

RAPTURE

BRIAN BALMAGES

INSTRUMENTATION

1	Conductor Score	2	Euphonium	SUPPLEMENTAL and WORLD PARTS <i>Available for download from</i> www.alfred.com/supplemental
1	Piccolo	2	Baritone T.C.	
4	Flute 1	4	Tuba	E♭ Alto Clarinet
4	Flute 2	1	String Bass	E♭ Contra Alto Clarinet
2	Oboe	1	Timpani	B♭ Contra Bass Clarinet
2	Bassoon	2	Mallet Percussion 1 (Marimba, Bells, Vibraphone)	E♭ Horn 1
4	B♭ Clarinet 1	1	Mallet Percussion 2 (Chimes)	E♭ Horn 2
4	B♭ Clarinet 2	3	Percussion 1 (Snare Drum, Low Tom, Floor Tom, Bass Drum)	Trombone in B♭ T.C.
4	B♭ Clarinet 3	4	Percussion 2 (Crash Cymbals, Hi-hat, Triangle, Suspended Cymbal, China Cymbal)	Trombone in B♭ B.C.
2	B♭ Bass Clarinet			Euphonium in B♭ B.C.
2	E♭ Alto Saxophone 1			Tuba in B♭ T.C.
2	E♭ Alto Saxophone 2			Tuba in B♭ B.C.
2	B♭ Tenor Saxophone			Tuba in E♭ T.C.
2	E♭ Baritone Saxophone			Tuba in E♭ B.C.
3	B♭ Trumpet 1			
3	B♭ Trumpet 2			
3	B♭ Trumpet 3			
2	F Horn 1			
2	F Horn 2			
2	Trombone 1			
2	Trombone 2			
2	Trombone 3			





THE COMPOSER

Brian Balmages is known worldwide as a composer and conductor who equally spans the worlds of orchestral, band, and chamber music. His music has been performed by groups ranging from professional symphony orchestras to elementary schools in venues such as Carnegie Hall, the Kennedy Center, Sydney Opera House, Toronto Centre for the Arts, and many more. He is a recipient of the A. Austin Harding Award from the American School Band Directors Association, won the 2020 NBA William D. Revelli Composition Contest with his work *Love and Light*, and is an elected member of the prestigious American Bandmasters Association. Balmages was awarded the inaugural James Madison University Distinguished Alumni Award from the School of Visual and Performing Arts. 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. 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.

As a conductor, Mr. Balmages enjoys regular engagements with all-state and regional ensembles as well as university and professional groups throughout the world. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, Maryborough Music Conference (Australia), College Band Directors Conference, American School Band Directors Association National Conference, numerous state ASTA conferences, Teatro dell'Aquila (Italy), and others. Currently, he is Director of MakeMusic Publications and Digital Education for Alfred Music and MakeMusic.

ABOUT THE MUSIC

When John Thomas, conductor of the Matthew Flinders Anglican College Wind Symphony (Queensland, Australia), approached me about writing a new work, he mentioned that it would be wonderful if the piece could include a reference to the hymn tune *Helmsley*, which had a great deal of personal significance to him earlier in his performing career. John is a tenor horn player who won the title of World Champion Brass Soloist in 1988 and eventually joined the world-famous Black Dyke Mills Brass Band. One of his favorite pieces, *The Kingdom Triumphant* by Eric Ball, also uses the hymn tune *Helmsley* and has become a significant influence in both his playing and teaching. Also known as *Lo! He Comes with Clouds Descending*, this music gave me the opportunity to explore several juxtaposed emotions.

First, there was incredible excitement among the students. John had actually contacted me before the pandemic, but a major wrench got thrown into that timeline once things began to shut down. As a result, this became a project many years in the making, and the combination of in-person rehearsals with the anticipation of a new work really energized the Anglican College Wind Symphony members.

Second, there is the text of the hymn tune, which refers to the moment of glory when someone enters heaven. The third verse states, "With what rapture...gaze we on those glorious scars!" In my mind, whether you are a person of faith or not, this is quite symbolic of how we choose to respond to life in the wake of tragedy and grief. We can choose to be wounded and angry, or we can take trials in life as an opportunity to realign our values, our priorities, and our relationships.

From the powerful opening to the constant building of energy and moments of pure glory and euphoria throughout the piece, one can easily hear the various "rapture" interpretations as the music develops. That said, there are also moments of intense reflection and peace, which also completely align with the subject matter of the work.

It was a pleasure and personal triumph for me to compose *Rapture*. I hope all ensembles feel the immense fulfillment and gratitude that I experienced as I was writing the music.

—Brian Balmages

DURATION: 8:15

commissioned by the Matthew Flinders Anglican College Wind Symphony
Queensland, Australia; John Thomas, Conductor

RAPTURE

BRIAN BALMAGES
(ASCAP)

Maestoso (♩ = 120)

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

Maestoso (♩ = 120)

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Euphonium

Tuba

String Bass

lower 8ve if available

Timpani

(G, A, D, Eb)

Mallet Percussion 1 (Marimba, Bells, Vibraphone)

Mallet Percussion 2 (Chimes)

Percussion 1 (Snare Drum, Low Tom, Floor Tom, Bass Drum)

Low Tom

Floor Tom

Percussion 2 (Crash Cymbals, Hi-hat, Triangle, Suspended Cymbal, China Cymbal)

2 3 4 5 6



9

Picc.

Fls. 1 2

Ob.

Bsn. *mp*

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *mf*

Euph. *mp*

Tuba

St. B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

7 8 closed Hi-hat *mf* 10 11



Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

St. B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

12 13 14 15 16

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Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

St. B.

Timp.

Mlt. Perc. 1
Mar. (medium hard mallets)

Mlt. Perc. 2
Chimes

Perc. 1

Perc. 2

mp

mf

17 18 19 20 21



Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

St. B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

22

23

24

25

26

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

St. B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

37

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

St. B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

St. B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Low Tom *ff*

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

St. B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

46 47 48 49 50 51

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

St. B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

B.D.

Sus. Cym.

Floor Tom

poco

p

mf

mp

play

50660S

64 65 66 67 68

70 **con moto**

Picc. *mf*

Fls. 1 *tutti mf*

2 *mf*

Ob. *tutti mf*

Bsn. *mf*

Cls. 1 *mf play*

2 *mf play*

3 *mf*

B. Cl. *mf*

Cb. Cl. *mf*

A. Saxes 1 *mf*

2 *mf*

T. Sax. *mf*

B. Sax. *mf*

70 **con moto**

Tpts. 1 *f*

2 *f*

3 *f*

Hns. 1 *f*

2 *f*

Tbns. 1 *f*

2 *f*

3 *f*

Euph. *f*

Tuba *f*

St. B. *f*

Timp. *mf* *mp* *mf*

Mlt. Perc. 1 *mf* *f*

Mlt. Perc. 2 *mf*

Perc. 1 *f* *mf* *f*

Perc. 2 *f* Cr. Cym.

50660S 70 *f* 71 72 *mp* *mf* *mp* *f*



Picc. *Solo mp*

Fls. 1 *Picc. Solo mp*

Fls. 2 *(play) Solo p*

Ob. *Solo mp*

Bsn. *Solo mp*

Cls. 1 *Solo*

Cls. 2 *Bsn. Solo mp*

Cls. 3

B. Cl. *Solo mp*

Cb. Cl.

A. Saxes 1 *Solo mp*

A. Saxes 2 *tutti p*

T. Sax. *Solo mp*

T. Sax. *tutti p*

B. Sax. *tutti p*

Tpts. 1 *Solo mp*

Tpts. 2 *Hn. Solo*

Tpts. 3 *Solo mp*

Hns. 1 *Solo mp*

Hns. 2 *Solo mp*

Tbns. 1

Tbns. 2

Tbns. 3

Euph. *p*

Tuba

St. B.

Timp.

Mlt. Perc. 1 *mp*

Mlt. Perc. 2

Perc. 1

Perc. 2 *Tri.*



Picc.

Fls. 1 2

Ob.

Bsn. (Solo) *p* tutti *mp*

Cls. 1 (Solo) *p* tutti *p* play *mp*
2 Hn. Solo
3 Bsn. Solo *p* *mp*

B. Cl. *p* *mp*

Cb. Cl. *p* *mp*

A. Saxes 1 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpts. 1 2 3

Hns. 1 (Solo) *p* tutti *mp*
2 *p* *mp*

Tbns. 1 2 3

Euph. tutti *p* *mp*

Tuba

St. B.

Timp. *p*

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2 Sus. Cym. *p*

95 **passionato, più mosso**

tutti

Picc. *mf*

Fls. 1 *mf* **tutti**

2 *mf*

Ob. *mf* **tutti**

Bsn. *mf*

Cls. 1 *mf*

2 *mf*

3 *mf*

B. Cl. *mf*

Cb. Cl. *mf*

A. Sax. 1 *mf*

2 *mf*

T. Sax. *mf*

B. Sax. *mf*

95 **passionato, più mosso**

tutti

Tpts. 1 *mf* **play**

2 *mf*

3 *mf*

Hns. 1 *mf*

2 *mf*

Tbns. 1 *mf*

2 *mf*

3 *mf*

Euph. *mf*

Tuba *mf*

St. B. *mf*

Timp. *mf*

Mlt. Perc. 1 *mf*

Mlt. Perc. 2 *mf*

Perc. 1 *mf*

Perc. 2 *mf*

B.D. *mf*

to Bells *mp* *mf* (B to A)

104 Brillante (♩ = 84)

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

f *ff*

3 4

104 Brillante (♩ = 84)

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

St. B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

f *mp* *ff*

3 4

Floor Tom

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

Cb. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Euph.

Tuba

St. B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

107 108 109 110 mp

112

Picc. *ff*

Fls. 1 *ff*

Fls. 2 *ff*

Ob. *ff*

Bsn.

Cls. 1 *ff*

Cls. 2

Cls. 3

B. Cl.

Cb. Cl.

A. Saxes 1

A. Saxes 2

T. Sax.

B. Sax.

112

Tpts. 1 *ff*

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2

Tbns. 3

Euph.

Tuba

St. B.

Timp.

Mlt. Perc. 1 *ff*

Mlt. Perc. 2

Perc. 1

Perc. 2

112

113

114

mp

ff

117



118 Vivo (♩ = 132)

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

118 Vivo (♩ = 132)

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

St. B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

126

Picc.

Fls. 1

Fls. 2

Ob.

Bsn.

Cls. 1

Cls. 2

Cls. 3

B. Cl.

Cb. Cl.

A. Saxes 1

A. Saxes 2

T. Sax.

B. Sax.

126

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2

Tbns. 3

Euph.

Tuba

St. B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

124

125

126

127

128

134

Picc. *mf*

Cls. 1 *mf*
 2 *mf*
 3
 B. Cl. *mf*
 Cb. Cl. *mf*

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

134

Tpts. 1 *mf* play
 2 *mf*
 3
 Hns. 1
 2
 Tbps. 1 *mf*
 2 *mf*
 3
 Euph. *mf*
 Tuba *mf*
 St. B. *mf*

Timp. *mf*
 Mlt. Perc. 1
 Mlt. Perc. 2
 Perc. 1 *mf*
 Perc. 2 *mf*



Picc. 3

Fls. 1 2

Ob. 4

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

St. B.

Timp. 3

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1 4

Perc. 2

f *fp* *ff*

142

Picc. *ff*

Fls. 1 *ff*

2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 *ff*

2 *ff*

3 *ff*

B. Cl. *ff*

Cb. Cl. *ff*

A. Saxes 1 *ff*

2 *ff*

T. Sax. *ff*

B. Sax. *ff*

142

Tpts. 1 *ff*

2 *ff*

3 *ff*

Hns. 1 *ff*

2 *ff*

Tbns. 1 *ff*

2 *ff*

3 *ff*

Euph. *ff*

Tuba *ff*

St. B. *ff*

Timp. *ff*

Mlt. Perc. 1 *ff*

Mlt. Perc. 2 *ff*

Perc. 1 *ff*

Perc. 2 *ff*

China Cym. *ff*

Cr. Cym. *ff*

Tri. *ff*

142 143 144 145 146

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Musical score for orchestra and percussion, measures 147-150. The score is arranged in systems. The first system includes Picc., Fls. (1 and 2), Ob., and Bsn. The second system includes Cls. (1, 2, and 3), B. Cl., and Cb. Cl. The third system includes A. Saxes (1 and 2), T. Sax., and B. Sax. The fourth system includes Tpts. (1, 2, and 3), Hns. (1 and 2), Tbn. (1, 2, and 3), Euph., Tuba, and St. B. The fifth system includes Timp., Mlt. Perc. 1, Mlt. Perc. 2, Perc. 1, and Perc. 2. The score features various time signatures (4/4, 3/4, 5/4) and dynamic markings (f). A large red watermark 'Preview Only' is overlaid diagonally across the page.

159

Picc.
Fls. 1 2
Ob.
Bsn.

Cls. 1 2 3
B. Cl.
Cb. Cl.

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

159

Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Euph.
Tuba
St. B.

Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
China Cym.

155 156 157 158 159

163

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

mf

mf

mf

mf

mf

mf

mf

mf

mf

163

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

St. B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

mf

mf

mf

mf

mf

mf

f

to Mar.

Low Tom

mf

mf

171

Picc. *ff* *mp*

Fls. 1 *ff* *mp*

2 *ff* *mp*

Ob. *ff* *mp*

Bsn. *ff* *mp*

Cls. 1 *ff* *mp*

2 *ff* *mp*

3 *ff* *mp*

B. Cl. *ff* *mp*

Cb. Cl. *ff* *mp*

A. Saxes 1 *ff* *mp*

2 *ff* *mp*

T. Sax. *ff* *mp*

B. Sax. *ff* *mp*

Tpts. 1 *ff* *mp*

2 *ff* *mp*

3 *ff* *mp*

Hns. 1 *ff* *mp*

2 *ff* *mp*

Tbns. 1 *ff* *mp*

2 *ff* *mp*

3 *ff* *mp*

Euph. *ff* *mp*

Tuba *ff* *mp*

St. B. *ff* *mp*

Timp. *ff* *mp*

Mlt. Perc. 1 *mp* (C to D) Mar. *mp*

Mlt. Perc. 2 *mp*

Perc. 1 S.D. *ff*

Perc. 2 Cr. Cym. dampen *ff* dampen

Sus. Cym. w/ mallets *mp* *ff* dampen

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Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbn. 1 2 3

Euph.

Tuba

St. B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

mp

mp

mp

mp

p

div.

a2

Tri.

174 175 176 178 179 180

185

Picc.

Fls. 1 2

Ob.

Bsn. *mp*

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax. *mp*

185

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph. *mp*

Tuba *mp*

St. B. *mp*

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Picc.

Fls. 1 2

Ob.

Bsn. mp mf f

Cls. 1 2 3 mf f

B. Cl. mp mf f

Cb. Cl. mp mf f

A. Saxes 1 2 mf f

T. Sax. mf f

B. Sax. mf f

Tpts. 1 2 3 play mp mf f

Hns. 1 2 mf f

Tbn. 1 2 3 mf f

Euph. mf f

Tuba mp mf f

St. B. mp mf f

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2 B.D. f

187 p mf mp f 192

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

St. B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

193 194 mp 197 ff

3 4 3 4 3 4

Low Tom

Floor Tom

ff

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Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

St. B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

closed H.H.

198 199 200 201 202

mp *ff*

Picc.
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
Cb. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Euph.
Tuba
St. B.
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2

203

204

205

206

209

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

St. B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

209

ff

ff

mp

ff

S.D.



Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

St. B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

St. B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

225

Picc.
Fls. 1 2
Ob.
Bsn.

Cls. 1 2 3
B. Cl.
Cb. Cl.

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

225

Tpts. 1 2 3
Hns. 1 2

Tbns. 1 2 3
Euph.
Tuba
St. B.

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



243

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

243

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

St. B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

243 244 245 246 247 248 249

ff