

SWIRLING PRISMS

Brian Balmages

Instrumentation

1 - Conductor's Full Score	2 - Trombone 2
1 - Piccolo	2 - Trombone 3
4 - Flute 1	2 - Baritone / Euphonium
4 - Flute 2	2 - Baritone T.C.
2 - Oboe	4 - Tuba
1 - English Horn (opt.)	1 - String Bass
2 - Bassoon	1 - Piano
4 - B \flat Clarinet 1	1 - Marimba 1
4 - B \flat Clarinet 2	1 - Marimba 2
4 - B \flat Clarinet 3	1 - Vibraphone
2 - B \flat Bass Clarinet	2 - Bells / Crotales
1 - E \flat Contra Alto Clarinet	3 - Percussion 1
1 - B \flat Contrabass Clarinet	Snare Drum
2 - E \flat Alto Saxophone 1	Bass Drum
2 - E \flat Alto Saxophone 2	Triangle
2 - B \flat Tenor Saxophone	5 Crystal Glasses
2 - E \flat Baritone Saxophone	Suspended Cymbal
3 - B \flat Trumpet 1	3 - Percussion 2
3 - B \flat Trumpet 2	Crash Cymbals
3 - B \flat Trumpet 3	Suspended Cymbal
2 - F Horn 1	Cabasa
2 - F Horn 2	Triangle
2 - Trombone 1	

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

The inspiration behind this piece came from the abstract concept of optical prisms spinning freely in space while reflecting light in numerous directions. The music depicts the bending, reflecting and dispersing of light into its component colors (the colors of the rainbow). The challenge was to create a sense of each prism effecting light in countless ways, yet also implying a certain "harmony" between the light and the prisms. To help tie everything together, further inspiration was taken from Impressionism movement in art, which among other things, places emphasis on the changing characteristics of light. This directly led into the overall Impressionistic quality of the music in that there is a strong focus on harmony, texture and orchestration.

There are a variety of techniques used throughout the piece, including crotales dipped in water. They should be suspended by a string (dental floss works well) and lowered into the water after being struck. Certain passages require the crotales to only be lowered a little to create a pitch bend of a half step while other passages require a bend of a whole step. Be sure to keep it in the water until it has stopped vibrating (otherwise the pitch will rise back up when removing it from the water). There are two marimba parts – while they can certainly be played on two separate instruments, the parts were written to be playable by two players using the same marimba. In addition, the bells and crotales were included on the same part so that a majority of the crotales can be covered in bells should crotales not be available (in this case, avoid playing the pitch bends at the end on bells). Five crystal glasses are used toward the end of the piece and must be covered by two players. It is suggested to have one player on B \flat and a separate player on E \flat . The B \flat player prepares to play the C with the other hand (warming it up slightly before the entrance) while the E \flat player covers the F, and then uses the other hand (after no longer playing E \flat) to cover the upcoming G (again, warming it up slightly before the entrance). If the crystal glasses are not projecting enough, whirly tubes are another option. The last measure should continue to ring until all instruments naturally decay to silence.

Percussion is written to work with eight players. Suspended cymbal is shared between Percussion 1 and 2.

Marimba 1 – 1 player
 Marimba 2 – 1 player
 Vibraphone – 1 player

Bells / Crotales – 2 players
 Percussion 1 – 2 players
 Percussion 2 – 1 player

Swirling Prisms was commissioned by the Artie Henry Middle School Honors Band (Cedar Park, Texas) and conductor Robert Herrings. It was premiered at the 2016 Midwest Clinic in Chicago, Illinois.

Brian Balmages

SWIRLING PRISMS

BRIAN BALMAGES
(ASCAP)

Swirling effortlessly (♩ = 164)

Piccolo

Flutes 1 2

Oboe

English Horn (opt.)

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Swirling effortlessly (♩ = 164)

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Baritone / Euphonium

Tuba String Bass

Piano

Marimba 1

Marimba 2

Vibraphone

Bells Crotales

Percussion 1 (Snare Drum, Bass Drum, Triangle, 5 Crystal Glasses, Suspended Cymbal)

Percussion 2 (Crash Cymbals, Suspended Cymbal, Cabasa, Triangle)

Preview Only
Purchase Requires

2 3 4 5 6



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9

Picc.

Fls. 1
2

Ob.

E.H. Solo
p

Bsn.

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2 E.H. solo
p

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba
St. Bass

Pno.

Mar. 1

Mar. 2

Vibra.

Bells
Crotales
p

Perc. 1

Perc. 2

Crotales - bowed

7

8

9

10

11

12

Picc.

Fls. 1
2

Ob.

E.H.

Bsn.

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. /
Euph.

Tuba
St. Bass

Pno.

Mar. 1

Mar. 2

Vibra.

Bells
Crotales

Perc. 1

Perc. 2

17

Picc.

Fls. 1
2

Ob.

E.H.

Bsn.

Cl. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. /
Euph.

Tuba
St. Bass

Pno.

Mar. 1

Mar. 2

Vibra.

Bells
Crotales

Perc. 1

Perc. 2

19 20 21 22 23 24

25

Picc.

Fls. 1
2

Ob.

E.H.

Bsn.

1
2
3

Cls.

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

25

1
2
3

Tpts.

Hns. 1
2

Tbns. 1
2
3

Bar. /
Euph.

Tuba
St. Bass

Pno.

Mar. 1

Mar. 2

Vibra.

Bells
Crotales

Perc. 1

Perc. 2

Bells - medium plastic mallets

Bowed Crotales

Bells

p

p

25

26

27

28

29

30

Picc. *mp*

Fls. 1 *mp*

Fls. 2 *mp*

Ob. *mp*

E.H. *mp*

Bsn. *mp*

Cls. 1 *mp*

Cls. 2 *mp*

Cls. 3 *mp*

B. Cl. *mp*

C.B. Cl. *mp*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2

Tbns. 3

Bar. / Euph. *mp*

Tuba St. Bass *mp*

Pno. *mp*

Mar. 1 *mp*

Mar. 2 *mp*

Vibra. *mp* no pedal

Bells *p*

Crotales *p*

Perc. 1

Perc. 2

Sus. Cym.

31 32 33 34 35

p *mp*

Picc.

Fls. 1
2

Ob.

E.H.

Bsn.

Cl. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba St. Bass

Pno.

Mar. 1

Mar. 2

Vibra.

Bells Crotales

Perc. 1

Perc. 2

play
mp
play
mp

tutti
mp

mp

mp

mp

mp

B.D.
mp

Bells
mp

36 37 38 39 40 41

Picc. *mf*

Fls. 1 *mf*
2

Ob. *mf*

E.H. *tutti mp* *mf*

Bsn. *mf*

Cls. 1 *mf*
2
3

B. Cl. *mf*

C.B. Cl. *mf*

A. Saxes 1 *mf*
2

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 *mp* *mf*
2
3 *mp*

Hns. 1 *mf*
2

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

Bar. / Euph. *mf*

Tuba St. Bass *mf*

Pno. *mf*

Mar. 1 *mf*

Mar. 2 *mf*

Vibra. *mf*

Bells Crotales *Bowed Crotales* *mf*

Perc. 1 *mf*

Perc. 2 *mf*

42 43 44 *p* 45 *mf* 46

Musical score for page 49, featuring various instruments including Picc., Fls., Ob., E.H., Bsn., Cls., B. Cl., C.B. Cl., A. Saxes, T. Sax., B. Sax., Tpts., Hns., Tbns., Bar./Euph., Tuba St. Bass, Pno., Mar. 1, Mar. 2, Vibra., Bells Crotales, Perc. 1, and Perc. 2. The score includes musical notation, dynamics like mp and mf, and a large red watermark reading 'Preview Only Requires Purchase'.

Musical score for orchestra and piano, pages 52-56. The score includes parts for Picc., Fls. (1 and 2), Ob., E.H., Bsn., Cls. (1, 2, 3), B. Cl., C.B. Cl., A. Saxes (1, 2), T. Sax., B. Sax., Tpts. (1, 2, 3), Hns. (1, 2), Tbn. (1, 2, 3), Bar./Euph., Tuba St. Bass, Pno., Mar. (1, 2), Vibra., Bells/Crotales, Perc. 1, and Perc. 2. The score features various musical notations such as triplets, slurs, and dynamic markings like *mp*. A large red watermark reading "Preview Only" is overlaid diagonally across the entire score.



57

Picc. *mf*

Fls. 1 *mf* (b)

Fls. 2 *mf*

Ob. *mf*

E.H. *mf*

Bsn. *mf*

Cls. 1 *mf*

Cls. 2 *mf*

Cls. 3 *mf*

B. Cl. *mf*

C.B. Cl. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

57

Tpts. 1 *mf*

Tpts. 2 *mf*

Tpts. 3 *mf*

Hns. 1 *mf*

Hns. 2 *mf*

Tbns. 1 *mf*

Tbns. 2 *mf*

Tbns. 3 *mf*

Bar. / Euph. *mf*

Tuba St. Bass *mf*

Pno. *mf*

Mar. 1 *mf*

Mar. 2 *mf*

Vibra. *mf*

Bells Crotales *mf*

Perc. 1 *mf*

Perc. 2 *mf*

57 *mf* 58 59 60 *p* 61 *mf*

65

Picc.

Fls. 1
2

Ob.

E.H.

Bsn.

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

65

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba St. Bass

Pno.

Mar. 1

Mar. 2

Vibra.

Bells
Crotales

Perc. 1

Perc. 2

p

Solo

p

p pedal note length

p

71

Picc.

Fls. 1
2

Ob.

E.H.

Bsn.

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba St. Bass

Pno.

Mar. 1

Mar. 2

Vibra.

Bells Crotales

Perc. 1

Perc. 2

Solo

p

mp

Red.

p

p

p

p

71

68

69

70

71

72

73

Picc.

Fls. 1
2

Ob.

E.H.

Bsn.

Cl. 1
2
3

B. Cl.

C.B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. /
Euph.

Tuba
St. Bass

Pno.

Mar. 1

Mar. 2

Vibra.

Bells
Crotales

Perc. 1

Perc. 2

mp

p

mf

mf

p

p

mf

tutti

st. mute

p

st. mute

p

mp

mf

mp

p

p

Picc. *mp*

Fls. 1 2

Ob.

E.H.

Bsn. *mp*

Cls. 1 2 3 *mp* *div.*

B. Cl. *mp*

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3 *mp* *div.*

Hns. 1 2 *mp*

Tbns. 1 2 3

Bar./Euph.

Tuba St. Bass

Pno. *mp*

Mar. 1

Mar. 2

Vibra. *mp* *hard mallets*

Bells Crotales *mp* Bells

Perc. 1

Perc. 2

85

86

87

88

Picc. *mf*

Fls. 1 *mf*
2 *mf*

Ob. *mf*

E.H. *mf*

Bsn. *mp*

Cls. 1 *mp*
2 *mp*
3 *mp*

B. Cl. *mp*

C.B. Cl. *mp*

A. Saxes 1 *mf*
2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 *mf*
2 *mp*
3 *mf*

Hns. 1 *mp*
2 *mp*

Tubs. 1 *mf*
2 *mf*
3 *mf*

Bar. / Euph. *mf*

Tuba St. Bass *mf*

Pno.

Mar. 1 *mf*
2 *mf*

Vibra. *mf*

Bells/Crotales

Perc. 1

Perc. 2

94

Picc.

Fls. 1 2

Ob.

E.H.

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

94

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Pno.

Mar. 1

Mar. 2

Vibra.

Bells Crotales

Perc. 1

Perc. 2

94 95 96 97 98

Picc.

Fls. 1 2

Ob.

E.H.

Bsn.

Cl. 1 2 3

B. Cl.

C.B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Pno.

Mar. 1

Mar. 2

Vibra.

Bells Crotals

Perc. 1

Perc. 2

Solo

mp

E.H. solo

mp

cup mute

p

cup mute

p

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111

Picc.

Fls. 1
2

Ob.

E.H.

Bsn.

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

111

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba St. Bass

Pno.

Mar. 1

Mar. 2

Vibra.

Bells Crotales

Perc. 1

Perc. 2

Sus. Cym.

110

pp

p

112

113

114

Musical score for orchestra and woodwinds, measures 115-120. The score includes parts for Picc., Fls. (1 and 2), Ob., E.H., Bsn., 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 and 2), Tbn. (1, 2, and 3), Bar./Euph., Tuba St. Bass, Pno., Mar. (1 and 2), Vibra., Bells/Crotales, Perc. 1, and Perc. 2. The score is in 6/4 time and features various dynamics such as *p* (piano) and *pp* (pianissimo). A large red watermark "Preview Only" is overlaid diagonally across the page.

115 116 117 118 119 120

121

Picc.

Fls. 1
2

Ob.

E.H.

Bsn.
mp

Cls. 1
2
3
mp

B. Cl.
mp

C.B. Cl.
mp

A. Saxes 1
2

T. Sax.
mp

B. Sax.
mp

121

Tpts. 1
2
3
mp
open
play open

Hns. 1
2
mp

Tbns. 1
2
3
mp

Bar. / Euph.
mp

Tuba St. Bass
mp
+ S.B.

Pno.

Mar. 1
mp

Mar. 2

Vibra.

Bells
Crotales

Perc. 1
mp

Perc. 2

121

122

123

124

125

Picc. *mp* *mf* *tr*(^b)

Fls. 1 *mp* *mf* *tr*(^b)
2

Ob. *mp* *mf* *tr*(^b)

E.H. *mp* *mf* *tr*(^b)

Bsn. *mp* *mf* *mf*

Clars. 1 *mp* *mf* *tr*(^b)
2
3

B. Cl. *mf*

C.B. Cl. *mf*

A. Sax. 1 *mp* *mf* *tr*(^b)
2

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 *mf*
2
3

Hns. 1 *mf*
2

Tbns. 1 *mf* *mf*
2
3

Bar. / Euph. *mf*

Tuba St. Bass *mf*

Pno.

Mar. 1

Mar. 2

Vibra.

Bells Crotales *mp* *mf*

Perc. 1 *mf*

Perc. 2

Cr. Cym. *mf*

126

127

Cr. Cym. *mf*

128

129

130

Picc.

Fls. 1 2

Ob.

E.H.

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Pno.

Mar. 1

Mar. 2

Vibra.

Bells Crotales

Perc. 1

Perc. 2

p

mp

div.

Hn.

hard mallets

p *mp*

p *mp*

p *mp*

137

138

139

140

141

142

143

Picc.

Fls. 1
2

Ob.

E.H.

Bsn.

Cl. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

143

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba St. Bass

Pno.

Mar. 1

Mar. 2

Vibra.

Bells Crotales

Perc. 1

Perc. 2

Cabasa

mp

mf

play

hard mallets

mf no pedal

143 144 145 146 147

Picc.

Fls. 1
2

Ob.

E.H.

Bsn.

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. /
Euph.

Tuba
St. Bass

Pno.

Mar. 1

Mar. 2

Vibra.

Bells
Crotals

Perc. 1

Perc. 2

153 154 155 156 157

mf

This page contains a musical score for a symphony orchestra, spanning measures 163 to 167. The score is arranged in a standard orchestral layout with the following parts:

- Woodwinds:** Piccolo (Picc.), Flutes (Fls. 1 and 2), Oboe (Ob.), English Horn (E.H.), Bassoon (Bsn.), Clarinets (Cls. 1, 2, 3), Bass Clarinet (B. Cl.), Contrabass Clarinet (C.B. Cl.), Alto Saxophones (A. Saxes 1, 2), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.).
- Brass:** Trumpets (Tpts. 1, 2, 3), Horns (Hns. 1, 2), Trombones (Tbns. 1, 2, 3), Baritone/Euphonium (Bar./Euph.), and Tuba/St. Bass.
- Strings:** Piano (Pno.), Maracas (Mar. 1, 2), Vibraphone (Vibra.), Bells/Crotales, and Percussion (Perc. 1, 2).

The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*, *ff*), and articulation marks. A large red watermark reading "Preview Only" is overlaid diagonally across the page, and another watermark "Legal Use Requires Purchase" is also visible.

168

Picc.

Fls. 1
2

Ob.

E.H.

Bsn.

Cl. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

168

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba St. Bass

Pno.

Mar. 1

Mar. 2

Vibra.

Bells Crotales

Perc. 1

Perc. 2

168 169 170 171 172 173 174

dim. *mp* *p* *Solo* *p* *E.H. solo* *p* *mf dim.* *p* *mf dim.* *p* *Crystal glasses at notated pitch - rub rim with finger* *p* *separate players on Bb and Eb* *Crotales - dip into water to create half step*

Picc.

Fls. 1
2

Ob.

E.H.

Bsn.

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. /
Euph.

Tuba
St. Bass

Pno.

Mar. 1

Mar. 2

Vibra.

Bells
Crotales

Perc. 1

Perc. 2

(dip to create whole step)

175 176 177 178 179 180 181

Picc.

Fls. 1
2

Ob.

E.H.

Bsn.

1
2
3
Cls.

B. Cl.

C.B. Cl.

1
2
A. Saxes.

T. Sax.

B. Sax.

1
2
3
Tpts.

1
2
Hns.

1
2
3
Tbns.

Bar. /
Euph.

Tuba
St. Bass

Pno.

Mar. 1

Mar. 2

Vibra.

Bells
Crotales

Perc. 1

Perc. 2

Solo
p

Bsn. solo
p

medium yarn mallets
p
ced.

(same player on Eb and F)

188

Picc.

Fls. 1
2

Ob.

E.H.

Bsn.

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

188

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba
St. Bass

Pno.

Mar. 1

Mar. 2
p medium yarn mallets

Vibra.
ped. bowed

Bells
Crotales

Perc. 1
p both players "warm up" notes ahead of downbeat

Perc. 2
Tri.

188

189

190

191

192

193

Picc.

Fls. 1
2

Ob.

E.H.

Bsn.

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

pp

pp

pp

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. /
Euph.

Tuba
St. Bass

Pno.

Mar. 1

Mar. 2

Vibra.

Bells
Crotales

Perc. 1

Perc. 2

pedal down to end

ff

Picc.

Fls. 1 2

Ob.

E.H.

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Pno.

Mar. 1

Mar. 2

Vibra.

Bells Crotales

Perc. 1

Perc. 2

pedal note length

p

200 201 202 203 204 205

Picc.

Fls. 1
2

Ob.

E.H.

Bsn.

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. /
Euph.

Tuba
St. Bass

Pno.

Mar. 1

Mar. 2

Vibra.

Bells
Crotales

Perc. 1

Perc. 2

let ring
until silent

Bells - medium plastic mallets

p

206 207 208 209 210 211 212 213