honor bands and orchestras along with university and professional groups. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, National Association for Music Educators, American School Band Directors Association, CBDNA, the Kennedy Center, and Meyerhoff Symphony Hall. He has also served as an Adjunct Professor of Instrumental Conducting and Acting Symphonic Band Director 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 two sons.

## About the Music

In ancient Roman religion, an "evocation" was a ritual in which a deity was either called forth or summoned away. It is one of numerous references to magic throughout history and across a wide spectrum of cultures and societies. It has been used in moments of beauty, war, and in relation to both good and evil. As such, *Evocatio* is a piece that explores the dark and mystical while adding an element of intensity and relentless energy. Although not written with a specific programmatic story in mind, it certainly includes many programmatic elements throughout. The piece is composed in three sections, beginning with an ominous melody in the flutes surrounded by harmonies that become increasingly complex as the music develops. The intent was to explore lyrical lines that are somewhat tuneful, yet juxtapose them over harmonies and textures that are unsettling.

As the second section (marked "Relentless") begins, the music completely changes character, becoming more aggressive, outward, and rhythmic (yet still retains its dark and menacing character). This section is characterized by the use of polyphonic writing while also continuing the harmonic intensity of the opening. There are several "emotional shifts" that occur throughout this portion of the piece, designed to further the instability of the entire work.

As the final section begins, there is a brief respite from the intensity that has been present from the very beginning of the work; however, an underlying element of tension remains (and is immediately conveyed through the use of aleatoric flutes that echo the previous musical ideas) while the piece transitions into a quieter, more reflective passage. Elements from the opening begin to emerge and are combined with new themes that allude to the material yet to come. Inspired by the end of Respighi's *Pines of Rome*, this final section builds slowly and steadily as the music sets a series of ever-intensifying melodic statements over a constant harmonic progression of only two chords. Rhythm continues to develop as well, becoming faster and faster until the music reaches an emotional climax where chimes are played as fast as possible. The opening four-note motif returns once more, uniting the entire work before the final powerful chord.

*Evocatio* was commissioned by the East Mecklenburg High School Symphonic Band in Charlotte, North Carolina; Scott Clowes, Director.

# EVOCATIO

BRIAN BALMAGES  
(ASCAP)

Misterioso (♩ = 60)

Piccolo

Flutes 1 2

Oboes 1 2

Bassoons 1 2

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Misterioso (♩ = 60)

B♭ Trumpets 1 2 3

F Horns 1 2 3 4

Trombones 1 2 3

Baritone/Euphonium

Tuba

Timpani (D, C, B♭, E♭)

Mallet Percussion (Vibraphone, Xylophone, Marimba, Chimes, Crotales)

Percussion 1 (Snare Drum, Bass Drum, 3 Tom-toms, Tam-tam (Water Gong), Claves, Maracas, Ratchet)

Percussion 2 (Crash Cymbals, China Cymbal, Cabasa, Shaker, Suspended Cymbal, Wood Block, Triangle)

Vibraphone motor off

1 player st. mute

*p* < *mp* *gl.*

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Picc.

Fls. 1 2 *mp* *mf*

Obs. 1 2 *mp* 1 player

Bsns. 1 2 *p* *mf*

Cls. 1 2 3 *mp* *p* *mp* *Ob.*

B. Cl. *p* *mp* *mf*

C.B. Cl. *p* *mp* *mf*

A. Saxes 1 2 *mp*

T. Sax. *p*

B. Sax. *p* *mf*

Tpts. 1 2 3 *mp* tutti (st. mute)

Hns. 1 2 3 4 *mp* *mf* tutti

Tbns. 1 2 3 *mp* *mf*

Bar./Euph. *mp* *mf*

Tuba *mp* *mf*

Timp.

Mlt. Perc. *mp* *mf*

Perc. 1

Perc. 2 Sus. Cym.

17 18 19 20 *mp* *mf*





rit.

31 Relentless (♩ = 152)

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

*mf* *p* *pp* *pp* *pp* *pp* *pp* *pp*

rit.

31 Relentless (♩ = 152)

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

*mf* *mf* *p* *p*

Chimes



Picc.

Fls. 1  
2

Obs. 1  
2

Bsns. 1  
2

Cls. 1  
2  
3

B. Cl.

C.B. 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.

Mlt. Perc.

Perc. 1

Perc. 2

Claves  
*p*

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

C.B. 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.

Mlt. Perc.

Perc. 1

Perc. 2

*mp*

*p*

Vibra.

(A to Ab)

*scd.*

37 38 40 41

Preview Only  
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Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

C.B. 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.

Mlt. Perc.

Perc. 1

Perc. 2

Mrs.

42

43

44

45

46

47

Picc.

Fls. 1  
2

Obs. 1  
2

Bsns. 1  
2

*mp*

Cls. 1  
2  
3

B. Cl. *Bsn.*  
*mp*

C.B. Cl.

A. Saxes 1  
2 *mp*

T. Sax.

B. Sax.

47

Tpts. 1  
2  
3

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. *mp* *scd.*

Perc. 1

Perc. 2

55

Picc. *mp*

Fls. 1 *mp*

Fls. 2 *tutti*

Obs. 1 *mp*

Obs. 2 *mp*

Bsns. 1 *mp*

Bsns. 2 *mp*

Cls. 1 *mp*

Cls. 2 *mp*

Cls. 3 *mp*

B. Cl. *mp*

C.B. Cl. *mp*

A. Saxes. 1 *mp*

A. Saxes. 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpts. 1 *mp* st. mute

Tpts. 2 *mp* st. mute

Tpts. 3 *mp*

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tbns. 1

Tbns. 2

Tbns. 3

Bar./Euph. *mp*

Tuba *mp*

Timp. *mp* (Ab to G)

Mlt. Perc. *mp*

Perc. 1 *mp*

Perc. 2 *mp* Shaker

51

52

53

54

*mp*

Musical score for page 14, featuring various instruments including Piccolo, Flutes, Oboes, Bassoons, Clarinets, Bass Clarinet, Contrabass Clarinet, Saxophones, Trumpets, Horns, Trombones, Baritone/Euphonium, Tuba, Timpani, and Percussion. The score is divided into measures 56, 57, 58, 59, and 60. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page.



Picc.

Fls. 1  
2

Obs. 1  
2

Bsns. 1  
2

Cls. 1  
2  
3

B. Cl.

C.B. 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.

Mlt. Perc.

Perc. 1

Perc. 2

66 67 68 69 70



71

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. *play*

C.B. Cl. *mf*

A. Saxes 1 2 *mf*

T. Sax. Hn. 1 *mf*

B. Sax. Hn. 2 *mf*

71

Tpts. 1 2 3

Hns. 1 2 3 4 *mf*

Tbns. 1 2 3

Bar./ Euph.

Tuba *mf*

Timp.

Mit. Perc.

Perc. 1 Tom-toms

Perc. 2 Cr. Cym. muffle *mf*

72

73

74 *f*

75

Musical score for orchestra, measures 76-79. The score includes parts for Picc., Fls. (1 and 2), Obs. (1 and 2), Bsns. (1 and 2), Cls. (1, 2, and 3), B. Cl., C.B. Cl., A. Saxes (1 and 2), T. Sax., B. Sax., Tpts. (1, 2, and 3), Hns. (1, 2, 3, and 4), Tbns. (1, 2, and 3), Bar./Euph., Tuba, Timp., Mlt. Perc., Perc. 1, and Perc. 2. The score is in 4/4 time and features dynamic markings such as *mf* and *f*. A large red watermark "Preview Use Requires Purchase" is overlaid diagonally across the score.

76

77

78

79

80

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

80

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

China Cym.

f

81

82

83

Picc.

Fls. 1  
2

Obs. 1  
2

Bsns. 1  
2

Cls. 1  
2  
3

B. Cl.

C.B. 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.

Mlt. Perc.

Perc. 1

Perc. 2

84 85 86 87

*f* *mp* *f* *mp* *f* *mf* *f* *mf*

(Toms)

Tam.

88

Picc.

Fls. 1  
2 *mp*

Obs. 1  
2 *mp*

Bsns. 1  
2 *mp*

Cls. 1  
2  
3 *mp*

B. Cl.

C.B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

88

Tpts. 1  
2  
3

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3 *mp*

Bar./  
Euph. *mp*

Tuba *mp*

Timp. *mp*

Mlt. Perc. *mp*

Perc. 1

Perc. 2 *mp*

89 90 91 92 93



99

Picc. *tr*

Fls. 1 *ff* *tr*

Fls. 2 *ff* *tr*

Obs. 1 *ff* *tr*

Obs. 2 *ff* *tr*

Bsns. 1 *ff*

Bsns. 2 *ff*

Cls. 1 *ff*

Cls. 2 *ff*

Cls. 3 *ff*

B. Cl. *ff*

C.B. Cl. *ff*

A. Saxes 1 *ff*

A. Saxes 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

99 *tutti, open*

Tpts. 1 *ff* *tutti, open*

Tpts. 2 *ff* *tutti, open*

Tpts. 3 *ff* *tutti, open*

Hns. 1 *ff*

Hns. 2 *ff*

Hns. 3 *ff*

Hns. 4 *ff*

Tbns. 1 *ff*

Tbns. 2 *ff*

Tbns. 3 *ff*

Bar./Euph. *ff*

Tuba *ff*

Timp.

Mlt. Perc. *Claves*

Perc. 1

Perc. 2

100 101 102

Picc.

Fls. 1  
2

Obs. 1  
2

Bsns. 1  
2

Cls. 1  
2  
3

B. Cl.

C.B. 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.

Mit. Perc.

Perc. 1

Perc. 2

103 104 105 106 107

(G to A)

*p* (See always)



108

Ob. *mp*

Picc.

Fls. 1 *p*  
2 1 player - no vibrato

Obs. 1 *mp*  
2 solo *p*

Bsns. 1  
2

Cls. 1 *mp*  
2  
3 *p*

B. Cl.

C.B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

108

Tpts. 1 *p* *st. mute*  
2 *mp*  
3 *st. mute* *mp*

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2 *China Cym. - scrape with coin* *mp*

109

110

111

112



picc. *play*  
*p*

Fls. 1  
2

Obs. 1  
2

Bsns. 1  
2

Cls. 1  
2  
3

B. Cl.  
C.B. Cl.

A. Saxes 1  
2  
*p*

T. Sax.  
B. Sax.

Tpts. 1  
2  
3

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1  
*p*

Perc. 2  
Sus. Cym.  
*p*

118 119 120 121 122



Picc. *mp*  
tutti - w/ vibrato

Fls. 1 *mp*  
2

Obs. 1 *mp*  
2

Bsns. 1 *mp*  
2

Cls. 1 *mp*  
2  
3

B. Cl. *mp*

C.B. Cl. *mp*

A. Saxes 1 *mp*  
2  
play

T. Sax. *mp*

B. Sax. *mp*

Tpts. 1 (st. mute) *mp*  
2 (st. mute) *mp*  
3

Hns. 1 *mp*  
2 *mp*  
3 *mp*  
4 *mp*

Tbns. 1 *mp*  
2 *mp*  
3 *mp*

Bar./Euph. *mp*

Tuba *mp*

Timp.

Mlt. Perc. (A to G, B $\flat$  to C) (D, G, C, E $\flat$ ) Xylo. *mp*

Perc. 1 S.D. - with brushes *mp*

Perc. 2

123 *mp* 124 125 126



Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

C.B. 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.

Mlt. Perc.

Perc. 1

Perc. 2

131 132 133 134 135

*gliss. immediately and evenly through measure*

*p*

*gliss. immediately and evenly through measure*

*p*

Picc.

Fls. 1  
2

Obs. 1  
2

Bsns. 1  
2

Cls. 1  
2  
3

B. Cl.

C.B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

(st. mute)

Tpts. 1  
2  
3

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3

Bar./  
Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

*p*

*pp*

*pp*

*pp*

*p*

*pp*

*p*

*p*

136 137 138 139 140





Picc. *mf*

Fls. 1 *mf*

Fls. 2 *mf*

Obs. 1 *mf*

Obs. 2 *mf*

Bsns. 1 *mf*

Bsns. 2 *mp*

Cls. 1 *mf* *div.*

Cls. 2 *mf*

Cls. 3 *mf*

B. Cl. *mf* *mp*

C.B. Cl. *mf* *mp*

A. Saxes 1 *mf* *mp*

A. Saxes 2 *mf* *mp*

T. Sax. *mf* *mp*

B. Sax. *mf* *mp*

Tpts. 1 *mf* *open* *mp*

Tpts. 2 *mf* *open* *mp*

Tpts. 3 *mf* *mp*

Hns. 1 *mf* *mp*

Hns. 2 *mf* *mp*

Hns. 3 *mf* *mp*

Hns. 4 *mf* *mp*

Tbns. 1 *mf* *mp*

Tbns. 2 *mf* *mp*

Tbns. 3 *mf* *mp*

Bar./Euph. *mf* *mp*

Tuba *mf* *mp*

Timp. *mf* *mp*

Milt. Perc. *mf* *mp*

Perc. 1 *mf* *mp*

Perc. 2 *mf* *mp*

Ratchet

146 147 148 149 150

Picc. *mf* *f*

Fls. 1 *f*

Fls. 2 *f*

Obs. 1 *f*

Obs. 2 *f*

Bsns. 1 *f*

Bsns. 2 *f*

Cls. 1 *f*

Cls. 2 *f*

Cls. 3 *f*

B. Cl. *mf* *f*

C.B. Cl. *mf* *f*

A. Saxes 1 *ff*

A. Saxes 2 *ff*

T. Sax. *ff*

B. Sax. *mf* *f*

Tpts. 1 *f*

Tpts. 2 *f*

Tpts. 3 *f*

Hns. 1 *ff*

Hns. 2 *ff*

Hns. 3 *ff*

Hns. 4 *ff*

Tbns. 1 *mf* *f*

Tbns. 2 *mf* *f*

Tbns. 3 *mf* *f*

Bar./Euph. *f*

Tuba *mf* *f*

Timp. *mf*

Mlt. Perc. *f*

Perc. 1 *f*

Perc. 2 *f*

Sus. Cym. *mp*

Xylo. *f*

with sticks *f*

B.D. *f*

Shaker *f*

151 152 153 154

Picc.

Fls. 1  
2

Obs. 1  
2

Bsns. 1  
2

Cls. 1  
2  
3

B. Cl.

C.B. 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.

Mlt. Perc.

Perc. 1

Perc. 2

Sus. Cym.  
mp

Tam.

*f*

*ff*

155 156 157

160 Calm, but with tension (♩ = 60)

Picc.

Fls. 1  
2

Obs. 1  
2

Bsns. 1  
2

Cls. 1  
2  
3

B. Cl.  
C.B. Cl.

A. Saxes 1  
2

T. Sax.  
B. Sax.

play out of time/ out of sync. with each other

Fl. 1  
p

Fl. 2

(Fl. 2 only)

Hn. 1/2  
p

Hn. 3  
p

Hn. 4  
p

160 Calm, but with tension (♩ = 60)

Tpts. 1  
2  
3

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3

Bar./  
Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

p

166

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

musical notation with dynamics like *p* and *sim.*

166

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

musical notation with dynamics like *p* and *sim.*

167

168

169

170





poco rit.

Picc.

Fls. 1 2 *mp* *tutti* *p* *solo*

Obs. 1 2 *p* *solo*

Bsns. 1 2 *p* *solo*

Cls. 1 2 3 *p* *solo*

B. Cl. *p*

C.B. Cl. *p*

A. Saxes 1 2 *p* *solo*

T. Sax. *p*

B. Sax. *p* *solo*

poco rit.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph. *div.*

Tuba *div.*

Timp.

Mlt. Perc.

Perc. 1 B.D. *mp*

Perc. 2



187 A tempo

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

187 A tempo

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2





Picc. *f* *ff*

Fls. 1 *f* *ff*

Fls. 2 *f* *ff*

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

Obs. 2 *f* *ff*

Bsns. 1 *f* *ff*

Bsns. 2 *f* *ff*

Cls. 1 *tutti* *f* *ff*

Cls. 2 *f* *ff*

Cls. 3 *f* *ff*

B. Cl. *f* *ff*

C.B. Cl. *f* *ff*

A. Saxes 1 *play* *f* *ff*

A. Saxes 2 *f* *ff*

T. Sax. *f* *ff*

B. Sax. *f* *ff*

Tpts. 1 *f* *ff*

Tpts. 2 *f* *ff*

Tpts. 3 *f* *ff*

Hns. 1 *f* *ff*

Hns. 2 *f* *ff*

Hns. 3 *f* *ff*

Hns. 4 *f* *ff*

Tbns. 1 *f* *ff*

Tbns. 2 *f* *ff*

Tbns. 3 *f* *ff*

Bar./Euph. *f* *ff*

Tuba *f* *ff*

Timp. *f* *ff*

Mlt. Perc. *f* *ff* Chimes

Perc. 1 *f* *ff*

Perc. 2 *f* *ff*

rit. poco a poco

The musical score is arranged in two systems. The first system includes Picc., Fls. 1 & 2, Obs. 1 & 2, Bsns. 1 & 2, Cls. 1, 2, & 3, B. Cl., C.B. Cl., A. Saxes 1 & 2, T. Sax., and B. Sax. The second system includes Tpts. 1, 2, & 3, Hns. 1, 2, 3, & 4, Tbns. 1, 2, & 3, Bar./Euph., Tuba, Timp., Mt. Perc., Perc. 1, and Perc. 2. The score is marked with a large red watermark that reads "Preview Only! Legal Use Requires Purchase".

205

*ff*

206

*mp*

*ff*

This page of a musical score, numbered 46, contains the following parts and staves:

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

The score includes various musical notations such as dynamics (*mp*, *ff*), articulation marks, and performance instructions. A large red watermark reading "Preview Only! Legal Use Requires Purchase" is overlaid diagonally across the page.

Picc.

Fls. 1  
2

Obs. 1  
2

Bsns. 1  
2

Cls. 1  
2  
3

B. Cl.

C.B. 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.

Mit. Perc.

Perc. 1

Perc. 2

opt. 8<sup>th</sup>

dictated

*fp*

*ff*

*mp*

*ff*

muffle

as fast as possible

210

211