

INFINITE HOPE

Brian Balmages

Instrumentation

1 - Conductor's Full Score	2 - Trombone 3
1 - Piccolo	2 - Baritone / Euphonium
4 - Flute 1	2 - Baritone T.C.
4 - Flute 2	4 - Tuba
2 - Oboe	1 - String Bass
2 - Bassoon	1 - Timpani
4 - B \flat Clarinet 1	4 - Percussion 1
4 - B \flat Clarinet 2	Triangle
4 - B \flat Clarinet 3	Marimba
2 - B \flat Bass Clarinet	Suspended Cymbal
1 - E \flat Contra Alto Clarinet	Crash Cymbals
1 - B \flat Contrabass Clarinet	High Wood Block
2 - E \flat Alto Saxophone 1	Vibraphone
2 - E \flat Alto Saxophone 2	Xylophone
2 - B \flat Tenor Saxophone	3 - Percussion 2
2 - E \flat Baritone Saxophone	Chimes
3 - B \flat Trumpet 1	Tambourine
3 - B \flat Trumpet 2	Suspended Cymbal
3 - B \flat Trumpet 3	3 - Percussion 3
2 - F Horn 1	Bells
2 - F Horn 2	Crash Cymbals
2 - Trombone 1	Suspended Cymbal
2 - Trombone 2	3 - Percussion 4
	Snare Drum
	Bass Drum
	Suspended Cymbal

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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. The music he has written for winds, brass, and orchestra has been performed throughout the world with commissions ranging from elementary schools to professional orchestras. World premieres include prestigious venues such as Carnegie Hall, the Kennedy Center, and Meyerhoff Symphony Hall. His music was also performed as part of the 2013 Presidential Inaugural Prayer Service, which was attended by both President Obama and Vice President Biden. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. He is a recipient of the prestigious A. Austin Harding Award from the American School Band Directors Association and in 2016 was awarded the James Madison University Distinguished Alumni Award from the School of Visual and Performing Arts (the first year the award was given). In the same year, he was commissioned by his other alma mater, the University of Miami, to compose music for the inauguration of the institution's 6th president, Dr. Julio Frenk.

As a conductor, Mr. Balmages enjoys regular engagements with all-state and region bands and orchestras, as well as university and professional ensembles throughout the world. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, College Band Directors Conference, American School Band Directors Association National Conference and others. Additional conducting appearances have included the Kennedy Center and Meyerhoff Symphony Hall as well as engagements in Australia, Canada and Italy. Currently, he is Director of Instrumental Publications for The FJH Music Company and Assistant Director of Bands and Orchestras at Towson University.

About the Music

"We must accept finite disappointment, but never lose infinite hope."

- Martin Luther King, Jr.

Inspired by the juxtaposition of uncertainty and boundless optimism, *Infinite Hope* seeks to forge a path of faith, trust, belief, and assurance amidst a world of chaos. It reminds us that hopes and dreams are all around us, and that, as Robert Fulghum said, "...hope always triumphs over experience." At some point in life, most of us experience moments that truly test our resolve – either as individuals or as a society. Despite those tests, we can always look inward and outward – and refuel on the hopes within ourselves and in others. And in that very moment, we find ourselves sharing in the magic of infinite hope.

Performance Notes

Infinite Hope was designed to work with a minimum of 6 percussionists (timpani + 5 players). Suspended cymbal and crash cymbals are shared across multiple parts, so it is important that percussionists plan instrument layout unless multiple cymbals are available for performance. While only two horn parts are written, it is intended to have a minimum of four players (doubling each part) for the correct balance and necessary power (note that for younger groups, horns are cued throughout).

Infinite Hope was commissioned in honor of the 70th anniversary of the Texas Bandmasters Association. It was premiered by the United States Coast Guard Band at the TBA Convention in San Antonio. The piece was funded by a consortium of the following schools and independent school districts:

Canyon Vista Middle School – Round Rock ISD; Brigette Parsons, Director
 Cele Middle School – Pflugerville ISD; Cathy Humphrey, Director
 Cobb Middle School – Frisco ISD; Cyndi Tucker, Director
 Cockrill Middle School – McKinney ISD; Gary Williams, Director
 Hornedo Middle School – El Paso ISD; John Groves and Ruth Allen, Directors
 Klein Oak High School – Klein ISD; Todd Clearwater, Director
 Metzger Middle School – Judson ISD; John Robertson, Director
 Pearland High School – Pearland ISD; Joe Muñoz, Director
 Rice Middle School – Plano ISD; Jason Tucker, Amber Moore, and Josh Reyna, Directors
 Richardson ISD
 Spillane Middle School – Cypress-Fairbanks ISD; Tom Harrington, Director
 Tays Junior High School – Katy ISD; Donnie Artley and Tammy Disharoon, Directors
 Tejada Middle School – North East ISD; Bernard Rosenberg and Shawna Lien, Directors
 Tex Hill Middle School – North East ISD; Kim Rosenberg, Director
 Valley View Junior High School – Valley View ISD; David Martinez, Director
 York Junior High School – Conroe ISD; Amanda Brodie Pritchard, Director

- Brian Balmages

INFINITE HOPE

BRIAN BALMAGES
(ASCAP)

Adagio (♩ = 60)

7

Piccolo

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Hn. Solo

2 players div.

tr

pp

p

tr

pp

2nds

p

play

p

p

Bsn.

p

Adagio (♩ = 60)

7

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Baritone / Euphonium

Tuba String Bass

Hn. Solo

Solo

p

Hn. Solo

p

Timpani

Percussion 1 (Triangle, Marimba, Suspended Cymbal, Crash Cymbals, High Wood Block, Vibraphone, Xylophone)

Percussion 2 (Chimes, Tambourine, Suspended Cymbal)

Percussion 3 (Bells, Crash Cymbals, Suspended Cymbal)

Percussion 4 (Snare Drum, Bass Drum, Suspended Cymbal)

(E♭, A♭, B♭, F)

Vibra.

Chimes

Bells

mp

mp

mp

2 3 4 5 6 7

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Picc.

Fls. 1 2
mp
p

Ob.

Bsn.

Cls. 1 2 3
tr
mp
mp (3rds only)
tr

B. Cl.

C.B. Cl.

A. Saxes 1 2
mp
p

T. Sax.

B. Sax. *play*
mp
p

Tpts. 1 2 3
Solo
p
mp
p

Hns. 1 2
mp
tutti
p

Tbns. 1 2 3
mp
mp

Bar./ Euph.

Tuba St. Bass

Timp.

Perc. 1
mp

Perc. 2
mp

Perc. 3
mp

Perc. 4

This musical score is arranged in a standard orchestral layout. The instruments listed on the left are: Picc., Fls. 1 & 2, Ob., 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, Timp., Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The score spans measures 16 to 24. Dynamics include *mp* and *p*. Performance instructions like 'play' are present for the Bar./Euph. and Tuba St. Bass parts.

16 17 18 19 20 21 22 23 24

Picc. *mf* *f*

Fls. 1 *mf* *f*

2

Ob. *mf* *f*

Bsn. *mf* *f*

Cl. 1 *mf* *f*

2 *mf* *f*

3

B. Cl. *mf* *f*

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

A. Saxes 1 *mf* *f*

2 *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

tutti 26

Tpts. 1 *mp* *mf* *f*

2 *mf* *f*

3

Hns. 1 *mf* *f*

2

Tbns. 1 *mf* *f*

2 *mf* *f*

3

Bar. / Euph. *mf* *f*

Tuba *mf* *f*

St. Bass *mf* *f*

Timp. *mf* *f*

Perc. 1 *mf* Xylo. *f*

Perc. 2 *mp* *mf* *f*

Perc. 3 Sus. Cym. *mp* *mf* Cr. Cym. *f*

Perc. 4 *mp* *mf* S.D. *f*

B.D. *mf* *f*

25 27 28 29 31

Picc. *mf*

Fls. 1 *mf*

Fls. 2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf* Solo *mp*

Cls. 2 *mf*

Cls. 3 *mf*

B. Cl. *mf*

C.B. Cl. *mf*

A. Saxes. 1 *mf* Solo *mp*

A. Saxes. 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 *mf* Hn. Solo *mp*

Tpts. 2 *mf*

Tpts. 3 *mf*

Hns. 1 *mf* Solo *mp*

Hns. 2 *mf*

Tbns. 1 *mf* *mp*

Tbns. 2 *mf* *mp*

Tbns. 3 *mf* *mp*

Bar. / Euph. *mf* *mp*

Tuba *mf* *mp*

St. Bass *mf* *mp*

Timp. *mf* *mp*

Perc. 1 *mf* *mp*

Perc. 2 *mf* *mp*

Perc. 3 *mf* *mp*

Perc. 4 *mf* *mp*

32 33 34 *mf* *mp* 38



44 Allegro (♩ = 144)

Picc. [Staff]

Fls. 1 2 [Staff] *mp*

Ob. [Staff] Ob. Solo *mp*

Bsn. [Staff] Solo *mp*

Cls. 1 [Staff] (Solo) *mp*

Cls. 2 3 [Staff] *mp*

B. Cl. [Staff]

C.B. Cl. [Staff]

A. Saxes 1 2 [Staff] *mp* tutti

T. Sax. [Staff]

B. Sax. [Staff]

44 Allegro (♩ = 144)

Tpts. 1 2 3 [Staff] Solo (play) *mp*

Hns. 1 2 [Staff] *mp*

Tbns. 1 2 3 [Staff]

Bar. / Euph. [Staff]

Tuba St. Bass [Staff] Tuba Solo *mp*

Timp. [Staff] *p*

Vibra. [Staff] *mp*

Perc. 1 [Staff] *mp*

Perc. 2 [Staff]

Bells [Staff] *mp*

Perc. 4 [Staff] *p*

39 40 41 42 43 44 45 46

Picc.
Fls. 1
2
Ob.
Bsn.

play
mp
tutti
mp

Cls. 1
2
3
B. Cl.
C.B. Cl.

tutti
mp
mp

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

mp

Tpts. 1
2
3
Hns. 1
2
Tbns. 1
2
3
Bar. / Euph.
Tuba
St. Bass

tutti
mp
tutti
mp
mp

Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

mp

47 48 49 50 51 52 53 54

Sus. Cym. w/ stick

56

Picc. *mp cresc. poco a poco*

Fls. 1 2 *mp cresc. poco a poco*

Ob. *mp cresc. poco a poco*

Bsn. *mp cresc. poco a poco*

Cls. 1 2 3 *mp cresc. poco a poco*

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

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

A. Saxes 1 2 *play mp cresc. poco a poco*

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

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

56

Tpts. 1 2 3 *mp cresc. poco a poco*

Hns. 1 2 *mp cresc. poco a poco*

Tbns. 1 2 3 *mp cresc. poco a poco*

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

Tuba St. Bass *mp cresc. poco a poco*

Timp. *mp cresc. poco a poco*

Perc. 1 *mp cresc. poco a poco*

Perc. 2 *mp cresc. poco a poco*

Perc. 3 *mp cresc. poco a poco*

Perc. 4 *mp cresc. poco a poco*

55 56 57 58 59 60 61 62

Musical score for various instruments including Picc., Fls., Ob., Bsn., Cls., B. Cl., C.B. Cl., A. Saxes, T. Sax., B. Sax., Tpts., Hns., Tbn. 3, Bar./Euph., Tuba St. Bass, Timp., Perc. 1-4, and Sus. Cym. The score includes dynamics such as *mf*, *cresc. poco a poco*, and *mp*. A large red watermark 'Preview Only Requires Purchase' is overlaid on the page.

Picc.

Fls. 1 2

Ob.

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

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

71 72 *f* 73 74 75 *ff* dampen 77 78 *ff*

Picc.

Fls. 1 2

Ob.

Bsn. *f*

Cls. 1 2 3

B. Cl. *f*

C.B. Cl. *f*

A. Saxes 1 2

T. Sax. *f*

B. Sax. *f*

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *f*

Bar. / Euph. *f*

Tuba St. Bass *f*

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

79 80 81 82 83 84 85 86 87

Picc.

Fls. 1
2

Ob.

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

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

88 *f* 89 *mf* 92 *f* 93 *f* 94 95 96

Picc.

Fls. 1 2

Ob.

Bsn.

1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

1 2 3

Tpts.

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba / St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

97 98 99 100 101 102 103 104 105

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fp

f

108

This page contains the musical score for measures 106 through 113. The instruments and their parts are as follows:

- Picc.** Piccolo: Rapid sixteenth-note runs with accents, starting at measure 108.
- Fls.** Flutes 1 and 2: Similar to Piccolo, with rapid sixteenth-note runs.
- Ob.** Oboe: Rapid sixteenth-note runs, with a rest in measure 109.
- Bsn.** Bassoon: Sustained notes, starting at measure 108 with a forte (*f*) dynamic.
- Cls.** Clarinets 1, 2, and 3: Clarinet 1 has rapid sixteenth-note runs; Clarinets 2 and 3 have sustained notes.
- B. Cl.** Bass Clarinet: Sustained notes.
- C.B. Cl.** Contrabass Clarinet: Sustained notes.
- A. Saxes** 1 and 2: Alto Saxophones 1 and 2 have rapid sixteenth-note runs.
- T. Sax.** Tenor Saxophone: Sustained notes.
- B. Sax.** Baritone Saxophone: Sustained notes.
- Tpts.** Trumpets 1, 2, and 3: Trumpets 1 and 2 have rapid sixteenth-note runs; Trumpet 3 has sustained notes.
- Hns.** Horns 1 and 2: Sustained notes.
- Tbns.** Trombones 1 and 3: Sustained notes.
- Bar./Euph.** Baritone/Euphonium: Sustained notes.
- Tuba St. Bass**: Sustained notes.
- Timp.** Timpani: Sustained notes, with a dynamic change from *f* to *mf* at measure 108.
- Perc. 1**: Snare drum, with a dynamic change from *f* to *mf* at measure 108.
- Perc. 2**: Hi-hat, with a dynamic change from *f* to *mf* at measure 108.
- Perc. 3**: Tom-toms, with a dynamic change from *f* to *mf* at measure 108.
- Perc. 4**: Cymbals, with a dynamic change from *f* to *mf* at measure 108.

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106 107 108 109 110 111 112 113

Picc.

Fls. 1
2

Ob.

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 / Str. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

114 115 116 117 118 119 120 121 *f*

124

Picc.
Fls. 1
2
Ob.
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
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

122 *mf* *ff* *ff* *f* 125 126 127 128 129 130

(C to B^b)

Picc.

Fls. 1
2

Ob.

Bsn.

1
Cls. 2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

1
Tpts. 2
3

Hns. 1
2

1
2
Tbns. 3

Bar./
Euph.

Tuba
St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

131 132 133 134 135 136 dim. 137 138 139

140

Picc. *mp*

Fls. 1 *mp*
2

Ob. *mp*

Bsn.

Cl. 1 *mp*
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

140

Tpts. 1 *mp*
2
3 *mp*

Hns. 1
2

Tbns. 1 *p*
2 *p*
3 *p*

Bar. / Euph. *p*

Tuba
St. Bass *p*

Timp.

Perc. 1 W.B. *mp*

Perc. 2 *mp*

Perc. 3 Bells 2 *mp*

Perc. 4

140 *mp* 141 142 143 144 145 146 147 *p*

Picc.
Fls. 1 2
Ob.
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
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

Picc.

Fls. 1
2

Ob.

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

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

156 157 158 159 160 161 162 163 164 165

mp *p* *st. mute* *p* *Mar.* *p*

166 In two (♩ = ♩.)

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

166 In two (♩ = ♩.)

Tpts. 1 2 3

Hrns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba / St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Picc.

Fls. 1
2

Ob.

Bsn. *mp*

Cls. 1
2
3

B. Cl. *mp*

C.B. Cl. *mp*

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3 Hn. (open) *mp*

Hns. 1
2 *mp*

Tbns. 1
2
3 *mp*

Bar./Euph. *mp*

Tuba
St. Bass *mp*

Timp. *p* (A^b to G)

Perc. 1 *mp*

Perc. 2

Perc. 3

Perc. 4 *mp*

171 172 173 174 175

Picc.

Fls. 1
2

Ob.

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

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Picc.

Fls. 1
2

Ob.

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

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Sus. Cym.
mp *mf*

Cr. Cym.
f

186 187 188 191

pushing forward and emphatic

poco rit.

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

pushing forward and emphatic

poco rit.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Ch.

192 > 193 194 195 196 197 198

204 A tempo

Picc.

Fls. 1
2

Ob.

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

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

199 200 201 202 203 204 205 206 207 208

p *mp* *f*

Tri.

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Musical score for orchestra, measures 209-219. The score includes parts for Picc., Fls. (1 and 2), Ob., 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), Tpbs. (1 and 2), Bar./Euph., Tuba St. Bass, Timp., and Perc. 1-4. The score features various dynamics such as *p*, *mf*, and *mp*. A large red watermark "Preview Only" is overlaid diagonally across the page.

220

Picc. *mp*

Fls. 1 *mp*

2

Ob. *mp*

Bsn. *mp*

div. *mp*

Cls. 1

2

3

B. Cl. *mp*

C.B. Cl. *mp*

A. Saxes 1

2

T. Sax. *mp*

B. Sax. *mp*

220

Tpts. 1 *mp*

2 *play*

3 *mp*

Hns. 1

2

Tbns. 1

2

3

Bar. / Euph. *mp*

Tuba

St. Bass

Timp. *mp*

Perc. 1

Perc. 2 Tamb. *mp*

Perc. 3

Perc. 4

220 221 222 223 224 225 226 227 228

Picc.

Fls. 1
2

Ob.

Bsn.

Hn. *mp*

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2 *mp*

Tbn. 1
2
3 *mp*

Bar./Euph. *mp*

Tuba
St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

3rds *mp*

238 239 240 241 242 243 244 245 246 247 248 249

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

Fls. 1 *mf* *cresc. poco a poco* 2

Fls. 2 *mf* *cresc. poco a poco* 2

Ob. *mf* *cresc. poco a poco* 2

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

Cls. 1 *mf* *cresc. poco a poco* 2

Cls. 2 *mf* *cresc. poco a poco*

Cls. 3 *mf* *cresc. poco a poco*

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

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

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

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

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

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

Tpts. 1 *mf* *cresc. poco a poco* +2nds *f* *cresc. poco a poco*

Tpts. 2 *mf* *cresc. poco a poco*

Tpts. 3 *mf* *cresc. poco a poco*

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

Hns. 2 *mf* *cresc. poco a poco*

Tbns. 1 *mf* *cresc. poco a poco*

Tbns. 2 *mf* *cresc. poco a poco*

Tbns. 3 *mf* *cresc. poco a poco*

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

Tuba *mf* *cresc. poco a poco*

St. Bass *mf* *cresc. poco a poco*

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

Perc. 1

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

Perc. 3

Perc. 4

250 251 252 *mf* 254 255 *cresc. poco a poco* 257 258 259 260



264

Picc. *ff*

Fls. 1 *ff*

Fls. 2 *ff*

Ob. *ff*

Bsn. *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*

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 *ff*

St. Bass *ff*

Timp. *ff*

Perc. 1 *mf* Sus. Cym.

Perc. 2 *ff*

Perc. 3 *ff* Cr. Cym.

Perc. 4 *ff*

261 262 263 264 265 266



Picc.

Fls. 1
2

Ob.

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

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

267 268 269 270

Picc.

Fls. 1
2

Ob.

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

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

271 272 273 274 275 276 277

Picc.
 Fls. 1
 2
 Ob.
 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
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Cr. Cym.

Musical score for orchestral instruments including Picc., Fls., Ob., Bsn., Cls., B. Cl., C.B. Cl., A. Saxes, T. Sax., B. Sax., Tpts., Hns., Tbns., Bar./Euph., Tuba St. Bass, Timp., Perc. 1-4, and Cr. Cym. The score is marked with a large red watermark: "Preview Only! Legal Use Requires Purchase".

Musical score for a symphony orchestra, measures 285-292. The score includes parts for Picc., Fls. (1, 2), Ob., 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), Tbps. (1, 2), Bar./Euph., Tuba St. Bass, Timp., Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The score features a large red watermark that reads "Preview Only" and "Legal Use Requires Purchase". The dynamic marking *ff* is present in several measures.

285 286 287 288 289 290 291 292