

MILES OF BLUE

Brian Balmages

Instrumentation

1 - Full Score	
1 - Piccolo	2 - Trombone 1
4 - Flute 1	2 - Trombone 2
4 - Flute 2	2 - Trombone 3
2 - Oboe	2 - Baritone / Euphonium
2 - Bassoon	2 - Baritone T.C.
4 - B \flat Clarinet 1	4 - Tuba
4 - B \flat Clarinet 2	1 - String Bass
4 - B \flat Clarinet 3	1 - Timpani
2 - B \flat Bass Clarinet	2 - Mallet Percussion 1 Bells Marimba
1 - E \flat Contra Alto Clarinet	2 - Mallet Percussion 2 Vibraphone Chimes
1 - B \flat Contrabass Clarinet	4 - Percussion Snare Drum Triangle Bass Drum Bar Chimes Crash Cymbals Suspended Cymbal
2 - E \flat Alto Saxophone 1	
2 - E \flat Alto Saxophone 2	
2 - B \flat Tenor Saxophone	
2 - E \flat Baritone Saxophone	
7 - B \flat Trumpet 1 (incl. Antiphonal Trumpets)	
3 - B \flat Trumpet 2	
3 - B \flat Trumpet 3	
2 - F Horn 1	
2 - F Horn 2	

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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

It was something you only see on TV... in movies... in newspapers and magazines... but never in real life.

On November 4, 2016, my cousin Lisa Tuozzolo lost her husband, NYPD Sergeant Paul Tuozzolo, who was killed in a Bronx shootout. His last words and actions saved the life of his partner and he was remembered as a hero by many, including Mayor Bill de Blasio who spoke at his funeral. It was an incredibly emotional period that peaked on November 10, when nearly 20,000 police officers showed up from around the country and Canada to pay their respects and salute him one final time.

It is hard to put into words what it was like to drive from the funeral home to the church and see streets lined with officers paying their respects — mile after mile. In addition to the nearly 20,000 officers, there were countless civilians who lined the streets with American flags, memorials, or just stood quietly paying their respects.

I asked my cousin Lisa to contribute to these notes, because no one in the world can articulate this sacrifice better than she can. What I can share is the imagery behind the music.

When we decided to move forward with a piece to honor Paul, Lisa shared an NYPD video that is played at many of the functions she attends, including the Police Academy Graduation each year. She has become an avid speaker at events honoring her blue family and has also become a key figure in their efforts to support the many NYPD families who have suffered similar tragedies. She described the emotional arc of the music and the feelings it evoked. I was inspired by her description and used it to create the structure of *Miles of Blue*.

The music begins very transparent, recalling the image of the hundreds of American flags that were set in blocks around the funeral home. It was quiet, yet overwhelmingly powerful. The procession began, indicated by the statement of the full melody in the horns and clarinets. It is a noble sounding melody with a touch of raw emotion always hovering above it. There is a faint allusion to a military-style cadence off in the distance and then echoing off-stage – foreshadowing the worst sound my cousin could ever hear in this situation – the strike and tone of the NYPD Pipes and Drums.

After a dramatic and powerful moment where the music embraces the heroism of the melody, the sound of the pipes and drums is fully realized. In the background, the melody of *Amazing Grace* is heard. This, the moment that we arrived at the church, is the sound that continues to haunt my cousin to this day. I spoke with her about it before adding it to the music, but felt it was important to tell the full story of the day, including the entire series of emotions that everyone (especially Lisa) experienced.

As the music moves into a more thoughtful and tranquil setting, the audience hears *Taps* for the first time, performed by an off-stage trumpet player, but the musician never finishes. This is soon echoed by several antiphonal trumpeters all playing *Taps* at different intervals, representing the many officers that fall in the Line of Duty each year. In the case of the premiere, these antiphonal parts were performed by members of the New York City Police Band. As each person finishes, they enter the auditorium playing a triangle softly at random intervals, slowly enveloping the audience in delicate, sparkling sound. This, along with the visual presence of people in uniform, brings the piece to an emotional close.

Whenever possible, I invite ensembles to ask men and women in uniform (active or retired) to perform these antiphonal parts. I believe it helps the community make a connection to those who risk everything to keep us safe. I know there has been a lot of negative press about police brutality and corruption. I would like to think this piece provides the smallest glimpse into the thousands upon thousands of officers who protect us every day with kindness, dignity, respect and compassion. And further, I hope this music draws attention to the number of first responders who lose their lives every year, risking everything to help someone in need.

Paul Tuozzolo was 41 when he was killed. He was a 19-year NYPD Sergeant who chose to be out on the streets with his colleagues protecting strangers, like you and me. He was a hero. And his wife, my cousin Lisa, has made it her mission to make sure his sacrifice is never forgotten. I hope this music plays a small part in that mission.

- Brian Balmages

A Letter from Lisa Tuozzolo

Dear Musician,

Everyone in the world has a story. Each of the chapters of that story define a specific point in a person's life. The piece that you are about to embark on describes the most devastating moment in my life chapter and the lives of my children – the death of my husband. This music also describes the most touching, memorable, and comforting moment – the display of comradery and family as my blue family came together to support my blood family.

The morning of November 4th, 2016 started out like any other regular day with Paul and I getting our children ready and dressed while the two of us were also getting ready to head off to work. When Paul put the kids in their car seats and I kissed Paul goodbye, never would I have expected that this very moment would be the last time we would be together as a family of four. The news of Paul's death, still to this day is something that is a blur. I can only recall the hours that followed by the piercing screams that I let out as I tried to process what was happening.

In the days, months, and now years since the devastating news has hit our family, I have felt immense support and kindness from the NYPD and community. My blue family has expanded far beyond the borders of New York City and now includes departments across the country and overseas.

The role of a law enforcement officer is a selfless, thankless job. Officers are away from their families for the most monumental occasions simply because they are working in communities to protect yours.

This piece is not just about performing or listening to music. It's about recognizing the importance and greatness of how valuable each day of our lives is, and within a moment's notice, I know all too well how things can change.

It's about teaching a valuable lesson to our youth about the dangers and sacrifice our law enforcement and first responders face every day and how fortunate they are to be returning home at the end of every tour.

Paul loved to laugh and loved life, and that is what performances such as *Miles of Blue* are all about – the coming together as a community both near and far. Coming together as people to reflect on life and make each and every moment count.

It is with the utmost pride and honor that I present to you, my incredibly talented, smart, and older(!) cousin's new work: *Miles of Blue*.

With much respect and appreciation,

Lisa Tuozzolo

Video / Multimedia

For the world premiere, the NYPD created a video that follows the music. It is about Paul, his family, his sacrifice, and also brings to light the many officers who put their lives on the line each year. Lisa and I highly suggest that you watch the video (available by searching "Miles of Blue" on www.fjhmusic.com). Directors may also consider using this video in their own concert and creating a multimedia experience for the audience.

in memoriam, NYPD Sergeant Paul Tuozzolo
and all NYPD fallen line of duty officers

MILES OF BLUE

BRIAN BALMAGES
(ASCAP)

Andante espressivo (♩ = 63)

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

Ob. Solo

Solo

p

1 player

2. one player

3. one player

Solo

p

Solo

p

Andante espressivo (♩ = 63)

* Antiphonal trumpets and off-stage solo included on Tpt. 1 part.
All antiphonal players should also have a small triangle.

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Baritone/Euphonium

Tuba String Bass

Timpani

Mallet Percussion 1 (Bells, Marimba)

Mallet Percussion 2 (Vibraphone, Chimes)

Percussion (Snare Drum, Triangle, Bass Drum, Bar Chimes, Crash Cymbals, Suspended Cymbal)

st. mute

p

st. mute

p

1 player

p

Hn. (1 player)

p

(F, B♭, C, D)

Bells

p

Vibra.

p

Red.

2 3 4 5 6 7

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9

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.
 Mlt. Perc. 1
 Mlt. Perc. 2
 Perc.

(Solo) *p*
 Solo *p*
mp *p* *mp* *p* *mp* *p*
mp *p* *mp* *p* *mp* *p*
p *mp* *p* *mp* *p*
mp *p* *mp*
p
 tutti *p*
 tutti *p*
 tutti *p*
 tutti *p*
 tutti *p*
 Solo cup mute
 Ob. Solo (cup mute) *p*
 Hn. (open) *p*
 tutti *p*
p
 play *p*
p
p
 Tri. *mp*

8 9 10 11 12 13 14 15



poco rit. 20 a tempo

picc. *play* *p*

Fls. 1 *tutti* *pp*

Ob.

Bsn.

Cls. 1 *pp* *mp*

2 3 *mp*

B. Cl.

C.B. Cl.

A. Saxes 1 *Solo*

2

T. Sax.

B. Sax.

poco rit. 20 a tempo

Tpts. 1 2 3

Hns. 1 2 *mp*

Tbns. 1 2 3 *mp*

Bar. / Euph. *mp*

Tuba St. Bass *mp*

Timp. *mp*

Mlt. Perc. 1 *p*

Mlt. Perc. 2 *p*

Perc. Bar Chimes *p*

16 17 18 19 20 21 22 23

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.

Mlt. Perc. 1

Mlt. Perc. 2

Perc.

mp *mf* *p* *tutti* *open*

24 25 26 27 28 29 30

36

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.

Mlt. Perc. 1

Mlt. Perc. 2

Perc.

mp

mf

p

play

36

31 32 33 34 35 37 38

31 32 33 34 35 37 38

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

Tbns. 1
2
3

Bar./
Euph.

Tuba
St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc.

39 *mp* *mf* 41 *mp* *f* 43 44

rit.

48 a tempo

This musical score page covers measures 45 through 51. It features staves for Piccolo (Picc.), Flutes (Fls. 1 and 2), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls. 1, 2, and 3), Bass Clarinet (B. Cl.), Contrabass Clarinet (C.B. Cl.), Alto Saxophone (A. Sax. 1 and 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets (Tpts. 1, 2, and 3), Horns (Hns. 1 and 2), Trombones (Tbns. 1, 2, and 3), Baritone/Euphonium (Bar. / Euph.), Tuba/Strick Bass (Tuba St. Bass), Timpani (Timp.), Mallet Percussion 1 (Mlt. Perc. 1), Mallet Percussion 2 (Mlt. Perc. 2), and Percussion (Perc.). The score includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano), and performance instructions like 'Solo' and '1 player' for the Flute 1 part. A large red watermark reading 'Preview Only' is overlaid diagonally across the page.

rit.

48 a tempo

57

Picc. Solo *mp* (Solo) *p*

Fls. 1 *mp* +2. (1 player) *p* tutti

2

Ob. 1 player *p* *mp*

Bsn. *p*

Cl. 1 *mp* tutti *p* div.

2 *p* tutti

3 +3. (1 player) *mp* *p*

B. Cl. *p*

C.B. Cl. *p*

A. Sax. 1 Ob. *p* Solo *mp* *p* tutti *p* *mp*

2

T. Sax. Solo *p* *mp*

B. Sax. *p* *mp*

57

Tpts. 1 cup mute *p* tutti Hn. Solo

2 Hn. Solo *mp* *p* tutti Hn. Solo

3 *mp* Solo *p* tutti

Hns. 1 Solo *mp* *p* Solo

2 *mp* *p*

Tbns. 1

2

3

Bar. / Euph. Solo *p* Solo *mp*

Tuba St. Bass Solo *p* *mp*

Timp.

Mlt. Perc. 1 *p*

Mlt. Perc. 2 *p*

Perc.

52 53 54 55 56 57 58 59



rit.

64 a tempo

Picc. *mp*

Fls. 1 *mp*

Fls. 2 *mp*

Ob. *p*

Bsn. *p*

1. Oboe Solo

2. one player Solo

Cls. 1 *mp*

Cls. 2 *mp*

Cls. 3 *mp*

B. Cl. *p*

C.B. Cl. *mp*

A. Saxes 1 *p*

A. Saxes 2 *mp*

T. Sax. *p*

B. Sax. *mp*

rit.

64 a tempo

Tpts. 1 *mp*

Tpts. 2 *mp*

Tpts. 3 *mp*

Hns. 1 *mp*

Hns. 2 *mp*

Tbns. 1 *p*

Tbns. 2 *mp*

Tbns. 3 *p*

Bar. / Euph. *mp*

Tuba *p*

St. Bass *mp*

Timp. *p*

Mlt. Perc. 1

Mlt. Perc. 2

Perc. *p*

Solo open

tutti

tutti

tutti

Vibra. *p* pedal each measure

Solo (in the distance)

S.D.

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.

Mlt. Perc. 1

Mlt. Perc. 2

Perc.

67 68 69 70 71 72 73



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.

Mlt. Perc. 1

Mlt. Perc. 2

Perc.

tutti

mp

tutti

mp

tutti

mp

mp

play

mp

Hn.

mp

tutti

p

play

st. mute

p

tutti

p

mp

mp

mp

p

B.D.

p

74 75 76 77 78 79 80

rit. 83 a tempo, brillante

Picc. *f*

Fls. 1 *mf* *f*

Fls. 2 *mf* *f*

Ob. *mf* *f*

Bsn. *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Cl. 3 *mf* *f*

B. Cl. *f*

C.B. Cl. *mp* *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *mf* *f*

B. Sax. *f*

Tpts. 1 *mp* *f*

Tpts. 2 *mp* *f*

Tpts. 3 *mp* *f*

Hns. 1 *mf* *f*

Hns. 2 *mf* *f*

Tbns. 1 *f*

Tbns. 2 *f*

Tbns. 3 *mp* *f*

Bar. / Euph. *f*

Tuba *f*

St. Bass *f*

Timp. *mp* *f*

Mlt. Perc. 1 *f*

Mlt. Perc. 2 *mf* *f*

Perc. *f*

Sus. Cym. *mf* *f*

Chimes

Cr. Cym.

81 82 84



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.
Mlt. Perc. 1
Mlt. Perc. 2
Perc.

(F to G)

The image displays a page of musical notation for a concert band or orchestra. The score is arranged in vertical staves, with instrument names on the left. The instruments included are Piccolo (Picc.), Flutes (Fls. 1 & 2), Oboe (Ob.), 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.), Bass Saxophone (B. Sax.), Trumpets (Tpts. 1, 2, 3), Horns (Hns. 1, 2), Trombones (Tbns. 1, 2, 3), Baritone/Euphonium (Bar. / Euph.), Tuba/Street Bass (Tuba St. Bass), Tympani (Timp.), Mallet Percussion 1 (Mlt. Perc. 1), Mallet Percussion 2 (Mlt. Perc. 2), and Percussion (Perc.). The music is written in 4/4 time and the key signature has two flats (B-flat major or D-flat minor). The score spans measures 89 to 93. Dynamics include *mp* (mezzo-piano), *f* (forte), and *p* (piano). Performance instructions include 'Hn. Solo', 'Solo' for Horns and Trombones, and 'mp pedal each measure' for Mallet Percussion 2. Bar Chimes are marked as 'very soft'. A large red watermark 'Legal Use Requires Purchase Only' is overlaid diagonally across the score.

96 più mosso (♩ = 72)

Picc.

Fls. 1
2

Ob. Solo
mp

Bsn.

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2 mp play

T. Sax. mp

B. Sax. mp

96 più mosso (♩ = 72)

Tpts. 1 Solo
2
3 mp

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba
St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. on-stage S.D. (several players)

B.D. mp 96 97 98 99

Picc.

Fls. 1 2

Ob. *mf*
tutti
(several players preferred)

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.

Mlt. Perc. 1

Mlt. Perc. 2

Perc.

100 101 102 103 104 105

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.

Mlt. Perc. 1

Mlt. Perc. 2

Perc.

mf

mp

tutti
st. mute

mf
st. mute

mf

106 107 108 109 110 111

116 con moto

Picc.

Fls. 1
2

Ob.

Bsn.

Clars. 1
2
3

B. Cl.

C.B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

116 con moto

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba
St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc.

112 113 114 115 116 117



Musical score for page 22, featuring various instruments including Piccolo, Flutes, Oboe, Bassoon, Clarinets, Saxophones, Trumpets, Horns, Trombones, Baritone/Euphonium, Tuba, Snare Drum, and Mallet Percussion. The score includes dynamic markings such as *mf* and *p*, and performance instructions like "Solo" and "open".

118

119

120

121

122

123

rit.

Picc. *p* *cresc. poco a poco*

Fls. 1 *p* *cresc. poco a poco* *a2*

Fls. 2 *p* *cresc. poco a poco*

Ob. *p* *cresc. poco a poco*

Bsn. *p* *cresc. poco a poco* *f*

Cls. 1 *mf*

Cls. 2 *f*

Cls. 3 *f*

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

C.B. Cl. *f*

A. Saxes 1 *tutti* *p* *cresc. poco a poco*

A. Saxes 2 *play* *p* *cresc. poco a poco*

T. Sax. *p* *cresc. poco a poco*

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

Tpts. 1 *mp* *mf*

Tpts. 2 *mp* *mf*

Tpts. 3 *mp* *mf*

Hns. 1 *mp* *mf*

Hns. 2 *mp* *mf*

Tbns. 1 *mf*

Tbns. 2 *f*

Tbns. 3 *f*

Bar. / Euph. *p* *mf*

Tuba St. Bass *mf* *div.*

Timp. *p* *f*

Mlt. Perc. 1 *p* *f*

Mlt. Perc. 2

Perc.

124 125 126 127 128 Sus. Cym. *mf* 129

130 Grandioso (♩=66)

opt. 8^{va}

Picc. *ff*

Fls. 1 *ff* Solo *mp*

Fls. 2 *ff* Solo *mp*

Ob. *ff* *mp*

Bsn. *ff* *mp*

Cls. 1 *ff* *mf* *mp*

Cls. 2 *ff* *mf* *mp*

Cls. 3 *ff* *mp*

B. Cl. *ff* *mp*

C.B. Cl. *ff* *mp*

A. Saxes 1 *ff* *mp* *p*

A. Saxes 2 *ff* *mp* *p*

T. Sax. *ff* *mf* *mp*

B. Sax. *ff* *mp*

130 Grandioso (♩=66)

Tpts. 1 *ff* *mp*

Tpts. 2 *ff* *mp*

Tpts. 3 *ff* *mp*

Hns. 1 *ff* *mp*

Hns. 2 *ff* *mp*

Tbns. 1 *ff* *mp*

Tbns. 2 *ff* *mp*

Tbns. 3 *ff* *mp*

Bar. / Euph. *ff* *mp*

Tuba *ff* *mp*

St. Bass *ff* *mp*

Timp. *ff* *mp*

Mlt. Perc. 1 *ff*

Mlt. Perc. 2 *ff* Chimes *mp*

Perc. *ff* Cr. Cym. *mp*

130 *ff* 131 132 *mf* *ff* 134 135 136

Picc.

Fls. 1
2

Ob.

Bsn.
p

Cls. 1
2
3
p

B. Cl.
p

C.B. Cl.

A. Saxes 1
2

T. Sax.
p

B. Sax.
p

Tpts. 1
2
3
cup mute
p

Hns. 1
2
Solo
p

Tbns. 1
2
3
Hn. Solo
p

Bar. / Euph.

Tuba
St. Bass

Timp.

Mlt. Perc. 1
Mar.
p

Mlt. Perc. 2

Perc.

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.

Mlt. Perc. 1

Mlt. Perc. 2

Perc.

Fl. 1 tutti
p

p

p

p

p

Solo
p

Bar Chimes
p

144 145 146 147 148 149 150 151

152 Tranquillo (♩ = 52)

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Antiphonal Trumpets (preferably just outside hall). Should sound off in the distance. As each player reaches 2nd fermata, next player can start. Should not be in time with each other. 4 trumpets preferred.

152 Tranquillo (♩ = 52)

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Mlt. Perc. 1 Bells

Mlt. Perc. 2 Vibra.

Perc.

p pedal each measure

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

164

Triangle: As each antiphonal trumpet finishes, lightly play a triangle at random in the hall. The effect should be a light shimmer of sound, very soft and spacial, enveloping the audience in sound.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc.

vamp as needed until antiphonal trumpets have ended

172 on cue

repeat as needed; fade to nothing

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

C.B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

(Tri.)

vamp as needed until antiphonal trumpets have ended

172 on cue

repeat as needed; fade to nothing (triangles are last sounds to be heard)

Tpts. 1
2
3

Hn. (cup mute)

Hns. 1
2

Thns. 1
2
3

Bar. / Euph.

Tuba
St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc.

Mar.