

HOMAGE TO BHARAT

(Reflections of India)

Brian Balmages

Instrumentation

1 - Conductor's Full Score		
1 - Piccolo	3 - B♭ Trumpet 2	3 - Percussion 2
4 - Flute 1	3 - B♭ Trumpet 3	Crotales
4 - Flute 2	1 - F Horn 1	Triangle
1 - Oboe 1	1 - F Horn 2	Bells
1 - Oboe 2	1 - F Horn 3	3 - Percussion 3
1 - Bassoon 1	1 - F Horn 4	Bells
1 - Bassoon 2	2 - Trombone 1	Dhol(s)
4 - B♭ Clarinet 1	2 - Trombone 2	Crotales
4 - B♭ Clarinet 2	2 - Trombone 3	3 - Percussion 4
4 - B♭ Clarinet 3	2 - Baritone /	Bongos
2 - B♭ Bass Clarinet	Euphonium	Tabla (opt.)
1 - E♭ Contra Alto Clarinet	2 - Baritone T.C.	Triangle
1 - B♭ Contrabass Clarinet	4 - Tuba	Tam-tam
2 - E♭ Alto Saxophone 1	2 - String Bass /	Vibraphone
2 - E♭ Alto Saxophone 2	Tambura	Talking Drum
2 - B♭ Tenor Saxophone	1 - Timpani	3 - Percussion 5
2 - E♭ Baritone Saxophone	3 - Percussion 1	Crash Cymbals
3 - B♭ Trumpet 1	Marimba	Suspended Cymbal
	Vibraphone	Sleigh Bells
	Chimta	Tambourine
		Triangle
		Snare Drum
		Tam-tam

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

Inspired by Bollywood music, *Homage to Bharat* is derived from a fusion of Indian classical and pop music with western influences. The name Bharat is the Sanskrit name for the Asian subcontinent that is now known as India. Note that the "B" and "h" of Bharat both sound at the beginning, and the ending "t" is pronounced like "th." The strong connection to India reflects the large Indian population of the commissioning school in Plano, Texas. In addition to the use of traditional instruments, the piece calls for a wide variety of Indian instruments (with traditional options listed below as available substitutes).

In researching and listening to Bollywood music, one of the composers who struck me was A.R. Rahman. His ability to integrate traditional Indian music with electronics and orchestra is incredibly unique, resulting in several Academy Awards, Grammy Awards, and more. My goal was to try and realize something similar within a concert band framework. The opening of the work makes use of a tambura, an Indian drone instrument. It looks like a sitar, but does not change pitch while being played. The strings are tuned ahead of time to create the drone (tunings are provided). Note that the strings are tuned in the notated order and are always played in that sequence. If a real tambura is not available, I suggest using a sample or synthesizer as it is highly effective, especially when heard with the combination of crotales and bells. Eventually, the drone is lost as the music around it builds and becomes the focus. Throughout this section we hear a contrast between consonance and mild dissonance (typically created when a note does not resolve for a while and leaves a trail of the old harmony into the new one). The primary theme is introduced at measure 23 (trumpet 2), as is one of the primary rhythmic elements of the work (the triplets).

Beginning in the Allegro section, several unique instruments are introduced along with optional substitutes:

Chimta – an instrument that looks like a pair of metal tongs with small metal jingles attached. Sound is created when the player hits the two sides of the instrument together with one hand, and there is often a ring at the hinge that the other hand uses to create sound as well. Thus, it is possible to play faster rhythms using both hands. A tambourine is a possible substitute, though it is quite possible to create a chimta using metal tongs.

Dhol – a double-headed drum that has a treble side and a bass side. It is played with wooden sticks. It is possible to use two individual drums (a high-pitched tenor drum and a low tom) as substitutes. Both parts are intended to be played by a single percussionist. Note that the piece calls for multiple dhol players if possible (beginning at measure 72), as it is quite common to see a group of people playing together. Obviously, it is important that the players lock in with each other, but it is also important that they match visually. At measure 80, they are asked to play on the side of the drum (which in the case of a dhol would be wooden). If using a tenor drum, the side of the drum or rim may be an option. Do not hesitate to experiment.

Tabla – two single-headed drums that are rather small and shaped like a barrel. The tabla is the smaller drum played with the right hand. The baya is the deeper drum played with the left hand. An advanced player can bend pitches using the palm of the hand while playing. It is important to note that tabla technique is based on the use of various finger combinations and patterns to mimic various spoken syllables. In the case that a group has access to a tabla player, it is rare that the person will be used to using notation. Rather, that person will be accustomed to certain patterns or styles, one of which will fit this piece well. (Note that a traditional tabla rhythm has been used in the FJH recording and does not exactly represent what is notated.) In the absence of a tabla player, an alternate part is provided for bongos (played with hands) and talking drum. This simulates the sound of the tabla (and unlike the tabla, is covered by 2 players). It is also possible to use all three (all three instruments are used in the FJH recording), but in the presence of an experienced tabla player, the bongos and talking drum should be a bit softer.

The entire middle section is based on creating, developing, and layering various grooves, very similar to some of the Bollywood-style music that I studied. Early on in this section, the brass take on the characteristic drone qualities of the tambura (playing open 5ths with mutes). As this section moves through various rhythmic grooves and layered musical lines, it eventually gives way to a light-hearted presentation of the primary theme (measure 80). The music then begins a final groove with multiple lines layered on before all the existing themes are juxtaposed at measure 101 while maneuvering through atypical meter changes.

The final section/coda of the work represents a return to the opening, with the use of similar instruments (tambura, flute, and various percussion). However, in this final section, new instruments quietly present short phrases derived from throughout the work. A haunting chorale (measure 129) continues to build, yet never fully resolves until reaching the most powerful moment of the piece (measure 134). At this point, the music moves in and out of phase (harmonically, it resolves and then moves immediately back over and over). In this spot, altos and horns are marked "huge!" This is accurate for the altos. For the horns, it is a gross understatement! They take over everything there, but there should be a perfect balance between horn 1-2 and 3-4.

Homage to Bharat was commissioned by the Rice Middle School Wind Ensemble in Plano, Texas. The directors are Jason Tucker, Amber Moore, and Josh Reyna. In the process of commissioning me, they let me know of the large Indian population at their school. Of course, this included several kids that play tabla and they also were able to have several students play mridangam to double the dhol part (it is a similar style of instrument). In addition, they had a former student that was able to come back and play tambura. I thank them for the incredible challenge this piece presented, and for giving me a chance to go outside the box. I am thrilled with the result!

- Brian Balmages

HOMAGE TO BHARAT

(Reflections of India)

BRIAN BALMAGES
(ASCAP)

Adagio (♩ = 60)

6

Piccolo

Flutes 1 2

Oboe 1 2

Bassoon 1 2

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Solo *mp* bend pitch

Adagio (♩ = 60)

6

B♭ Trumpets 1 2 3

F Horns 1 2 3 4

Trombones 1 2 3

Baritone / Euphonium

Tambura (on S.B. part)
play pattern with virtually no articulation / out of time, leaving time before repeating pattern
always play strings in order (as notated)

Tuba
String Bass /
Tambura (opt.)

Timpani

Percussion 1
(Marimba,
Vibraphone,
Chimta)

Percussion 2
(Crotales,
Triangle,
Bells)

Percussion 3
(Bells,
Dhol(s),
Crotales)

Percussion 4
(Bongos,
Tabla (opt.), Triangle,
Tam-tam, Vibraphone,
Talking Drum)

Percussion 5
(Crash Cymbals,
Suspended Cymbal,
Sleigh Bells,
Tambourine, Triangle,
Snare Drum, Tam-tam)

(A, C, D^b, G) *p*

Mar. (med. soft yarn mallets) *p*

Crotales *mp*

Bells (plastic mallets) *mp*

Tam-tam *p*

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17

Picc.

Fls. 1
2

Ob. 1
2

Bsn. 1
2

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

+ 2nd Soloist *mf*

17

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. / Euph.

Tuba
St. Bass / Tam.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Sleigh Bells

mp

10 11 12 13 14 15 16 17

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23

Picc. *mf*

Fls. 1 *mf*

Fls. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

C.B. Cl. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

23

Tpts. 1 *mf*

Tpts. 2 *mf*

Tpts. 3 *mf*

Hns. 1 *mf*

Hns. 2 *mf*

Hns. 3 *mf*

Hns. 4 *mf*

Tbns. 1 *mf*

Tbns. 2 *mf*

Tbns. 3 *mf*

Bar. / Euph. *mf*

Tuba *mf*

St. Bass / Tam. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4

Perc. 5

Tambura stops - let strings ring to silence)

open *mf*

Sus. Cym. *mp*

23

24

25

26

mf

mp

Picc.

Fls. 1
2

Ob. 1
2

Bsn. 1
2

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/
Tam.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5
Cr. Cym.

27 28 29 30

f *mf*

31

Picc. *ff*

Fls. 1 *ff*

2 *ff*

Ob. 1 *ff*

2 *ff*

Bsn. 1 *ff*

2 *ff*

Cl. 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*

31

Tpts. 1 *ff*

2 *ff*

3 *ff*

Hns. 1 *ff*

2 *ff*

3 *ff*

4 *ff*

Tbns. 1 *ff*

2 *ff*

3 *ff*

Bar. / Euph. *ff*

Tuba *ff*

St. Bass / Tam. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

Perc. 5 *ff*

(A to B^b)

31 *ff* 32 33 *mp* *f*

Musical score for orchestra and percussion, measures 46-50. The score includes staves for Picc., Fls. (1, 2), Ob. (1, 2), Bsn. (1, 2), 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/Tam., Timp., and Perc. 1-5. The score is marked with *mf* and *tutti*. A large red watermark "Preview Only! Legal Use Requires Purchase" is overlaid diagonally across the page.

56

Picc.

Fls. 1 2

Ob. 1 2

Bsn. 1 2

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

56

Tpts. 1 2 3

Hns. 1 2 3 4

Tbn. 1 2 3

Bar. / Euph.

Tuba / St. Bass / Tam.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

56 57 58 59

f *f* *f* *mp*

Picc.
Fls. 1 2
Ob. 1 2
Bsn. 1 2
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
Tbns. 1 2 3
Bar. / Euph.
Tuba / St. Bass / Tam.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Cr. Cym.

60 61 62 63

64

Picc.

Fls. 1 2 *mf*

Obs. 1 2 *mf*

Bsn. 1 2 *mf*

Cls. 1 *mf*
2 3 *mf*

B. Cl. *mf*

C.B. Cl.

A. Saxes 1 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

64

Tpts. 1 *mf* open
2 3 *mf* (st. mute)

Hns. 1 2
3 4

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

Bar. / Euph.

Tuba / St. Bass / Tam. S.B. always on lower note *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 to Tri. *mf*

Perc. 3 *mf*

Perc. 4 *mf*

Perc. 5

64 65 66 67 68

Picc.

Fls. 1
2

Ob. 1
2

Bsn. 1
2

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 / Tam.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

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69 70 71 72 73

Picc.

Fls. 1
2

Ob. 1
2

Bsn. 1
2

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

Tbns. 1
2
3

Bar. / Euph.

Tuba
St. Bass / Tam.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

74 75 76 77

Picc.

Fls. 1
2

Ob. 1
2

Bsn. 1
2

Cl. 1
2
3

B. Cl.

C.B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

mp

mp

3

3

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. / Euph.

Tuba
St. Bass / Tam.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

fp

f

fp

f

fp

f

fp

f

fp

f

mp

f muffle

p (B \flat to F)
Mar. (medium hard mallets)

mp

x - on side of drum

mp

Cr. Cym.

S.D. rim

mp

78

79

mp

81

82

Picc.

Fls. 1
2

Ob. 1
2

Bsn. 1
2

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
Sf. Bass /
Tam.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

83 84 85 86 87

88

Picc. 1 2

Fls. 1 2

Ob. 1 2

Bsn. 1 2

Cls. 1 2 3

B. Cl. 1 2

C.B. Cl. 1 2

A. Saxes 1 2

T. Sax. 1 2

B. Sax. 1 2

88

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar. / Euph. 1 2

Tuba St. Bass / Tam. 1 2

Timp.

Perc. 1 to Chinta

Perc. 2 normal

Perc. 3

Perc. 4

Perc. 5

88 89 90 91 92

Picc.

Fls. 1
2

Ob. 1
2

Bsn. 1
2

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 / Tam.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

93 94 95 96 97

Musical score for a symphony orchestra, measures 98-102. The score includes parts for Piccolo, Flutes (1, 2), Oboes (1, 2), Bassoons (1, 2), Clarinets (1, 2, 3), Bass Clarinet (B. Cl.), Saxophones (A. Sax. 1, 2; T. Sax.; B. Sax.), Trumpets (Tpts. 1, 2, 3), Horns (Hns. 1, 2, 3, 4), Trombones (Tbns. 1, 2, 3), Baritone/Euphonium (Bar./Euph.), Tuba/St. Bass/Tam (Tuba St. Bass/Tam.), Timpani (Timp.), and Percussion (Perc. 1-5). The score features various dynamics including *ff*, *f*, *mf*, and *fp*. A large red watermark "Legal Music Requires Purchase" is overlaid diagonally across the page. Measure 101 is marked with a box containing the number 101. Measure 102 includes a key signature change from G major to E-flat major, indicated by "(G to E \flat)".

Picc.

Fls. 1 2

Ob. 1 2

Bsn. 1 2

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 / Tam.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Sus. Cym.

103 104 105

ff

mf

musical score for various instruments including Picc., Fls., Ob., Bsn., Cls., B. Cl., C.B. Cl., A. Saxes, T. Sax., B. Sax., Tpts., Hns., Tbn., Bar./Euph., Tuba, St. Bass/Tam., Timp., Perc. 1-5.

Tempo: *molto rit.*

Dynamic markings: *ff*, *mf*, *fp*.

Performance instructions: *to Bells!*, *mf*.

Measure numbers: 107, 108, 110, 111.

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112 Maestoso, brillante (♩ = 60)

Picc. *ff* 3

Fls. 1 *ff* 3

2 *ff* 3

Ob. 1 *ff* 3

2 *ff* 3

Bsn. 1 *ff*

2 *ff*

Cl. 1 *ff* 3

2 *ff* 3

3 *ff* 3

B. Cl. *ff*

C.B. Cl. *ff*

A. Sax. 1 *ff*

2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Cl. 3 8^{va}

112 Maestoso, brillante (♩ = 60)

Tpts. 1 *ff*

2 *ff*

3 *ff*

Hns. 1 *ff*

2 *ff*

3 *ff*

4 *ff*

Tbns. 1 *ff*

2 *ff*

3 *ff*

Bar. / Euph. *ff*

Tuba *ff*

St. Bass / Tam. *ff*

Timp. *ff*

Perc. 1

Bells - brass mallets *ff*

Perc. 2 *ff* 6

Perc. 3 *ff* to Crotales

Perc. 4 *ff* to Vibra.

Perc. 5 *ff*

112 *ff* 113 *mf* *ff*

div.

Picc.

Fls. 1
2

Ob. 1
2

Bsn. 1
2

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 /
Tam.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

115

116

117

mf

ff

Picc.

Fls. 1, 2 (Solos)

Ob. 1, 2

Bsn. 1, 2

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 / Tam.

Timp.

Perc. 1

Perc. 2 plastic mallets

Perc. 3 Crotales

Perc. 4

Perc. 5

118 119 120 121 122

f *mp* *p*

S.B. - move to Tambura (move earlier if more time needed)

129 134

Picc. *mf* *tutti* *3 3* *ff*

Fls. 1 *mf* *tutti* *3 3* *ff*

2 *mf* *tutti* *3 3* *ff*

Ob. 1 *mf* *tutti* *3 3* *ff*

2 *mf* *tutti* *3 3* *ff*

Bsn. 1 *mp* *cresc. poco a poco* *ff*

2 *mp* *cresc. poco a poco* *ff*

Cls. 1 *mp* *3 3* *mf* *ff*

2 *mp* *3 3* *mf* *ff*

3 *mp* *3 3* *mf* *ff*

B. Cl. *tutti* *p* *cresc. poco a poco* *ff*

C.B. Cl. *p* *cresc. poco a poco* *ff*

A. Sax. 1 *mp* *cresc. poco a poco* *ff*

2 *mp* *cresc. poco a poco* *ff*

T. Sax. *tutti* *mp* *cresc. poco a poco* *ff*

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

129 134

Tpts. 1 *mf* *ff*

2 *mp* *cresc. poco a poco* *ff*

3 *mp* *cresc. poco a poco* *ff*

Hns. 1 *mp* *cresc. poco a poco* *ff*

2 *mp* *cresc. poco a poco* *ff*

3 *mp* *cresc. poco a poco* *ff*

4 *mp* *cresc. poco a poco* *ff*

Tbns. 1 *play* *p* *cresc. poco a poco* *ff*

2 *p* *cresc. poco a poco* *ff*

3 *p* *cresc. poco a poco* *ff*

Bar. / Euph. *tutti* *mp* *cresc. poco a poco* *ff*

Tuba *tutti* *mp* *cresc. poco a poco* *ff*

St. Bass / Tam. *p* *cresc. poco a poco* *ff*

Timp. *pp* (F to G) *mf* *ff*

Perc. 1 *pp* to Vibra. *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff* Tri.

Perc. 5 *ff* Tam-tam

129 130 131 132 133 134

opt. 8^{va}

Picc.

Fls. 1
2

Ob. 1
2

Bsn. 1
2

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 / Tam.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

135 *mf* *ff* 136 137 *mf* *ff*

Preview Only
Legal Use Requires Purchase

8^{va}

Picc.

Fls. 1 2

Ob. 1 2

Bsn. 1 2

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 / Tam.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

138 139

p *ff*

mf *ff*

div.