

HOPE AHEAD

BRIAN BALMAGES

INSTRUMENTATION

1 Conductor Score

1 Piccolo

4 Flute 1

4 Flute 2

2 Oboe

2 Bassoon

4 B♭ Clarinet 1

4 B♭ Clarinet 2

4 B♭ Clarinet 3

2 B♭ Bass Clarinet

2 E♭ Alto Saxophone 1

2 E♭ Alto Saxophone 2

2 B♭ Tenor Saxophone

2 E♭ Baritone Saxophone

3 B♭ Trumpet 1

3 B♭ Trumpet 2

3 B♭ Trumpet 3

1 F Horn 1

1 F Horn 2

2 Trombone 1

2 Trombone 2

2 Trombone 3

2 Euphonium

2 Baritone T.C.

4 Tuba

1 Timpani

1 Mallet Percussion 1
(Marimba)

2 Mallet Percussion 2
(Chimes, Bells)

1 Mallet Percussion 3
(Vibraphone)

4 Percussion 1
(Snare Drum, Bass Drum, Hi-hat,
Cabasa, 2 Tom-toms, Wind Wand)

4 Percussion 2
(Crash Cymbals, Drill, Water Gong,
Suspended Cymbal, High Wood Block,
Triangle)

SUPPLEMENTAL and WORLD PARTS

The following instruments and transpositions
(all parts) are available to download from
alfred.com/supplemental

E♭ Alto Clarinet

E♭ Contra Alto Clarinet

B♭ Contra Bass Clarinet

E♭ Horn

Trombone in B♭ T.C.

Trombone in B♭ B.C.

Euphonium in B♭ B.C.

Tuba in B♭ T.C.

Tuba in B♭ B.C.

Tuba in E♭ T.C.

Tuba in E♭ B.C.

String Bass





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, the International Outstanding Contributor Award from Phi Beta Mu, won the 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 bands and orchestras as well as university and professional groups throughout the world. He has appeared in nearly all 50 states, with notable guest conducting appearances including "The President's Own" United States Marine Band, United States Air Force Band, the Midwest Clinic, Western International Band Clinic, Maryborough Music Conference (Australia), Teatro dell'Aquila (Italy), and others. Currently, he is Director of MakeMusic Publications and Digital Education for Alfred and MakeMusic.

ABOUT THE MUSIC

When a friend of mine posted a sample of her daughter's artwork, I was blown away. Brianna Le was just 14 years old when she drew what would become the cover art of this piece. Beyond the quality of the work itself, I was struck by the vast possibilities of its meaning. Was it a piece about artificial intelligence? If so, was this about an AI movement gone wrong? Or was it about a computer program that had finally learned to feel human emotion and suddenly became aware that it was alone? Was this a reflection on a dystopian future with a city in ruins? Or did that city represent a utopia that a broken society was so desperately seeking?

Not knowing the answer to any of these questions, I knew one thing for certain: I wanted to write a piece inspired by Brianna's artwork. The timing was surreal as I had just been commissioned by Beyond the Notes Music Festival (Chris Gleason, president) and a consortium of its ComMission Possible Member Schools. Part of this project involved students writing essays on what the artwork meant to them. To be honest, I was already settled on what the piece was going to be about and had the title: *AI Revolution*. I loved the play on words, reflecting the current AI innovation happening all over the world, yet also questioning whether this would lead to an actual revolution in the future as depicted in so many movies. I waited for the essays to come in so I could find examples that aligned with my thoughts. And then I read them... and the students turned my world upside down.

Many students focused on concepts like mental health, looking to the future, hope in the face of adversity, the soft colors of a sunset and more. When I circled back with Brianna about all of this, she responded:

"My favorite essays/responses...all share a common idea of finding hope and/or reminiscing [about] the future and possible virtue. I understand you are inspired by a more directly technological-AI-idea, but I think the beauty of my piece and your composition will be that people are deriving so many different meanings. So, even if you take it in that direction, the interpretive meaning behind it should still depict these other ideas."

– Brianna Le

And just like that, a bunch of students caused a complete paradigm shift in my thinking, and I began looking at Brianna's piece through a new lens and with a new appreciation for the depth of its meaning. That is when the title *Hope Ahead* emerged and became the focal point of the music.

The opening is both uncertain and somber. I wanted to capture the idea of feeling broken, whether physically or mentally. Unique sound effects including a wind wand, drill (without a drill bit, please!), and water gong introduce a mechanical element to the music. As this section continues, there are glimmers of light – the idea of hope beginning to emerge. A stage-4 cancer patient once told me that hope was sometimes the only thing you can hold on to, and that hope can show up in even the smallest, most mundane things in life. A beautiful sunrise or sunset. A moment of peace. A phone call. These are powerful reminders that while we may feel broken, there is always hope, somewhere. We may just need to stop, hold on to something, and take a moment to see it.

The music then shifts as the subject begins to find themselves surrounded by a sea of hope and virtue. We are reminded of our power to make the future a beautiful one through our own actions and our interactions with others. Even in moments of pause, there is a quiet determination that underlies every phrase as the music continues to evolve and becomes increasingly powerful. The final section looks at the future with conviction, resolve and greater hope than before. It is a powerful reminder that a radiant sunset can provide a powerful backdrop to our own personal growth in a world that so desperately wants us to steer ourselves toward the hope that lies ahead.

—Brian Balmages

ComMission Possible Member Schools

Andrew Lewis Middle School 8th Grade Band; Salem, VA – Thomas Graham
Carl Sandburg Junior High; Rolling Meadows, IL – Julie Kurka
Central High School Bands; LaCrosse, WI – Jacob Klingbeil
Des Moines Christian Middle School 7-8 Band; Urbandale, IA – Doug Gibson
Dr. E Alma Flagg Concert Band; Newark, NJ – Jordan Peters
Eau Claire Memorial Eagle Band; Eau Claire, WI – Dominic Domeyer
Elkhorn Area High School Symphonic Band; Elkhorn, WI – Sarah Wuttke
Fergus Falls High School Bands; Fergus Falls, MN – Mickaela Pasch
Glacier Creek Middle School Band; Cross Plains, WI – Anne Vanderbloemen
Glenwood City Bands; Glenwood City, WI – Matt Lamb
Green Bay Franklin Middle School Band; Green Bay, WI – Zachary Baker
Green Bay West High School Band; Green Bay, WI – Danielle Scherer
Holmen Middle School Bands; Holmen, WI – Mary Andersen
Kromrey Middle School Band; Middleton, WI – Darlayne Coughlin
L.A. Ainger Middle Advanced Band; Rotonda West, FL – Tim Ostrow
Lake Country School 7-8 Band; Hartland, WI – Melissa Van Dyke
Lancaster Middle School Arrow Band; Lancaster, WI – Ashley Miller
Manawa Little Wolf High School Band; Manawa, WI – Caleb DeLeske
Medford 8th Grade Band; Medford, WI – John Kolth
Mineral Point 7-8 Band; Mineral Point, WI – Matthew Nevers
New Trier High School Freshman Concert Band; Winnetka, WI – Matt Temple
Oak Prairie 8th Grade Concert Band; Lockport, IL – William Rank
Oregon Middle School Band; Oregon, WI – Kati Seiter
Plum Grove Junior High; Rolling Meadows, IL – Mario Mongello
Robert Gray Middle School Advanced Band; Portland, OR – Julie Miller
Riverside Middle School Band 8; Watertown, WI – Erin Lynch
St. Francis High School Concert Band; St. Francis, WI – Sarah Dunmire
Walter R. Sundling Junior High; Palatine, IL – Jeff Zilke
Waunakee 7-12 Bands; Waunakee, WI – Ryan Caloud
Westview Hills Middle School Band; Willowbrook, IL – Karen Moffett
D.C. Everest Wind Ensemble; Weston, WI – Joe Finnegan
Winona Middle & High School Bands; Winona, WI – Tim Gleason
Winston Campus Junior High; Palatine, IL – Hannah Menich

*commissioned by Beyond the Notes Music Festival; Chris Gleason, President
and the ComMission Possible Member Schools*

BRIAN BALMAGES
(ASCAP)

5

Oboe

Bassoon

B $\flat$ Clarinets

B $\flat$ Bass Clarinet

E $\flat$ Alto Saxophones

B $\flat$ Tenor Saxophone

E $\flat$ Baritone Saxophone

Longingly ($\text{♩} = 60$)

B $\flat$ Trumpets

F Horns

Trombones

Euphonium

Tuba

Timpani

Mallet Percussion 1
(Marimba)

Chimes

Picc. Fls. 1 2 Ob. Bsn. Cls. 1 2 3 B. Cl. A. Saxes 1 2 T. Sax. B. Sax. Tpts. 1 2 3 Hns. 1 2 Tbn. 1 2 3 Euph. Tuba Timp. Mlt. Perc. 1 (Mrb.) Mlt. Perc. 2 (Ch., Bls.) Mlt. Perc. 3 (Vib.) Perc. 1 Perc. 2

Musical score for measures 7 through 12. The score includes parts for Piccolo, Flutes (1 and 2), Oboe, Bassoon, Clarinets (1, 2, and 3), Bass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, Baritone Saxophone, Trumpets (1, 2, and 3), Horns (1 and 2), Trombones (1, 2, and 3), Euphonium, Tuba, Timpani, Mallet Percussion 1 (Maracas), Mallet Percussion 2 (Chimes and Bells), Mallet Percussion 3 (Vibraphone), and two additional Percussion parts (Perc. 1 and Perc. 2).

The score features various musical notations including notes, rests, and dynamic markings such as *p* (piano) and *mp* (mezzo-piano). A large red watermark "Preview Only" is overlaid diagonally across the page.

Measure numbers 7, 8, 9, 10, 11, and 12 are indicated at the bottom of the page.

14

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Mrb.)

Mlt. Perc. 2 (Ch., Bls.)

Mlt. Perc. 3 (Vib.)

Perc. 1

Perc. 2

13 14 15 16 17

51033S

Picc.
 Fls. 1
 2
 Ob.
 Bsn.
 Cls. 1
 2
 3
 B. Cl.
 A. Saxes 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 Tbns. 1
 2
 3
 Euph.
 Tuba
 Timp.
 Mlt. Perc. 1
 (Mrb.)
 Mlt. Perc. 2
 (Ch., Bls.)
 Mlt. Perc. 3
 (Vib.)
 Perc. 1
 Perc. 2

24 *più mosso*

Picc. *mf*

Fls. 1 *mf*

2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf*

2 *mf*

3 *mf*

B. Cl. *mf*

A. Saxes 1 *mf*

2 *mf*

T. Sax. *mf*

B. Sax. *mf*

24 *più mosso*

Tpts. 1 *mf*

2 *mf*

3 *mf*

Hns. 1 *mf*

2 *mf*

Tbns. 1 *mf*

2 *mf*

3 *mf*

Euph. *mf*

Tuba *mf*

Timp. *mf*

Mlt. Perc. 1 (Mrb.) *mf*

Mlt. Perc. 2 (Ch., Bls.) *mf*

Mlt. Perc. 3 (Vib.) *mf*

Perc. 1 *mf*

Perc. 2 *mf*

51033S 24 25 *p*

Picc. *f* 3 4
 Fls. 1 *f* 3 4
 2 *f* 4
 Ob. *f* 4
 Bsn. *f*
 Cls. 1 *f*
 2 *f*
 3 *f*
 B. Cl. *f*
 A. Sax. 1 *p*
 2 *p*
 T. Sax. *f*
 B. Sax. *f*
 Tpts. 1 *f* 3 4
 2 *f* 4
 3 *f*
 Hns. 1 *f* 4
 2 *f* 4
 Tbns. 1 *f*
 2 *f*
 3 *f*
 Euph. *f*
 Tuba *f*
 Timp. *mf* 3 4
 Mlt. Perc. 1 (Mrb.) *f* 3 4
 Mlt. Perc. 2 (Ch., Bls.) *f* 4
 Mlt. Perc. 3 (Vib.) *p*
 Perc. 1 *p* Wind Wand *p*
 Perc. 2 Cr. Cym. *f* dampen *f* dampen

51033S 27 *mf* *f* 28 29 30 31

32 Allegro (♩ = 152)

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

32 Allegro (♩ = 152)

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Mrb.)

Mlt. Perc. 2 (Ch., Bls.)

Mlt. Perc. 3 (Vib.)

Perc. 1

Perc. 2

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32 33 34 35 36 37

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Mrb.)

Mlt. Perc. 2 (Ch., Bls.)

Mlt. Perc. 3 (Vib.)

Perc. 1

Perc. 2

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44

Picc.

Fls. 1 2

Ob.

Bsn.

mp *mf*

Cls. 1 2 3

B. Cl.

mf play *mp* *mf*

A. Saxs. 1 2

mp *mf*

T. Sax.

mf

B. Sax.

mp *mf*

44

Tpts. 1 2 3

Hn.

mf play *mf*

Hns. 1 2

mf

Tbns. 1 2 3

mp *mf* *mf*

Euph.

mp *mf*

Tuba

mp *mf*

Timp.

mp

Mlt. Perc. 1 (Mrb.)

mp *mf*

Mlt. Perc. 2 (Ch., Bls.)

Mlt. Perc. 3 (Vib.)

mp *mf*

Perc. 1

Closed Hi-hat *mp* *mf*

B.D. *mp* *mf*

Perc. 2

Bsn.
 Cls.
 2
 3
 B. Cl.
 A. Saxs
 1
 2
 T. Sax.
 B. Sax.
 Tpts.
 1
 2
 3
 Hns.
 1
 2
 Tbns.
 1
 2
 3
 Euph.
 Tuba
 Timp.
 Mlt. Perc. 1 (Mrb.)
 Mlt. Perc. 2 (Ch., Bls.)

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Mrb.)

Mlt. Perc. 2 (Ch., Bls.)

Mlt. Perc. 3 (Vib.)

Perc. 1

Perc. 2

51033S

55 56 57 58 59

62

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Mrb.)

Mlt. Perc. 2 (Ch., Bls.)

Mlt. Perc. 3 (Vib.)

Perc. 1

Perc. 2

Drill

dampen

51033S

60 61 62 63 64

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Mrb.)

Mlt. Perc. 2 (Ch., Bls.) dampen

Mlt. Perc. 3 (Vib.)

Perc. 1 Wind Wand

Perc. 2 Cr. Cym. dampen

51033S

65 66 67 68 69 70

71

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

71

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Mrb.)

Mlt. Perc. 2 (Ch., Bls.)

Mlt. Perc. 3 (Vib.)

Perc. 1

Perc. 2

Pic.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Mrb.)

Mlt. Perc. 2 (Ch., Bls.)

Mlt. Perc. 3 (Vib.)

Perc. 1

Perc. 2

Bsn.
 Cls.
 2
 3
 B. Cl.
 A. Saxes
 1
 2
 T. Sax.
 B. Sax.
 83
 Tpts.
 1
 2
 3
 Hns.
 1
 2
 Tbns.
 1
 2
 3
 Euph.
 Tuba
 Timp.

91

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Mrb.)

Mlt. Perc. 2 (Ch., Bls.)

Mlt. Perc. 3 (Vib.)

Perc. 1

Perc. 2

S.D.

B.D.

Cr. Cym.

Sus. Cym.

mf

f

91

92

93

51033S

Picc.
 Fls. 1
 2
 Ob.
 Bsn.
 Cls. 1
 2
 3
 B. Cl.
 A. Saxes 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 Tbn. 1
 2
 3
 Euph.
 Tuba
 Timp.
 Mlt. Perc. 1 (Mrb.)
 Mlt. Perc. 2 (Ch., Bls.)
 Mlt. Perc. 3 (Vib.)
 Perc. 1
 Perc. 2

99

Picc. *ff*

Fls. 1 *ff*

2

Ob. *ff*

Bsn. *ff*

Cls. 1 *ff*

2

3

B. Cl. *ff*

A. Saxes 1 *ff*

2

T. Sax. *ff*

B. Sax. *ff*

99

Tpts. 1 *ff*

2

3

Hns. 1 *ff*

2

Tbns. 1 *ff*

2

3

Euph. *ff*

Tuba *ff*

Timp. *ff* (A to G)

Mlt. Perc. 1 (Mrb.)

Mlt. Perc. 2 (Ch., Bls.)

Mlt. Perc. 3 (Vib.)

Perc. 1 *ff* S.D.

Perc. 2 *ff*

99 100 101 102 103

51033S

107

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

107

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Mrb.)

Mlt. Perc. 2 (Ch., Bls.)

Mlt. Perc. 3 (Vib.)

Perc. 1

Perc. 2

3. (-2.)

ff

mf

51033S

104

105

106

108

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Mrb.)

Mlt. Perc. 2 (Ch., Bls.)

Mlt. Perc. 3 (Vib.)

Perc. 1

Perc. 2

ff

mp

51033S

109 110 111 112

115

Picc. *ff*

Fls. 1 *ff*

2 *ff*

Ob. *ff*

Bsn.

Cls. 1 *ff*

2 *ff*

3 *ff*

B. Cl.

A. Saxes 1 *ff*

2 *ff*

T. Sax.

B. Sax.

115

Tpts. 1

2

3

Hns. 1

2

Tbns. 1

2

3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Mrb.)

Mlt. Perc. 2 (Ch., Bls.)

Mlt. Perc. 3 (Vib.)

Perc. 1 *ff*

Perc. 2 *ff*

mf

51033S

115 116 117 118 119

123 (♩=♩)

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

123 (♩=♩)

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Mrb.)

Mlt. Perc. 2 (Ch., Bls.)

Mlt. Perc. 3 (Vib.)

Perc. 1

Perc. 2

121 122 123 124 125 126

131

131

Picc. 1 2
 Fls. 1 2
 Ob.
 Bsn. *p*
 Cls. 1 2 3
 B. Cl.
 A. Saxes 1 2
 T. Sax. *p*
 B. Sax. *p*
 Tpts. 1 2 3
 Hns. 1 2
 Tbn. 1 2 3
 Euph.
 Tuba
 Timp.
 Mlt. Perc. 1 (Mrb.) *p*
 Mlt. Perc. 2 (Ch., Bls.)
 Mlt. Perc. 3 (Vib.)
 Perc. 1 Cabasa *p*
 Perc. 2 High Wood Block *p*

51033S

Picc.
 Fls. 1
 2
 Ob.
 Bsn.
 Cls. 1
 2
 3
 B. Cl.
 A. Saxes 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 Tbns. 1
 2
 3
 Euph.
 Tuba
 Timp.
 Mlt. Perc. 1 (Mrb.)
 Mlt. Perc. 2 (Ch., Bls.)
 Mlt. Perc. 3 (Vib.)
 Perc. 1
 Perc. 2
 Sus. Cym.

142 *mp* 144 *f* 145

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Picc.

Fls.
1
2

Ob.

Bsn.

Cls.
1
2
3

B. Cl.

A. Saxes
1
2

T. Sax.

B. Sax.

Tpts.
1
2
3

Hns.
1
2

Tbns.
1
2
3

Euph.

Tuba

Timp.

Mlt. Perc. 1
(Mrb.)

Mlt. Perc. 2
(Ch., Bls.)

Mlt. Perc. 3
(Vib.)

Perc. 1

Perc. 2

146

mp

ff

mp

ff

S.D.

B.D.
Cr. Cym.

147

Picc. *rit.*
 Fls. 1 2
 Ob.
 Bsn.
 Cls. 1 2 3
 B. Cl.
 A. Sax. 1 2
 T. Sax.
 B. Sax.
 Tpts. 1 2 3
 Hns. 1 2
 Tbns. 1 2 3
 Euph.
 Tuba
 Timp.
 Mlt. Perc. 1 (Mrb.)
 Mlt. Perc. 2 (Ch., Bls.)
 Mlt. Perc. 3 (Vib.)
 Perc. 1
 Perc. 2

51033S 150 *mp* *ff* 152 *mf* *ff*

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