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FJH CONCERT BAND

Grade 3

THAT WHICH BINDS US

(THEME AND VARIATIONS)

Brian Balmages

Instrumentation

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

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

That Which Binds Us is a powerful work that explores joy and sorrow in the form of theme and variations. Its musical content comes from the band directors at Woodland Middle School (Gurnee, Illinois). Over the course of 5 years, each one of them experienced the loss of a parent. This brought them closer together, and also made them realize how much they rely on the power of music and their students. As many directors know, students have a way of coming through when directors need them most. Whether through a smile, a hug, a joke or just “normal goofiness,” we all have experienced the positive difference students can make in our lives. The theme and variations became an essential way to unify these experiences of joy, grief and renewal.

The introduction is based on a three-note descending pattern that continues throughout the work. It appears in numerous variations (the descending pattern in the flutes is immediately contrasted with an ascending line in the trumpets) and eventually develops into the opening three notes of the main theme. Overall, the introduction represents joy - the joy of teaching, making music, and living each day to its fullest. The theme and variations occur as follows:

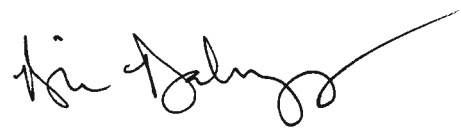
THEME (Measure 31): The melody is presented in the alto saxophone. It continues to have a lighthearted element and is immediately followed by a second expression of joy (a slight rhythmic development of the theme).

VARIATION 1 (Measure 58): The first variation represents denial and isolation, often considered the first stage of grief. People often try to rationalize their overwhelming emotions while refusing to accept the reality of the situation. To characterize this, the variation is presented as a chorale, yet moves at a quicker pace (marked “flowing”) to express the desire to move forward. There is never a “glorious moment” in the chorale, but rather it is presented in an orchestration where various sections seem to keep to themselves, isolated from the rest of the ensemble.

VARIATION 2 (Measure 83): Anger is often the second stage of grief. This anger can be redirected at other people or even objects. Percussion plays a big role and underscores a violent fugue that is a bit unorthodox and unpredictable. The subject (theme of the fugue) is introduced by the low brass and woodwinds. The next entrance inverts the pitches of the first measure before moving back to the subject. The third entrance stays true to the original fugue subject before the final entrance (upper woodwinds) is presented as a slight rhythmic variation. The combination of these various entrances enhances the concept of instability and aggression. This is taken further as the music becomes more dissonant and builds into an outcry of sound (measure 111).

VARIATION 3 (Measure 126): Many often sight the next two stages as “Bargaining” and “Depression,” yet it made more sense to combine these two into a single variation that is marked “desolate.” The music paints a picture of loneliness. The variation is derived from the first three notes of the theme. There is a lot of chamber music in this section, including brief solos.

VARIATION 4 (Measure 152): Whereas the melody lines have been typically moving down in pitch, this final variation signifies acceptance and moves upward. It too is based on the first three notes of the theme, but the notes are inverted (moving upward). This variation is also inspired by the final section of Stravinsky’s *The Firebird* (“Disappearance of Kastchei’s Palace and Magical Creations, Return to Life of the Petrified Knights, General Rejoicing”). The reference is obviously intentional, signifying renewal, acceptance, and the ability to finally look forward with optimism while still carrying wonderful memories in the heart.



commissioned by the Woodland District 50 Middle School Bands
Gurnee, Illinois; Carolyn Awe, Elise Matussek, and Greg Zalapi, Directors
"In loving memory of those who meant so much. We carry your song in our hearts."

THAT WHICH BINDS US

(Theme and Variations)

BRIAN BALMAGES
(ASCAP)

Allegro giocoso (♩ = 136)

Piccolo *mf*

Flutes 1 2 *mf*

Oboe *mf*

Bassoon *mf*

B♭ Clarinets 1 2 3 *mf*

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2 *mf*

B♭ Tenor Saxophone *mf*

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3 *mf*

F Horns 1 2 *mf*

Trombones 1 2 3

Baritone / Euphonium *mf*

Tuba / B♭ Contrabass Cl.

Timpani (F, B♭, C, E♭)

Mallet Percussion 1 (Bells) *mf*

Mallet Percussion 2 (Marimba, Chimes) *mf*

Mallet Percussion 3 (Vibraphone) *mf*

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

Percussion 2 (Suspended Cymbal, Sizzle Cymbal, China Cymbal, Crash Cymbals, Triangle, Tam-tam) *mf*

1 2 3 4 5 6

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Musical score for orchestra and percussion, measures 7-12. The score includes parts for Piccolo, Flutes (1 and 2), Oboe, Bassoon, Clarinets (1, 2, 3), Bass Clarinet, Alto Saxophones (1, 2), Tenor Saxophone, Bass Saxophone, Trumpets (1, 2, 3), Horns (1, 2), Trombones (1, 2, 3), Baritone/Euphonium, Tuba/Contrabass Clarinet, Timpani, and Mallet Percussion (1, 2, 3). The score features various time signatures (3/4, 2/4, 4/4) and dynamic markings such as *mf* and *div.*. A large red watermark reading "Preview Only" is overlaid diagonally across the score.

16

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

f

16

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

China Cym.

Closed Hi-hat

Sizzle Cym.

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 / C.B. Clar.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

Cr. Cym.

31 Theme

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

mp

solo

mp

31 Theme

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

mp

Mar.

mp

mp

mp

39

Picc. *f* tutti

Fls. 1 *mp* *f*

Fls. 2

Ob.

Bsn.

Cls. 1 *f* tutti

Cls. 2 *f*

Cls. 3

B. Cl. *f* play

A. Saxes 1 *f*

A. Saxes 2

T. Sax.

B. Sax. *f*

Tpts. 1 *f*

Tpts. 2 *f*

Tpts. 3

Hns. 1

Hns. 2

Tbns. 1 *f*

Tbns. 2 *f*

Tbns. 3

Bar. / Euph. *f*

Tuba / C.B. Clar. *f*

Timp. *f*

Mlt. Perc. 1 *f*

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1 *f*

Perc. 2 *f*

Sus. Cym.

mp *f*

35

36

37

mp

f

40

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

Tbn. 1
2
3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

tutti

f

f

f

Cr. Cym.

mp *f*

rit. poco a poco

Picc.
Fls. 1 2
Ob.
Bsn.

1
Cls.
2 3
B. Cl.

A. Saxes 1 2
T. Sax.
B. Sax.

rit. poco a poco

1
Tpts.
2 3
Hns. 1 2
1 2
Tbns.
3
Bar. / Euph.
Tuba / C.B. Clar.

Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Mlt. Perc. 3
Perc. 1
Perc. 2

58 Variation 1: Flowing (♩ = 96)

Picc.

Fls. 1
2

Ob.

Bsn.

1
2
3
Cls.

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

58 Variation 1: Flowing (♩ = 96)

1
2
3
Tpts.

1
2
Hns.

1
2
3
Tbns.

Bar. /
Euph.

Tuba /
C.B. Clar.

Mlt.
Perc. 1

Mlt.
Perc. 2

Mlt.
Perc. 3

Perc. 1

Perc. 2

66

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

Tbn. 1
2
3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

mp

mp

tutti

mp

play

mp

p

mp

62 63 64 65 66 67 68

The image displays a musical score for a symphony, spanning measures 69 to 73. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left include Piccolo (Picc.), Flutes (Fls. 1, 2), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls. 1, 2, 3), Bass Clarinet (B. Cl.), Horns (Hn.), Trumpets (T. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trombones (Tpts. 1, 2, 3), Horns (Hns. 1, 2), Tubas (Tbns. 1, 2, 3), Baritone/Euphonium (Bar./Euph.), Tuba/Contrabass Clarinet (Tuba/C.B. Clar.), Timpani (Timp.), and three Mallet Percussion parts (Mlt. Perc. 1, 2, 3) along with two general Percussion parts (Perc. 1, 2).

The score is marked with a large red watermark that reads "Preview Only - Legal Use Requires Purchase" diagonally across the page. The music is written in a key signature of one flat (B-flat) and a common time signature (C). Dynamics markings such as *mp*, *mf*, *p*, and *mf* are used throughout. Performance instructions like "solo" and "tutti" are also present. A boxed number "75" appears in the top right corner of the score, likely indicating a rehearsal mark.

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 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 /
C.B. Clar.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

76 77 78 79 80 81 82

p *mf*

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83 Variation 2: "Anger" (♩ = 132)

Picc. *p*

Fls. 1 *p*

Fls. 2 *p*

Ob. *p*

Bsn. *p* *f*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *p* *f*

A. Saxes 1 *p*

A. Saxes 2 *p*

T. Sax. *p*

B. Sax. *p* *f*

83 Variation 2: "Anger" (♩ = 132)

Tpts. 1 *p*

Tpts. 2 *st. mute*

Tpts. 3 *f*

Hns. 1 *f*

Hns. 2 *f*

Tbns. 1 *p* *f*

Tbns. 2 *p* *f*

Tbns. 3 *p* *f*

Bar. / Euph. *p* *f*

Tuba / C.B. Clar. *p* *f*

Timp. *f* *mp* *f*

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1 *mf* *f* *mp* *f*
Floor Tom

Perc. 2 *f* *mf* *f* *mp* *f*
China Cym. Tam-tam

83

84

85

86

f

This page of a musical score, numbered 18, contains staves for the following instruments: 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/C.B. Clar., Timp., Mlt. Perc. 1, 2, & 3, Perc. 1, and Perc. 2. The score is written in a key signature of two flats and a common time signature. A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page. The page number "18" is located in the top left corner. At the bottom of the page, the instrument numbers 88 through 92 are printed below their respective staves.

95

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

95

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

Chimes

S.D.

Toms

B.D.

Cr. Cym.

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 / C.B. Clar.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

(Toms)

Sizzle Cym.

China Cym.

103

Picc. *f* *mf* cresc. poco a poco

Fls. 1 *f* *mf* cresc. poco a poco

2

Ob. *f* *mf* cresc. poco a poco

Bsn. *f* *mf* cresc. poco a poco

Cls. 1 *f* *mf* cresc. poco a poco

2 *f* *mf* cresc. poco a poco

3

B. Cl. *f* *mf* cresc. poco a poco

A. Saxes 1 *f* *mf* cresc. poco a poco

2 *f* *mf* cresc. poco a poco

T. Sax. *f* *mf* cresc. poco a poco

B. Sax. *f* *mf* cresc. poco a poco

103

Tpts. 1 *f* *mf* cresc. poco a poco

2 *f* *mf* cresc. poco a poco

3 *f* *mf* cresc. poco a poco

Hns. 1 *f* *mf* cresc. poco a poco

2 *f* *mf* cresc. poco a poco

Tbn. 1 *f* *mf* cresc. poco a poco

2 *f* *mf* cresc. poco a poco

3 *f* *mf* cresc. poco a poco

Bar. / Euph. *f* *mf* cresc. poco a poco

Tuba / C.B. Clar. *f* *mf* cresc. poco a poco

Timp. *f* *mf* cresc. poco a poco

Mlt. Perc. 1 *f* *mf* cresc. poco a poco

Mlt. Perc. 2 *f* *mf* cresc. poco a poco

Mlt. Perc. 3 *f* *mf* cresc. poco a poco

Perc. 1 *f* *mf* cresc. poco a poco

Perc. 2 *f* *mf* cresc. poco a poco

Cr. Cym.

Picc. *f cresc. poco a poco*

Fls. 1 *f cresc. poco a poco*

2

Ob. *f cresc. poco a poco*

Bsn.

Cls. 1 *f cresc. poco a poco*

2

3

B. Cl.

A. Saxes 1

2

T. Sax.

B. Sax.

Tpts. 1 *f cresc. poco a poco*

2

3

Hns. 1 *cresc. poco a poco*

2

Tbns. 1

2

3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

111

Picc. *ff*

Fls. 1 *ff*

Fls. 2 *ff*

Ob. *ff*

Bsn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

A. Saxes 1 *ff*

A. Saxes 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpts. 1 *ff*

Tpts. 2 *ff*

Tpts. 3 *ff*

Hns. 1 *ff*

Hns. 2 *ff*

Tbns. 1 *ff*

Tbns. 2 *ff*

Tbns. 3 *ff*

Bar. / Euph. *ff*

Tuba / C.B. Clar. *ff*

Timp. *ff*

Mlt. Perc. 1 *ff*

Mlt. Perc. 2 *ff*

Mlt. Perc. 3 *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Sus. Cym. *mp*

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 /
C.B. Clar.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

113 *mp* *ff* 116

119 *morendo (dim. e rit.)*

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

119 *morendo (dim. e rit.)*

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

dim.

mf

mf *dim.*

mf *dim.*

dim.

Musical score for orchestra, page 26. The score is arranged in systems of staves. The instruments listed on the left are: 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, Tpbs. 1, 2, & 3, Bar./Euph., Tuba/C.B. Clar., Timp., Mlt. Perc. 1, 2, & 3, Perc. 1, & 2. The music is in 3/4 time and features various dynamics such as *mp* and *p*. A large red watermark reading "Preview Only" is overlaid diagonally across the entire page.

126 Variation 3: Desolate (♩ = 60)

130

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

126 Variation 3: Desolate (♩ = 60)

130

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2 (Ch.)

Mlt. Perc. 3

Perc. 1

Perc. 2

Picc.

Fls. 1
2

Ob.

Bsn.

Tuba

p *mp*

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Euph.

Tuba

p *mp*

138

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

p *mp*

144

poco rit.

A tempo

Picc. *p*

Fls. 1 *tutti* *p*

Fls. 2 *p*

Ob. *p*

Bsn. *p*

Clars. 1 *mp*

Clars. 2 *mp*

Clars. 3 *mp*

B. Cl. *mp*

A. Sax. 1 *(solo) mp* *tutti p*

A. Sax. 2 *tutti p*

T. Sax. *p*

B. Sax. *p*

Euph. *p*

Hn. *p*

Hn. 1 only *p*

144

poco rit.

A tempo

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1 *p*

Hns. 2 *p*

Hn. *p*

Tbns. 1

Tbns. 2

Tbns. 3

Bar. / Euph. *solo p*

Tuba / C.B. Clar. *p*

Timp.

Mlt. Perc. 1 *p*

Mlt. Perc. 2 *p*

Mlt. Perc. 3

Perc. 1

Perc. 2

142

143

144

145

146

147

148

rit.

152 Variation 4: A tempo

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

rit.

152 Variation 4: A tempo

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

160

Picc. *mp cresc. poco a poco* *f*

Fls. 1 *mp cresc. poco a poco* *f*

Fls. 2 *mp cresc. poco a poco* *f*

Ob. *mp cresc. poco a poco* *f*

Bsn. *mp cresc. poco a poco* *f*

Cl. 1 *mp cresc. poco a poco* *f*

Cl. 2 *mp cresc. poco a poco* *f*

Cl. 3 *mp cresc. poco a poco* *f*

B. Cl. *mp cresc. poco a poco* *f*

A. Sax. 1 *mp cresc. poco a poco* *f*

A. Sax. 2 *mp cresc. poco a poco* *f*

T. Sax. *mp cresc. poco a poco* *f*

B. Sax. *mp cresc. poco a poco* *f*

Tpts. 1 *mf tutti* *f*

Tpts. 2 *mf* *f*

Tpts. 3 *mf* *f*

Hns. 1 + Hn. 2 *mp* *f*

Hns. 2 *mp* *f*

Tbns. 1 *mp cresc. poco a poco* *f*

Tbns. 2 *mp cresc. poco a poco* *f*

Tbns. 3 *mp cresc. poco a poco* *f*

Bar. / Euph. *mp cresc. poco a poco* *f*

Tuba / C.B. Clar. *mp cresc. poco a poco* *f*

Timp. *mp* *f*

Mlt. Perc. 1 *mp* *f*

Mlt. Perc. 2 *mp* *f*

Mlt. Perc. 3 *mp cresc. poco a poco* *f*

Perc. 1 *mp* *f*

Perc. 2 *mp* *f*

156

157

158

160

161

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 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 /
C.B. Clar.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

166

mf *ff*

171

Picc.

Fls. 1
2

Ob.

Bsn.

1
2
3
Cls.

B. Cl.

1
2
A. Saxes

T. Sax.

B. Sax.

1
2
3
Tpts.

1
2
Hns.

1
2
Tbns.

Bar. /
Euph.

Tuba /
C.B. Clar.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

169

mf

ff

rit. poco a poco

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

rit. poco a poco

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

Musical score for orchestra, measures 175-178. The score includes staves for 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), Tpbs. (1, 2, 3), Bar./Euph., Tuba/C.B. Clar., Timp., Mlt. Perc. 1, Mlt. Perc. 2, Mlt. Perc. 3, Perc. 1, and Perc. 2. The score is marked with dynamics *p* and *ff*. A large red watermark "Preview Only" is overlaid diagonally across the score.