

# SUPER (EM)POWERS

Brian Balmages

## Instrumentation

1 - Full Score	2 - F Horn 1	2 - Percussion 1
4 - Flute 1	2 - F Horn 2	Snare Drum
4 - Flute 2 (Piccolo)	2 - Trombone 1	Ocean Drum
2 - Oboe	2 - Trombone 2	Triangle
2 - Bassoon	2 - Trombone 3	2 - Percussion 2
5 - B $\flat$ Clarinet 1	2 - Baritone / Euphonium	Crash Cymbals
5 - B $\flat$ Clarinet 2	2 - Baritone T.C.	Suspended Cymbal
2 - B $\flat$ Bass Clarinet	4 - Tuba	Tam-tam
2 - E $\flat$ Alto Saxophone 1	1 - Timpani	Triangle
2 - E $\flat$ Alto Saxophone 2	2 - Mallet Percussion	Bass Drum
2 - B $\flat$ Tenor Saxophone	Vibraphone	8 - Violin 1
2 - E $\flat$ Baritone Saxophone	Marimba	8 - Violin 2
4 - B $\flat$ Trumpet 1	Bells	5 - Viola
4 - B $\flat$ Trumpet 2		5 - Violoncello
		5 - Double Bass
		1 - Harp

**Extra Conductor Score: \$9.00**

**Extra Parts: \$4.00**

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. 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

For the longest time, students with special needs have been viewed as different, in such a way that it has made others feel uncomfortable socializing with them. In fact, many kids (and adults) are reluctant to even establish eye contact (whether consciously or unconsciously) with a special needs individual because they are afraid to engage someone who may not communicate the same way they do. Add to this the social complexities present in a typical school environment – peer pressure, the issues of bullying, the rise of anxiety and depression among students – and then throw all of these complex issues into the lap of a special needs student who may communicate differently, and all one can think is, “Good luck kid.”

Enter United Sound. When I first heard about United Sound, I thought the same thing that so many others thought - what a great way to engage special needs kids and give them an opportunity to perform. Then I saw a live performance and realized it is so much more. As a parent of a child who learns differently and has had issues with social anxiety, I know all too well the feeling of defeat when something that all the other kids do doesn't work out for my child. But I also know the overwhelming, indescribable feeling of joy when a child overcomes that hurdle, interacts with their peers, and has the time of their life doing it.

The reality is that United Sound does something incredible that we may not realize. It forges relationships between special needs mentees and their student (peer) mentors. And how do these relationships resonate? Gone are the awkward hallway interactions. Gone is the need to avert your eyes when you see “that kid” at lunch with an aid. And gone is the barrier that prevents a special needs student from feeling like they belong. Friendships develop. Mentors learn about their mentees, and they learn about themselves. This is clearly the result of an increasing belief about special needs students - they have superpowers.

More and more, people are starting to look at special needs students and instead of identifying their deficits, they are starting to identify their “superpowers.” Downs Syndrome is a superpower. Autism is a superpower. Non-verbal kids have a superpower. What is that superpower? It can be a wealth of things. The ability to bring out empathy in others. The superpower of unconditional love. The ability to make others smile in almost any situation. The ability to never lose that innocence and spirit of a child. The superpower of bringing perspective to almost any life situation, often without even having to say a word.

United Sound empowers students with special needs while also empowering the students who mentor them. Members of United Sound develop bonds that others cannot fathom. Therefore, the music for *Super (Em)Powers* is written as a full-on superhero theme in the style of an epic film score opening. Except in this case, the superpowers are real. The superheroes are real. And one could argue they are far more powerful than what you find in comic books. Enjoy the music, and experience the theme song of the world's greatest superheroes – those with special needs (and special gifts).

## Performance Notes

The orchestration of this piece is unique in that it can be played by concert band or by a symphony orchestra with traditional instrumentation (no bass clarinet, saxophones or euphonium). Of course, it may also be performed by band and strings combined. Cues are provided for wind instruments in the absence of strings; however, when strings are present, the piece is orchestrated to take full advantage of that beautiful orchestral sound and I strongly recommend not using the cues in that case.

## Consortium Members

*Super (Em)Powers* was commissioned by the following schools. It was written to be premiered at the Music for All National Festival by the Carmel High School Symphony Orchestra under the direction of the composer.

Troy High School Orchestra	Stephanie Strope
Arizona State University	Jason Caslor / Dylan Suehiro
Arvada West High School	Nicholas Hansberry
Washington Metropolitan Concert Orchestra	Randy Ward
Lake Forest College	Scott Edgar
Cooper Middle School Symphonic Band	Matthew Baker and Alexandra Singer
Indian Creek High School	Amy Heavilin
Fredericksburg High School	Jason Younts
Oklahoma Youth Orchestras	Jeffrey Grogan
Highland High School	Bill Bitter, Amy Bennett and Jennifer Hillen
Mansfield University of Pennsylvania	Nathan Rinnert
Eastside High School	D. Alan Fowler
Exeter-West Greenwich Senior High School	Gregg Charest
Parsons School District Music Department	Aaron Burke, Lauren Burke and Eric Stark

- Brian Balmages

# SUPER (EM)POWERS

BRIAN BALMAGES  
(ASCAP)

for Symphony Orchestra or Symphonic Band

Adagio (♩ = 56)

1 Flutes (Piccolo) 2

Oboe - Picc.

Bassoon

1 B♭ Clarinets 2

B♭ Bass Clarinet

1 E♭ Alto Saxophones 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1 B♭ Trumpets 2

F Horns

1 Trombones 2 3

Baritone / Euphonium

Tuba

Timpani

Mallets (Vibraphone, Marimba, Bells) (G, A, C, D) Vibra. - no motor

Percussion 1 (Snare Drum, Ocean Drum, Triangle) Q. Dr. (in background)

Percussion 2 (Crash Cymbals, Suspended Cymbal, Tam-tam, Triangle, Bass Drum)

1 Violin 1

2 Violin 2

Viola

Violoncello

Double Bass

Harp (under Vibraphone)

Adagio (♩ = 56)

Hn. Solo

F Horn Solo

p

a2

p

p

p

p

pp

D C B♭ | E♭ F G A 2 3 4 5 6

Preview Only  
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Fls. 1 (Picc.) 2 "Hah" (whispered) *p* Vlns. (no vibrato) *pp* play

Ob. "Hah" (whispered) *p*

Bsn. "Hah" (whispered) *p* "Hah" (whispered) *p*

Cls. 1 "Hah" (whispered) *p* Solo "Hah" (whispered) *p*

B. Cl. "Hah" (whispered) *p* "Hah" (whispered) *p*

A. Saxes. 1 "Hah" (whispered) *p* "Hah" (whispered) *p*

T. Sax. "Hah" (whispered) *p* "Hah" (whispered) *p*

B. Sax. "Hah" (whispered) *p* "Hah" (whispered) *p*

Tpts. 1 "Hah" (whispered) *p* play *p*

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph. "Hah" (whispered) *p* "Hah" (whispered) *p*

Tuba

Timp.

Mlts.

Perc. 1

Perc. 2

Vln. 1 "Hah" (whispered) *p* sul tasto *pp* "Hah" (whispered)

Vln. 2 "Hah" (whispered) *p* sul tasto *pp* "Hah" (whispered)

Vla. "Hah" (whispered) *p* "Hah" (whispered)

Vcl. *p* (no cresc.)

D.B. *p* (no cresc.)

Hp.

**13 con moto**

Fls. 1 (Picc.) 2  
Ob.  
Bsn.  
Cls. 1 2  
B. Cl.  
A. Saxes. 1 2  
T. Sax.  
B. Sax.  
Tpts. 1 2  
Hns. 1 2  
Tbns. 1 2 3  
Bar. / Euph.  
Tuba  
Timp.  
Mlts.  
Perc. 1  
Perc. 2  
Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.  
Hp.

*mp*, *f*, *ff*, *play*, *tutti*, *1. play*

(G to F)  
if only 4 percussionists (doing orchestra version) move to Cr. Cym. on Perc. 2

*E nat.*

13 14 15 16 17 18



Fls. 1  
(Picc.) 2

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Saxes. 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2

Hns. 1  
2

Tbns. 1  
2  
3

Bar. /  
Euph.

Tuba

Timp.

Mlts.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

Cr. Cym.

*ff*

(C to Bb)

23 24 25 26



29 Allegro (♩. = 132)

Fls. 1  
(Picc.) 2

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Saxes. 1  
2

T. Sax.

B. Sax.

29 Allegro (♩. = 132)

Tpts. 1  
2

Hns. 1  
2

Tbns. 1  
2  
3

Bar. /  
Euph.

Tuba

Timp.

Mts.

Perc. 1

Perc. 2

(F to G)

Mar. (play if no strings, or underneath strings)

29 Allegro (♩. = 132)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

37

Fls. 1  
(Picc.) 2

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Saxes. 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2

Hns. 1  
2

Tbns. 1  
2

3

Bar. /  
Euph.

Tuba

Timp.

Mits.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

*p*

*mp*

*mp*

37

37

Fls. 1  
(Picc.) 2

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Saxes. 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2

Hns. 1  
2

Tbns. 1  
2  
3

Bar. / Euph.

Tuba

Timp.

Mlts.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

40 41 42 43 44 45 46

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Fls. 1 (Picc.) 2  
Ob.  
Bsn.  
Cls. 1 2  
B. Cl.  
A. Saxes. 1 2  
T. Sax.  
B. Sax.  
Tpts. 1 2  
Hns. 1 2  
Tbns. 1 2 3  
Bar. / Euph.  
Tuba  
Timp.  
Mlts.  
Perc. 1  
Perc. 2  
Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.  
Hp.

53

*p*

*mp*

53

53

This musical score page contains the following staves and parts:

- Fls. (Picc.) 1 & 2
- Ob.
- Bsn.
- Cls. 1 & 2
- B. Cl.
- A. Saxes. 1 & 2
- T. Sax.
- B. Sax.
- Tpts. 1 & 2
- Hns. 1 & 2
- Tbns. 1, 2 & 3
- Bar./Euph.
- Tuba
- Timp.
- Mlts.
- Perc. 1
- Perc. 2
- Vln. 1
- Vln. 2
- Vla.
- Vcl.
- D.B.
- Hp.

Measures 54, 55, 56, 57, 58, 59, and 60 are indicated at the bottom of the score.

61

Fls. 1 (Picc.) 2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 2 *mf*

B. Cl. *mf*

A. Saxes. 1 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

61

Tpts. 1 2 *mf*

Hns. 1 2 *mf*

Tbns. 1 2 3

Bar. / Euph. *mf*

Tuba *mf*

Timp. *mf*

Mlts. *mf*

Perc. 1

Perc. 2

61

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vel. *mf*

D.B. *mf*

Hp.

61 62 63 64 65 66 67

69

Fls. 1  
(Picc.) 2

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Saxes. 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2

Hns. 1  
2

Tbns. 1  
2  
3

Bar. /  
Euph.

Tuba

Timp.

Mlts.

Perc. 1

Perc. 2

Sus. Cym.

Cr. Cym.

Vln. 1

Vln. 2

Vla.

Vel.

D.B.

Hp.

68 69 70 71 72 73 74

OR5016

Fl. 2 on Picc.

Fls. 1 (Picc.) 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlts.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

*f*

*ff*

*mp* *f* *f*



85

Vlins.

Fls. 1  
(Picc.) 2  
Ob.  
Bsn.

Cls. 1  
2  
B. Cl.

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

85

Tpts. 1  
2  
Hns. 1  
2

Tbns. 1  
2  
3

Bar. / Euph.  
Tuba

Timp.  
Mlts.

Perc. 1  
Perc. 2

85

Vln. 1  
Vln. 2

Vla.  
Vcl.  
D.B.

Hp.

D C Bb | Eb FG Ab

Fls. 1  
(Picc.) 2

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Saxes. 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2

Hns. 1  
2

Tbns. 1  
2  
3

Bar. /  
Euph.

Tuba

Timp.

Mlts.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

mp

This image shows a page of a musical score for an orchestra and string ensemble. The page contains measures 96 through 102. A large red watermark is superimposed diagonally across the score, reading "Preview Requires Purchase".

**Instrumentation and Part Details:**

- Fls. 1 (Picc.) 2:** Flute 1 (Piccolo) 2. Measures 96-99 have a melodic line with a dynamic of *mp*. Measure 101 has a dynamic of *p*.
- Ob.:** Oboe. Measures 96-99 have a melodic line. Measure 101 has a dynamic of *p*.
- Bsn.:** Bassoon. Measure 99 has a dynamic of *mp* and the instruction "play". Measure 101 has a dynamic of *p*.
- Cls. 1 2:** Clarinet 1 2. Measures 96-99 have a melodic line. Measure 101 has a dynamic of *p*.
- B. Cl.:** Bass Clarinet. Measures 96-99 have a melodic line. Measure 101 has a dynamic of *p*.
- A. Sax. 1 2:** Alto Saxophone 1 2. Measures 96-99 have a melodic line. Measure 101 has a dynamic of *p*.
- T. Sax.:** Tenor Saxophone. Measures 96-99 have a melodic line. Measure 101 has a dynamic of *p*.
- B. Sax.:** Baritone Saxophone. Measures 96-99 have a melodic line. Measure 101 has a dynamic of *p*.
- Tpts. 1 2:** Trumpet 1 2. Measures 96-99 have a melodic line. Measure 101 has a dynamic of *p*.
- Hns. 1 2:** Horn 1 2. Measures 96-99 have a melodic line. Measure 101 has a dynamic of *p*.
- Tbns. 1 2 3:** Trombone 1 2 3. Measures 96-99 have a melodic line. Measure 101 has a dynamic of *p*.
- Bar. / Euph.:** Baritone / Euphonium. Measures 96-99 have a melodic line. Measure 101 has a dynamic of *p*.
- Tuba:** Tuba. Measures 96-99 have a melodic line. Measure 101 has a dynamic of *p*.
- Timp.:** Timpani. Measures 96-99 have a melodic line. Measure 101 has a dynamic of *p*.
- Mlts.:** Mallets. Measures 96-99 have a melodic line. Measure 101 has a dynamic of *p*.
- Perc. 1:** Percussion 1. Measures 96-99 have a melodic line. Measure 101 has a dynamic of *p*.
- Perc. 2:** Percussion 2. Measures 96-99 have a melodic line. Measure 101 has a dynamic of *p*.
- Vln. 1:** Violin 1. Measures 96-99 have a melodic line. Measure 101 has a dynamic of *p*.
- Vln. 2:** Violin 2. Measures 96-99 have a melodic line. Measure 101 has a dynamic of *p*.
- Vla.:** Viola. Measures 96-99 have a melodic line. Measure 101 has a dynamic of *p*.
- Vel.:** Violoncello. Measures 96-99 have a melodic line. Measure 101 has a dynamic of *p*.
- D.B.:** Double Bass. Measures 96-99 have a melodic line. Measure 101 has a dynamic of *p*.
- Hp.:** Harp. Measures 96-99 have a melodic line. Measure 101 has a dynamic of *p*.

**Measure 101 Specifics:**

- Measure 101 is marked with a box containing the number "101".
- The dynamic is *p* (piano) for most parts in measure 101.
- The instruction "Hn. Solo" is present above the Horn parts in measure 101.
- The instruction "Solo" is present above the Horn part in measure 101.
- The instruction "arco" is present above the Violoncello part in measure 101.

Solo

Fls. 1 (Picc.) 2  
 Ob.  
 Bsn.  
 Cls. 1 2  
 B. Cl.  
 A. Saxes. 1 2  
 T. Sax.  
 B. Sax.  
 Tpts. 1 2  
 Hns. 1 2  
 Tbn. 1 2  
 3  
 Bar./Euph.  
 Tuba  
 Timp.  
 Mlts.  
 Perc. 1 S.D. p mp  
 Perc. 2  
 Vln. 1 p mp p  
 Vln. 2 p mp p  
 Vla. p mp p  
 Vcl. mp  
 D.B. mp  
 Hp. mp p

play mp p p  
 Solo mp tutti p  
 Solo mp p  
 109 div. p p  
 109

E, A nat.

Fls. 1  
(Picc.) 2

Ob.

Bsn.

Cl. 1  
2

B. Cl.

A. Saxes. 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2

Hns. 1  
2

Tbns. 1  
2  
3

Bar./  
Euph.

Tuba

Timp.

Mlts.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

Vcl. *p*

Solo *p*

Bells *p*

*pizz.* *p*

*pizz.* *p*

2

Fls. 1  
(Picc.) 2

Ob.

Bsn.

Cl. 1  
2

B. Cl.

A. Sax. 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2

Hns. 1  
2

Tbns. 1  
2  
3

Bar. /  
Euph.

Tuba

Timp.

Mlts.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

123

Fls. 1 (Picc.) 2 Vln. 1  
 Ob.  
 Bsn.  
 Cls. 1 2  
 B. Cl.  
 A. Saxes. 1 2  
 T. Sax.  
 B. Sax.

*mf*  
 play  
*mf*  
 play  
*mf*  
 play  
*mf*

123

Tpts. 1 2  
 Hns. 1 2  
 Tbns. 1 2 3  
 Bar. / Euph.  
 Tuba  
 Timp.  
 Mlts.  
 Perc. 1  
 Perc. 2

*mp* tutti  
*mf*  
*mp*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*

123

Vln. 1  
 Vln. 2  
 Vla.  
 Vel.  
 D.B.  
 Hp.

*mf*  
*mf*  
*mf* arco  
*mf* arco  
*mf*





137

Fls. 1 (Picc.) 2  
 Fl. 2 to Picc.  
 Ob.  
 Bsn.

Cls. 1 2  
 B. Cl.  
 Vln. 2  
*p*

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

137

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

Timp.  
*p*  
 Mar. - play 8ve lower if possible  
 Mlts.  
*p*  
 Perc. 1  
 Perc. 2

137

Vln. 1  
 Vln. 2  
 Vla.  
 Vcl.  
*p*  
 D.B.  
*p*  
 Hp.

Fls. 1  
(Picc.) 2

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Saxes. 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2

Hns. 1  
2

Tbns. 1  
2

Bar. /  
Euph. 3

Tuba

Timp.

Mlts.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

*mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Hns.

Fls. 1  
(Picc.) 2  
Ob.  
Bsn.  
Cls. 1  
2  
B. Cl.  
A. Saxes. 1  
2  
T. Sax.  
B. Sax.  
Tpts. 1  
2  
Hns. 1  
2  
1  
2  
Tbns. 3  
Bar. /  
Euph.  
Tuba  
Timp.  
Mlts.  
Perc. 1  
Perc. 2  
Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.  
Hp.

*mf*

161

+ Picc (bottom notes)

The image shows a page of a musical score for orchestra, spanning measures 158 to 163. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments listed on the left are: Flutes (1 and 2), Oboe (Ob.), Bassoon (Bsn.), Clarinets (1 and 2), Bass Clarinet (B. Cl.), Saxophones (Alto, Tenor, Bass), Trumpets (1 and 2), Horns (1 and 2), Trombones (1, 2, and 3), Baritone/Euphonium (Bar./Euph.), Tuba, Timpani (Timp.), Mallets (Mlts.), Percussion 1 and 2 (Perc. 1 and 2), Violins (1 and 2), Viola (Vla.), Violoncello (Vcl.), Double Bass (D.B.), and Harp (Hp.). The score begins at measure 158 and ends at measure 163. A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the entire page. The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *mp*), and articulation marks. A specific measure, 161, is highlighted with a box and labeled "161". Above measure 161, there is a note "+ Picc (bottom notes)". The percussion parts include mallet patterns and specific instrument markings.

169

Musical score for orchestra and woodwinds. The score is arranged in systems for various instruments. The woodwind section includes Flutes (Fls.), Piccolo (Picc.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls. 1 & 2), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes. 1 & 2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section includes Trumpets (Tpts. 1 & 2), Horns (Hns. 1 & 2), Trombones (Tbns. 1, 2, & 3), Baritone/Euphonium (Bar./Euph.), and Tuba. The percussion section includes Timpani (Timp.), Miltoms (Mlts.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and a Double Bass (D.B.). The string section includes Violins 1 (Vln. 1), Violins 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The Harp (Hp.) is also present. The score features dynamic markings such as *ff* and *f*, and includes specific performance instructions like 'Tam-tam' and 'Cr. Cym.'. A large red watermark 'Preview Requires Purchase' is overlaid on the score.

169

169

164 165 166 167 168 169 170

Fls. 1  
(Picc.) 2

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Saxes. 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2

Hns. 1  
2

Tbns. 1  
2  
3

Bar. /  
Euph.

Tuba

Timp.

Mlts.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

*ff*

*ff*

*ff*

This page contains a musical score for a full orchestra, spanning measures 178 to 184. The instruments listed on the left are:

- Fls. (Picc.) 1, 2
- Ob.
- Bsn.
- Cls. 1, 2
- B. Cl.
- A. Saxes. 1, 2
- T. Sax.
- B. Sax.
- Tpts. 1, 2
- Hns. 1, 2
- Tbns. 1, 2, 3
- Bar. / Euph.
- Tuba
- Timp.
- Mlts.
- Perc. 1
- Perc. 2 (Sus. Cym.)
- Vln. 1
- Vln. 2
- Vla.
- Vcl.
- D.B.
- Hp.

The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *mf* (mezzo-forte) is present in the Perc. 2 part. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the entire page.

185

Fis. 1  
(Picc.) 2

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Saxes. 1  
2

T. Sax.

B. Sax.

185

Tpts. 1  
2

Hns. 1  
2

Tbns. 1  
2  
3

Bar. /  
Euph.

Tuba  
*ff*  
play

Timp.

Mlts.

Perc. 1

Perc. 2  
Cl. Cym.

185

Vln. 1

Vln. 2

Vla.

Vel.

D.B.

Hp.



Fls. 1  
(Picc.) 2

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Saxes. 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2

Hns. 1  
2

Tbns. 1  
2  
3

Bar. /  
Euph.

Tuba

Timp.

Mlts.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

*mf* *ff*

201

play - Picc.  $\frac{2}{2}$

1 2

Vlns.

Ob.

Bsn.

1 2

Cls.

B. Cl.

1 2

A. Saxes.

T. Sax.

B. Sax.

201

1 2

Tpts.

1 2

Hns.

1 2

Tbns.

3

Bar. / Euph.

Tuba

Timp.

Mlts.

Perc. 1

Perc. 2

*mf* *ff*

B.D.

201

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

Fls. 1  
(Picc.) 2

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Saxes. 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2

Hns. 1  
2

Tbns. 1  
2  
3

Bar. /  
Euph.

Tuba

Timp.

Mlts.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Hp.

+ Picc (top notes)

*ff* 4

*tr*

205 206 207 208 209 210 211 212 213

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