

METAMORPHIC DANCES

Brian Balmages

Instrumentation

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

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





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

As the title implies, *Metamorphic Dances* is based on traditional dances that have gone through some type of transformation. In essence, each movement brings a classic type of dance music roaring into the 21st century. The first movement is based on the polka. When the American School Band Directors Association commissioned this piece to honor the service of Dennis Hanna, I was told that he loved polka and played in a polka band. Accordingly, this became a fitting way to begin the piece. Starting in the classic polka style, the movement begins to incorporate elements of a circus march while moving through some irregular meter changes. It is a lively way to begin the piece, though it is also a great movement to play individually as a concert closer.

The second movement is based on a waltz and relies heavily on a shifting pulse between triple and duple meter. I toyed with the idea of calling this movement *Waltz-(ish)* at one point before settling on the idea of naming each movement after the exact dance that is represented. The music is very playful while touching on more sustained, arching phrases along with cascading inner lines.

Ironically, the third movement was the second one I wrote and was originally intended to be the opener. I actually began it with the idea that it would be the polka (the off beats are a clear signal). However, the music pulled me in a very different direction, and as soon as I wrote the bass line in measure 8, it became extraordinarily clear that this was a tango, not a polka! This is the most passionate of the four movements, and extra emphasis should be placed on articulation (especially weighted accents). Note that accents should not be tongued hard, but rather should have more overall weight on them through the use of air. The movement is loosely structured like a passacaglia, with the entire movement developing around a repeated melody.

The final movement was the first to be completed and was premiered a year prior to the completion of the entire piece. It is a whimsical, yet extremely energetic take on the classic cakewalk. The majority of the movement should feel light with a great deal of forward motion. Toward the end, the music develops into thick layers of sound before coming to a thrilling ending.

Metamorphic Dances was commissioned by the American School Bandmasters Association to honor the service of Dennis Hanna. My sincere thanks to ASBDA, a wonderful organization who has also come to represent many good friends of mine.

- Brian Balmages

METAMORPHIC DANCES

BRIAN BALMAGES
(ASCAP)

I. Polka

Presto (♩ = 164)

Score for I. Polka, Presto (♩ = 164). The score is written for a large ensemble, including woodwinds, brass, and percussion. The key signature is one flat (B♭), and the time signature is 2/4. The score is marked with a large red watermark: "Preview Only - Use Requires Purchase".

Woodwinds:

- 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

Brass:

- B♭ Trumpets 1, 2, & 3
- F Horns 1, 2, 3, & 4
- Trombones 1, 2, & 3
- Baritone / Euphonium
- Tuba
- String Bass

Percussion:

- Timpani
- Mallet Percussion 1 (Xylophone, Marimba, Bells)
- Mallet Percussion 2 (Marimba, Vibraphone, Bells)
- Percussion 1 (Snare Drum, Bass Drum, Castanets, Claves)
- Percussion 2 (Crash Cymbals, Triangle, Tambourine, Suspended Cymbal)

The score includes various musical notations such as dynamics (f, mf), articulation (accents), and performance instructions (e.g., "Hn. 1-2", "Hn. 3", "Tamb."). The piece is marked with a large red watermark: "Preview Only - Use Requires Purchase".

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piece at www.fjhmusic.com

B1757

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 3 4

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

16 17 18 19 20 21 22 23

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf*

25

Picc. *mp* *mf*

Fls. 1 *mp* *mf*
2

Ob. *mf* *mp* *mf*

Bsn. *mp*

Cls. 1 *mp* *mf*
2
3

B. Cl. *mp*

C.B. Cl. *mp*

A. Saxes 1 *play* *mf* *mp* *mf*
2 *mf* *mp* *mf* *mp* *mf*

T. Sax. *play* *mf* *mp* *mf* *mp* *mf*

B. Sax. *mp*

25

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

Hns. 1
2
3
4

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

Bar. / Euph. *mp*

Tuba St. Bass *mp*

Timp. *mf* *mp* *mf* *mp*

Mlt. Perc. 1 *mf* *mp* *mp* *mf*

Mlt. Perc. 2 *mp*

Perc. 1 *mp* *mf* *mp*

Perc. 2

B1757 24 25 *mp* 26 27 *mf* 29 *mp*

This image shows a page of a musical score for a large orchestra. The score is written for various instruments, including Piccolo, Flutes (1 and 2), Oboes, Bassoons, Clarinets (1, 2, and 3), Bass Clarinet, Saxophones (1 and 2), Tenor Saxophone, Baritone Saxophone, Trumpets (1, 2, and 3), Horns (1, 2, 3, and 4), Trombones (1, 2, and 3), Baritone/Euphonium, Tuba/St. Bass, Timpani, and Percussion (1 and 2). The score includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano). A large red watermark reading "Preview Use Requires Purchase" is diagonally across the page.

57

37

38

39

40

41

42

B1757

56

Picc. *mf* *mp*
 Fls. 1 *mf* *mp*
 2
 Ob. *mf* *mp*
 Bsn. *mf* *mp*
 Cls. 1 *mf* *mp* *mf* *mp* *mf*
 2 *mf* *mp* *mf* *mp* *mf*
 3 *mf* *mp* *mf* *mp* *mf*
 B. Cl. *mf* *mp*
 C.B. Cl. *mf* *mp*
 A. Sax. 1 *mf* *mp*
 2 *mf* *mp*
 T. Sax. *mf* *mp*
 B. Sax. *mf* *mp*
 Tpts. 1 *mf* *mp*
 2 *mf* *mp*
 3 *mf* *mp*
 Hns. 1 *mf* *mp*
 2 *mf* *mp*
 3 *mf* *mp*
 4 *mf* *mp*
 Tbn. 1 *mf* *mp*
 2 *mf* *mp*
 3 *mf* *mp*
 Bar. / Euph. *mf* *mp*
 Tuba *mf* *mp*
 St. Bass *mf* *mp*
 Timp. *mf* *mp* (D to E $\flat$)
 Mlt. Perc. 1 *mf* *mp*
 Mlt. Perc. 2 *mf* *mp*
 Perc. 1 *mf* *mp*
 Perc. 2 *mf* *mp*

54

55

56

57

58

59

60

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
 3
 4
 Tbns. 1
 2
 3
 Bar. / Euph.
 Tuba / St. Bass
 Timp.
 Mlt. Perc. 1
 Mlt. Perc. 2
 Perc. 1
 Perc. 2

B1757

Picc.

Fls. 1

2

Ob.

Bsn.

1

2

3

Clas.

B. Cl.

C.B. Cl.

A. Saxes 1

2

T. Sax.

B. Sax.

1

2

3

Tpts.

Hns. 1

2

3

4

1

2

3

Tbns.

Bar. / Euph.

Tuba

St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

II. Waltz

In One (♩. = 60)

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

In One (♩. = 60)

B♭ Trumpets 1 2 3

F Horns 1 2 3 4

Trombones 1 2 3

Baritone / Euphonium

Tuba

String Bass

Timpani

Mallet Percussion 1 (Xylophone, Marimba, Bells)

Mallet Percussion 2 (Marimba, Vibraphone, Bells)

Percussion 1 (Snare Drum, Bass Drum, Castanets, Claves)

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

9

Picc.

Fls. 1 2

mp

Ob.

Bsn.

mp

Cls. 1 2 3

B. Cl.

mp

C.B. Cl.

A. Saxes 1 2

mp

T. Sax.

mp

B. Sax.

9

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

9 10 11 12 13 14 15 16

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25

Picc. *mf*

Fls. 1 *mf*
2

Ob. *mf*

Bsn.

Cls. 1 *mf*
2
3

B. Cl. *mf*

C.B. Cl. *mf*

A. Saxes 1 *mf*
2

T. Sax. *mf*

B. Sax. *mf*

25

Tpts. 1 *mf*
2
3

Hns. 1
2
3
4

Tbns. 1 *mf*
2
3

Bar./ Euph.

Tuba
St. Bass *mf*

Timp. *mf*

Mlt. Perc. 1 *mf*

Mlt. Perc. 2

Perc. 1 *mf*

Perc. 2 *mf*
Cr. Cym.

25 *mf* 26 27 28 29 30 31

B1757

B1757

Picc.
 Fls. 1
 2
 Ob.
 Bsn.
 Cls. 1
 2
 3
 B. Cl.
 C.B. Cl.
 A. Sax. 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 3
 4
 Tbn. 1
 2
 3
 Bar. / Euph.
 Tuba
 St. Bass
 Timp.
 Mlt. Perc. 1
 Mlt. Perc. 2
 Perc. 1
 Perc. 2

47 48 49 50 51 52

B1757

B1757

This image shows a page of a musical score, likely for a symphony orchestra. The score is written for various instruments, including Piccolo, Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Basset Clarinet (B. Cl.), Cor Anglais (C.B. Cl.), Saxophones (A. Saxes, T. Sax., B. Sax.), Trumpets (Tpts.), Horns (Hns.), Trombones (Tbns.), Baritone/Euphonium (Bar. / Euph.), Tuba/Euphonium (Tuba St. Bass), Timpani (Timp.), and Percussion (Mlt. Perc. 1, Mlt. Perc. 2, Perc. 1, Perc. 2). The score is written in musical notation, including notes, rests, and dynamic markings such as *mf*. A large, diagonal red watermark is overlaid across the page, reading "Preview Only - Legal Use Requires Purchase". The page number "58" is visible in the bottom left corner.

24

Picc.

Fls. 1 2

Ob.

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 3 4

Tbns. 1 2 3

Bar. / Euph.

Tuba / St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

63 64 65 66 67

B1757

69

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

C.B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

69

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. /
Euph.

Tuba
St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

68 69 70 71 72 73

B1757

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 3 4

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

mf

mp

74 75 76 77 78 *mp* 79 80

B1757

B1757

B1757

Picc.

Fls. 1
2

Ob.

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
3
4

Tbns. 1
2
3

Bar. /
Euph.

Tuba
St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

103 104 105 106 107 108 109

115

Picc. *mp*

Fls. 1 *mp*

2 *mp*

Ob. 4 *mp*

Bsn.

Cls. 1 *mp*

2 *mp*

3 *mp*

B. Cl. *mp*

C.B. Cl. *mp*

A. Saxes 1 *mp*

2 *mp*

T. Sax. *mp*

B. Sax. *mp*

115

Tpts. 1 *mf*

2 *mp*

3 *mp*

Hns. 1 *mp*

2 *mp*

3 *mp*

4 *mp*

Tbns. 1 *mp*

2 *mp*

3 *mp*

Bar. / Euph. *mp*

Tuba *mp*

St. Bass *mp*

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1 *mp*

Perc. 2 *mp*

110 111 112 113 114 115 116

B1757

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
 3
 4
 Tbn. 1
 2
 3
 Bar. / Euph.
 Tuba
 St. Bass
 Timp.
 Mlt. Perc. 1
 Mlt. Perc. 2
 Perc. 1
 Perc. 2

III. Tango

Moderato (♩ = 92)

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

B♭ Trumpets 1 2 3

F Horns 1 2 3 4

Trombones 1 2 3

Baritone / Euphonium

Tuba

String Bass

Timpani

Mallet Percussion 1 (A, B♭, D, E) Mar. (Xylophone, Marimba, Bells)

Mallet Percussion 2 Vibra. (Marimba, Vibraphone, Bells)

Percussion 1 (Snare Drum, Bass Drum, Castanets, Claves)

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

mf *mp*

6

11

16

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 3 4

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

21 22 23 24

mp

mp

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[illegible]

35

Picc.

Fls. 1 2

Ob.

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 3 4

Tbns. 1 2 3

Bar. Euph.

Tuba St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

harmon mute - stem in

ff

ugly gliss.

ugly gliss.

f

36 37 38 39

43

45 46 47 ***p*** 48 $\angle mp$ 49 50

This musical score is for the Woodwind section of 'The Sound of Music'. It includes parts for Piccolo, Flutes (1 and 2), Oboe, Bassoon, Clarinets (1, 2, and 3), Bass Clarinet, Contrabass Clarinet, Eb Alto Saxophones (1 and 2), Bb Tenor Saxophone, and Eb Baritone Saxophone. The score is written in 2/4 time and features a key signature of one flat (Bb). The music is marked with a forte (f) dynamic and includes various musical notations such as notes, rests, and articulation marks. A large red watermark reading 'Purchased' is visible across the score.

B♭ Trumpets
 1 *mf*
 2
 3
F Horns
 1
 2
 3
 4
Trombones
 1
 2
 3
Baritone / Euphonium
Tuba
String Bass
Timpani
 (F, C, E, F)
Mallet Percussion 1
 (Xylophone, Marimba, Bells)
Mallet Percussion 2
 (Marimba, Vibraphone, Bells)
Percussion 1
 (Snare Drum, Bass Drum, Castanets, Claves)
Percussion 2
 (Crash Cymbals, Triangle, Tambourine, Suspended Cymbal)

6 7 8 9 10

B1757

Picc. 18
 Fls. 1 2 3 4 2 3 2
 Ob. 4 4 4 4 8 4
 Bsn. *mp* *f*
 Cls. 1 2 3 4 2 3 2
 B. Cl. *mp* *f*
 C.B. Cl. *mp* *f*
 A. Saxes 1 2 *play* *mf* *mp* 2 3 2
 T. Sax. *mp* *f*
 B. Sax. *mp* *f*
 Tpts. 1 2 3 4 *mp* *f*
 Hns. 1 2 3 4 *mp* *f*
 Tbns. 1 2 3 *mp* *f*
 Bar. / Euph. *mp* *f*
 Tuba St. Bass *mp* *f*
 Timp. *f*
 Mlt. Perc. 1 *f*
 Mlt. Perc. 2 *mp*
 Perc. 1 *f*
 Perc. 2 *f* 19 *mp*

25

Picc. *mp*
 Fls. 1 *mp*
 2
 Ob.
 Bsn.
 Cls. 1 *mp*
 2
 3 *mp*
 B. Cl.
 C.B. Cl.
 A. Saxes 1 *mp*
 2
 T. Sax. *mp*
 B. Sax. *mp*
 Tpts. 1
 2
 3
 Hns. 1
 2
 3
 4
 Tbn. 1
 2
 3
 Bar. /
 Euph.
 Tuba
 St. Bass
 Timp.
 Mlt. Perc. 1 *mp*
 Mlt. Perc. 2
 Perc. 1
 Perc. 2

B1757

38

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

C.B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

38

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Tamb.

mf

f

37 38 39 40

B1757

B1757	<i>41</i>	<i>42</i>	<i>43</i>	<i>44</i>	<i>45</i>
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Picc. *f* *mp*

Fls. 1 *mf* *f* *mp*

Ob. *f*

Bsn. *f*

Cls. 1 *mf* *mp* Hn. 1-2 *mp*

2 *mp*

3

B. Cl. *f*

C.B. Cl. *f* play a2

A. Saxes 1 *f* *mf*

2 *f*

T. Sax. *f*

B. Sax. *f*

Tpts. 1 *f* *mp*

2 *f* *mp*

3

Hns. 1 *mp*

2 *mp*

3 *mp*

4

Tbns. 1 *f* *mp*

2 *f* *mp*

3

Bar. / Euph. *f*

Tuba *f* Bass - arco

St. Bass *f*

Timp. *f*

Mlt. Perc. 1 *mf*

Mlt. Perc. 2 *mp*

Perc. 1 *f*

Perc. 2 *f*

B1757 50 51 52 53

57

B1757

62

Picc.

Fls. 1 2

Ob.

Bsn. *p*

Cls. 1 2 3

B. Cl. *p*

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

62

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar. / Euph. *p*

Tuba St. Bass

Timp. *p*

Mlt. Perc. 1

Mlt. Perc. 2 *p*

Perc. 1 *p*

Perc. 2

62 63 64 65

Picc. *mf*

Fls. 1 *mp* *mf*
2

Ob. *mp* *mf*

Bsn. *mp* *mf*

Cls. 1 *mp* *mf*
2 *play*
3 *mp*

B. Cl. *mp* *mf*

C.B. Cl. *mf*

A. Saxes 1 *mp* *mf*
2

T. Sax. *mp* *mf*

B. Sax. *mp* *mf*

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

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

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

Bar. / Euph. *mp* *mf*

Tuba *mf*

St. Bass *mf*

Timp. *mp* *mf*

Mlt. Perc. 1 *mf*

Mlt. Perc. 2 *mp* *mf*

Perc. 1 *mp* *mf*

Perc. 2 *mf*

71

Picc.

Fls. 1
2

Ob.

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
3
4

Tbns. 1
2
3

Bar. /
Euph.

Tuba
St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

ff

ff

ff

mf *f*

78

Picc. *ff*
 Fls. 1 *ff*
 2 *ff*
 Ob. *ff*
 Bsn. *ff*
 Cls. 1 *ff*
 2 *ff*
 3 *ff*
 B. Cl. *ff*
 C.B. Cl. *ff*
 A. Sax. 1 *ff*
 2 *ff*
 T. Sax. *ff*
 B. Sax. *ff*
 Tpts. 1 *ff*
 2 *ff*
 3 *ff*
 Hns. 1 *ff*
 2 *ff*
 3 *ff*
 4 *ff*
 Tbn. 1 *ff*
 2 *ff*
 3 *ff*
 Bar./Euph. *ff*
 Tuba *ff*
 St. Bass *ff*
 Timp. *f* *ff*
 Mlt. Perc. 1 *ff*
 Mlt. Perc. 2 *ff*
 Perc. 1 *ff*
 Perc. 2 *ff*

Hn. 1-2
 76 77 *mf* 79

B1757

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 3 4

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Cr. Cym.

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 3 4

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Mar.

Tamb.

fp *ff* *f* *ff*

89 90 91 92