LOVE AND LIGHT

for wind ensemble

BRIAN BALMAGES

Perusal Only

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About the Music

It only makes sense to start with a letter by Elizabeth Elliott, the very person who spearheaded this entire project.

> On November 8th 2018, our daughter Madison Hope Elliott was born. Her heart had stopped beating the day before and I labored for 12 hours to get to hold her for the first and last time that day. It was the worst and best day of our lives. If you've never kissed your child goodbye forever in a hospital room or held your child's lifeless body in your arms, or felt the deep dark hole that losing a child leaves in your heart, then I hope you never do.
>
> While I was in labor, knowing that it was just the beginning of our pain, I knew I wanted to commission a piece for her. I didn't want Madison's name to be forgotten. She made me a mom for the first time. After we left the hospital and word spread about what happened, many people reached out to us. Oftentimes people wanted to help us but didn't know what to say. Stillbirth isn't openly discussed. It happens to one percent of babies born in the United States. That translates to 24,000 stillborn babies a year. The number is much higher when you include the one in four pregnancies that are lost due to miscarriage, and the many infants that are lost due to SIDS and other causes. For tragedies like this, there really are no words.
>
> Turning to music for comfort was just the natural thing for me to do. It took a few months for me to mourn and grieve and finally crawl out of my pit long enough to start reaching out to composers. It was around January of 2019, after talking with Brian Balmages, that I knew I had found the right person. He understood the gravity of this piece and how far reaching and healing it would be for so many families.
>
> We announced the project a little while later and the response we received was overwhelming. We heard from people all over the country and the world who wanted to be a part of it. Once we saw the overwhelming response, my first reaction was a sense of responsibility to all of those families to whom this mattered so much and to make this project the best it could possibly be. After speaking to COL Esch at the "Pershing's Own" about the piece, he graciously agreed that The United States Army Band had to be the group to premiere it.
>
> I am so thankful for all the people who made this possible. To Brian – who really spent a lot of time preparing his heart to be ready to write this piece; to COL Esch for being so open to this project; to Rachel Maxwell (who hosted the 501c3 nonprofit to help us fund this project); to all of the family, friends, parents, and ensemble directors that joined this consortium and saw its importance; and of course to the incredibly talented and warm musicians of the "Pershing's Own" for their openness to this vision.
>
> I know that this piece will help so many families now and into the future. While *Love and Light* is for my daughter Madison, it is also for all the babies in heaven that we have lost. But most importantly, it is for the parents. I believe that God sent this music down to Earth to comfort us mommies and daddies that are still in pain every day, just trying to learn how to live a life without their child. Nothing can take away the pain of losing a child, but time eventually reveals the "Love and Light" on the other side.
>
> *– Elizabeth Elliott, 24 January 2020*

How does a composer tackle something like this? And why would a composer tackle something like this? Elizabeth contacted me about the piece during a very emotional time in my life (more on that another time – this piece is not about me). We exchanged countless phone calls, texts and emails. And after some time, it became clear to me that I was meant to do this piece. I was in the process of converting to Catholicism (Elizabeth is also Catholic) and had recently read Pope John Paul II's *Letter to Artists.* I realized this music was meant to tackle three impossible questions, and so with the help and guidance of faith, I decided to see where the music would guide me.

Love and Light is in three sections. The first section asks the question "What does unconditional love sound like?" Not temporary love, but full-on unconditional love. Then the second question – "What does it sound like when that unconditional love is shattered?" I intentionally use the word "shattered" instead of "broken," because unconditional love is *never* broken. But events in our lives do come along that shatter our emotions and cause tremendous amounts of pain. What does that sound like?

And finally, the last and most difficult question. "What does it sound like when a child first sees the face of God?" I spent countless hours thinking about this, praying about it, and searching for the sounds that seemed to make sense of it all. The answer I came up with makes sense to me, and hopefully it will make sense to the listener as well. While there are massive moments, I realized it all began with a very intimate, personal and quiet encounter.

There are several musical elements used throughout the piece. Some will recognize subtle use of "alleluia, alleluia" from *All Creatures of Our God and King* throughout the work – used in hopeful, mournful, and angry settings. In addition, Elizabeth shared with me that she used to play Ben Folds' "The Luckiest" on the piano to her daughter every day during her pregnancy. Before the funeral, Elizabeth actually reached out to Ben Folds knowing it was impossible that he would be able to attend the funeral. However, he wound up sending her a framed picture of the sheet music to "The Luckiest" on his own piano along with an inscription:

> *To Maddie – your mother used to play this song to you because you made her feel like the luckiest mom. Every time she plays it now, it will be in memory of you, her little angel in heaven.*

I decided that I wanted to write a lullaby that would be a unifying element throughout the piece. This original lullaby is loosely based on the chord progressions in Ben's piece, and is present throughout the work, including a comforting, triumphant and powerful setting toward the end of the piece.

Finally, the entire piece is based on a three-note motif, presented at the very beginning of the work. While the three notes are used and developed throughout the piece, it is not until the last section that it becomes apparent that these notes are the first three notes of *Salvation is Created,* a popular and powerful choral work by Pavel Tchesnokov. This, combined with elements of the earlier lullaby and fragments of *All Creatures of Our God and King,* forms the basis of the last section of the piece. It is incredibly powerful, both in its fullness and its quiet vulnerability. And, as best as I can describe it, seeks to answer that difficult question – "What does it sound like when someone first sees the face of God?"

– Brian Balmages, 5 February 2020

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Instrumentation

Piccolo
2 Flutes
2 Oboes
2 Bassoons
3 Bb Clarinets (Cl. 1 div.)
Bass Clarinet
Bb Contrabass Clarinet
2 Alto Saxes
Tenor Sax
Baritone Sax
4 Bb Trumpets
4 Trombones (Trombone 4 is bass trombone)
Euphonium (div.)
Tuba (div.)
String Bass
Piano

6 Percussionists:

1 – Timpani
1 – Percussion 1 (Bells, Crotales)
1 – Percussion 2 (Vibraphone, Xylophone, Marimba, Triangle)
1 – Percussion 3 (Chimes)
2 – Percussion 4 (Crash Cymbals, Suspended Cymbal, Snare Drum, Triangle, Bass Drum, Tam-tam, Medium Tom-tom, Bar Chimes)

Approximate duration: 13 minutes

Consortium members / supporters:

Women Band Directors International
West Forsyth High School (Clemmons, NC) – Patricia Ball
Centennial High School (Boise, ID) – Brittany Brings
Vista Ridge High School (Roundrock, TX) – Bryan Christian
Timber Creek High School (Orlando, FL) – Rhett Cox
Eastern Arizona College – Geoff DeSpain
Bob and Peggy Gravitz
Herndon High School (Fairfax County, VA) – Kathleen Schoelwer Jacoby
Caldwell High School (Caldwell, TX) – Cody Knott
Converse College (Spartanburg, SC) – Susie Lalama
Denham Springs High School (Denham Springs, LA) – Carlye Latas
Kearney High School (Kearney, NE) – Nathan LeFeber and Rick Mitchell
Auburn High School (Auburn, NY) – Michael Miller
Lloyd C. Bird High School (Chesterfield, NY) – Emily Oyan
Hardin Valley Academy Wind Ensemble (Knoxville, TN) – Alex Rector
USAF Heritage of America Band Joint Base Langley – 2nd LT David Regner
Miami Arts Studio (Miami, FL) – Erich Rivero and John Bixby
Brian Rivers, in memory of Maya Olivia Rivers (10/23/12)
Carthage High School (Carthage, MO) – Jennifer Sager
Eastern New Mexico University (Portales, NM) – Dustin Seifert
Homestead High School (Fort Wayne, IN) – Bryen Warfield
Fond du Lac High School (Fond du Lac, WI) – Chris Barnes and Matt McVeigh
Paetow High School (Katy, TX) – Greg Redner
Traughber Junior High School (Oswego, IL) – Rachel Maxwell
Terry and Tracia Austin
Rachel Steckler
Boise Senior High School (Boise, ID) – Meghan Fay Olswanger
Big Spring High School (Big Spring, TX)
Maryland Winds – Timothy Holtan
Mr. David Starnes, Director of Athletic Bands; Western Carolina University

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Transposed Score

for Madison Elliott, all little angels and their parents

LOVE AND LIGHT

Brian Balmages (ASCAP)

Largo affettuoso (♩ = 56)

Piccolo

Flutes 1 2

Oboes 1 2

Bassoons 1 2

B♭ Clarinets 1

B♭ Clarinets 2 3

Bass Clarinet

B♭ Contrabass Clarinet

Alto Saxes 1 2

Tenor Sax

Baritone Sax

Largo affettuoso (♩ = 56)

B♭ Trumpets 1 2

B♭ Trumpets 3 4

F Horn 1 2

F Horn 3 4

Trombones 1 2

Trombones 3 4

Euphonium

Tuba

String Bass

Timpani

Percussion 1 (Bells, Crotales)

Percussion 2 (Vibraphone, Xylophone, Marimba, Triangle)

Percussion 3 (Chimes)

Percussion 4 (Crash Cymbals, Suspended Cymbal, Snare Drum, Triangle, Bass Drum, Tam-tam, Medium Tom-tom, Bar Chimes)

Piano

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12

14

Picc.
Fls. 1 2
Ob. 1 2
Bsn. 1 2
Cls. 1
Cls. 2 3
B. Cl.
Cb. Cl.
A. Sax 1 2
T. Sx.
B. Sx.

Solo
(Solo)
2.

14

Tpts. 1 2
Tpts. 3 4
Hn. 1 2
Hn. 3 4
Tbns. 1 2
Tbns. 3 4
Euph.
Tuba
S.B.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.

a2
open
pizz.
cup mute
cup mute
mute
mute
Bells
Vibra.
(Chimes)

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21

poco rit. **28** **a tempo**

Picc.

Fls. 1 2

Ob. 1 2

Bsn. 1 2

1 Cls.

2 3

B. Cl.

Cb. Cl.

A. Sax 1 2

T. Sx.

B. Sx.

poco rit. **28** **a tempo**

Tpts. 1 2

3 4

Hn. 1 2

3 4

Tbns. 1 2

3 4

Euph.

Tuba

S.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

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32

40 **Dolce** (♩ = 72)

Picc.
Fls. 1 2
Ob. 1 2
Bsn. 1 2
Cls. 1 2 3
B. Cl.
Cb. Cl.
A. Sax 1 2
T. Sx.
B. Sx.
Tpts. 1 2 3 4
Hn. 1 2 3 4
Tbns. 1 2 3 4
Euph.
Tuba
S.B.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.

mp *mf* *p* *f*

Solo

tutti

open

arco

(F, G, D♭, E)

Cr. Cym.

pedal every measure

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41

Picc.

Fls. 1 2

Ob. 1 2

Solo

p

Bsn. 1 2

1 Cls.

p

2 3

p

B. Cl.

Cb. Cl.

A. Sax 1 2

T. Sx.

B. Sx.

1 2 Tpts.

3 4

1 2 Hn.

3 4

1 2 Tbns.

3 4

Euph.

Tuba

S.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Tri.

p

Pno.

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54

60

Picc.

Fls. 1 2

one player

pp

Ob. 1 2

pp

Bsn. 1 2

one player

1

Cls.

p

2 3

B. Cl.

Cb. Cl.

A. Sax 1 2

T. Sx.

B. Sx.

60

1 2

Tpts.

3 4

1 2

Hn.

3 4

1 2

Tbns.

3 4

Euph.

Tuba

S.B.

Timp.

Perc. 1

pp

Perc. 2

pp

Perc. 3

Perc. 4

p

Pno.

pp

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68

accel.

74 con fuoco (♩ = 144)

Picc.

Fls. 1 2

Ob. 1 2

Bsn. 1 2

Cls. 1

Cls. 2 3

B. Cl.

Cb. Cl.

A. Sax 1 2

T. Sx.

B. Sx.

Tpts. 1 2

Hn. 3 4

Tbns. 1 2

Euph. 3 4

Tuba

S.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

tutti

pp

p

cresc. poco a poco

mf

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75

Picc.

Fls. 1 2

Ob. 1 2

Bsn. 1 2

1 Cls.

2 3 Cls.

B. Cl.

Cb. Cl.

A. Sax 1 2

T. Sx.

B. Sx.

1 2 Tpts.

st. mute

3 4 Tpts.

st. mute

1 2 Hn.

3 4 Hn.

1 2 Tbns.

3 4 Tbns.

Euph.

Tuba

S.B.

Timp.

Perc. 1

Perc. 2

Xylo.

Perc. 3

Perc. 4

S.D.

B.D.

Pno.

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79

Picc.

Fls. 1 2

Ob. 1 2

Bsn. 1 2

1

Cls.

2 3

B. Cl.

f

Cb. Cl.

A. Sax 1 2

T. Sx.

B. Sx.

1 2

Tpts.

3 4

open

f

1 2

Hn.

3 4

f

1 2

Tbns.

3 4

Euph.

Tuba

S.B.

Timp.

mf

f

Perc. 1

Perc. 2

Perc. 3

f

Perc. 4

Mid-Tom

Tam-tam

Pno.

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83

Picc.
Fls. 1 2
Ob. 1 2
Bsn. 1 2
1
Cls.
2 3
B. Cl.
Cb. Cl.
A. Sax 1 2
T. Sx.
B. Sx.
1 2
Tpts.
3 4
1 2
Hn.
3 4
1 2
Tbns.
3 4
Euph.
Tuba
S.B.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.

mf
mf
3
3
mf

Perusal Only

87

Picc.

Fls. 1 2

Ob. 1 2

Bsn. 1 2

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Sax 1 2

T. Sx.

B. Sx.

Tpts. 1 2 3 4

Hn. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

S.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

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91

Picc.
Fls. 1 2
Ob. 1 2
Bsn. 1 2
Cls. 1 2 3
B. Cl.
Cb. Cl.
A. Sax 1 2
T. Sx.
B. Sx.
Tpts. 1 2 3 4
Hn. 1 2 3 4
Tbns. 1 2 3 4
Euph.
Tuba
S.B.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.

mf

f

mf

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95

99

Picc.

Fls. 1 2

Ob. 1 2

Bsn. 1 2

1

Cls.

2 3

B. Cl.

Cb. Cl.

A. Sax 1 2

T. Sx.

B. Sx.

div.

99

1 2

Tpts.

3 4

1 2

Hn.

3 4

1 2

Tbns.

3 4

Euph.

Tuba

S.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

open

st. mute

st. mute

Crotales

dampen

Marimba

S.D. w/ nylon brushes

B.D.

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101

Picc.

Fls. 1 2

Ob. 1 2

Bsn. 1 2

1 Cls.

2 3

B. Cl.

Cb. Cl.

A. Sax 1 2

T. Sx.

B. Sx.

1 2 Tpts.

3 4

1 2 Hn.

3 4

1 2 Tbns.

3 4

Euph.

Tuba

S.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

mf

mp

p < mp

f

pizz.

a2

cup mute

w/ rute sticks
(x = on rim)

Bells

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108

Picc.
Fls. 1 2
Ob. 1 2
Bsn. 1 2
Cls. 1 2 3
B. Cl.
Cb. Cl.
A. Sax 1 2
T. Sx.
B. Sx.
Tpts. 1 2 3 4
Hn. 1 2 3 4
Tbns. 1 2 3 4
Euph.
Tuba
S.B.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.

mp
2.
+3.
(head)
mf

Personal Use Only

114

119

Picc.

Fls. 1 2

Ob. 1 2

Bsn. 1 2

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Sax 1 2

T. Sx.

B. Sx.

Tpts. 1 2 3 4

Hn. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

S.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Sus. Cym.

Pno.

p mp mf

1.

open

arco

mallets

cresc. poco a poco

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121

Picc.

Fls. 1 2

Ob. 1 2

Bsn. 1 2

p

1

Cls.

2 3

mp

mp *cresc. poco a poco*

B. Cl.

mp

Cb. Cl.

A. Sax 1 2

T. Sx.

mp

cresc. poco a poco

B. Sx.

mp

cresc. poco a poco

1 2

Tpts.

3 4

1 2

Hn.

3 4

1 2

Tbns.

mp *cresc. poco a poco*

3 4

mp

cresc. poco a poco

Euph.

Tuba

S.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Perusal Only

127

Picc.

Fls. 1 2

Ob. 1 2

Bsn. 1 2

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Sax 1 2

T. Sx.

B. Sx.

127

Tpts. 1 2 3 4

Hn. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

S.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

f *cresc. poco a poco*

mf *cresc. poco a poco*

open

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132

135 molto agitato (♩ = 48) con moto
(previous 𝅗𝅥. = ♩)

Picc.
Fls. 1 2
Ob. 1 2
Bsn. 1 2
Cls. 1
Cls. 2 3
B. Cl.
Cb. Cl.
A. Sax 1 2
T. Sx.
B. Sx.

a2

135 molto agitato (♩ = 48) con moto
(previous 𝅗𝅥. = ♩)

Tpts. 1 2
Tpts. 3 4
Hn. 1 2
Hn. 3 4
Tbns. 1 2
Tbns. 3 4
Euph.
Tuba
S.B.

play lower 8ve if available

Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.

(D♭ to D!)
(D to C)
Sus. Cym.
Cr. Cym.
Tam.
Sus. Cym.

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139

148

Picc.

Fls. 1 2

Ob. 1 2

Bsn. 1 2

1

Cls.

2 3

B. Cl.

Cb. Cl.

A. Sax 1 2

T. Sx.

B. Sx.

148

1 2

Tpts.

3 4

1 2

Hn.

3 4

1 2

Tbns.

3 4

Euph.

Tuba

S.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Solo

3.

2. Solo

pizz.

(E, A, B, E)

Vibra.

pedal full note lengths

pedal each measure

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152

poco rit. **156** **"Light" (♩ = 56)**

Picc.

Fls. 1 2

Ob. 1 2

Bsn. 1 2

Solo

p

tutti

p

Cls. 1

Cls. 2 3

p

tutti

p

Solo

p

B. Cl.

p

Cb. Cl.

A. Sax 1 2

one player

p

T. Sx.

B. Sx.

poco rit. **156** **"Light" (♩ = 56)**

Tpts. 1 2

Tpts. 3 4

Hn. 1 2

Hn. 3 4

p

Tbns. 1 2

Tbns. 3 4

Euph.

tutti

p

Tuba

p

S.B.

pizz.

p

Timp.

p

pp

Perc. 1

p

Perc. 2

bowed

p

w/ mallets

p Leo.

Perc. 3

Perc. 4

Pno.

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162

163

Picc.

Fls. 1 2 — Solo — *p* — 2. one player

Ob. 1 2

Bsn. 1 2 — tutti — *p*

Cls. 1 — *p*

Cls. 2 3 — *p*

B. Cl.

Cb. Cl.

A. Sax 1 2

T. Sx.

B. Sx.

163

Tpts. 1 2

Tpts. 3 4

Hn. 1 2

Hn. 3 4

Tbns. 1 2

Tbns. 3 4

Euph.

Tuba

S.B.

Timp.

Perc. 1 — *p*

Perc. 2

Perc. 3

Perc. 4 — Tri. — *p* — *p*

Pno. — 8va — *p*

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171

175 più mosso

Picc.

Fls. 1 2

tutti

Ob. 1 2

p

Solo

Bsn. 1 2

+2.

1

Cls.

2 3

B. Cl.

Cb. Cl.

tutti

A. Sax 1 2

Solo

mf

p

T. Sx.

p

B. Sx.

175 più mosso

1 2

Tpts.

3 4

mf

1 2

Hn.

mp

mf

3 4

mp

mf

1 2

Tbns.

mp

mf

3 4

mp

mf

Euph.

mp

mf

Tuba

mp

mf

S.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

Perc. 4

Sus. Cym.

p

mf

Pno.

Ped.

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179

182

Picc.
Fls. 1 2
Ob. 1 2
Bsn. 1 2
Cls. 1 2 3
B. Cl.
Cb. Cl.
A. Sax 1 2
T. Sx.
B. Sx.
Tpts. 1 2 3 4
Hn. 1 2 3 4
Tbns. 1 2 3 4
Euph.
Tuba
S.B.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.

tutti
div.
arco
Cr. Cym.

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185

Picc.
Fls. 1 2
Ob. 1 2
Bsn. 1 2
1
Cls.
2 3
B. Cl.
Cb. Cl.
A. Sax 1 2
T. Sx.
B. Sx.
1 2
Tpts.
3 4
1 2
Hn.
3 4
1 2
Tbns.
3 4
Euph.
Tuba
S.B.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.

f

mp *f*

Bar Chimes

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191 **con moto**

Picc.
Fls. 1 2
Ob. 1 2
Bsn. 1 2
1
Cls.
2 3
B. Cl.
Cb. Cl.
A. Sax 1 2
T. Sx.
B. Sx.

191 **con moto**

1 2
Tpts.
3 4
1 2
Hn.
3 4
1 2
Tbns.
3 4
Euph.
Tuba
S.B.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.

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198

203

Picc.
Fls. 1 2
Ob. 1 2
Bsn. 1 2
1
Cls.
2 3
B. Cl.
Cb. Cl.
A. Sax 1 2
T. Sx.
B. Sx.

cresc. poco a poco

f cresc. poco a poco

203

Tpts. 1 2
3 4
Hn. 1 2
3 4
Tbns. 1 2
3 4
Euph.
Tuba
S.B.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.

Sus. Cym.

mp *f*

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210

212

Picc.
Fls. 1 2
Ob. 1 2
Bsn. 1 2
Cls. 1
Cls. 2 3
B. Cl.
Cb. Cl.
A. Sax 1 2
T. Sx.
B. Sx.

212

Tpts. 1 2
Tpts. 3 4
Hn. 1 2
Hn. 3 4
Tbns. 1 2
Tbns. 3 4
Euph.
Tuba
S.B.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.

ff
f
mp
mf
Tri.
Tam.
Sus. Cym.
R.H. 8va

Perusal Only

218

221 meno mosso

Picc.
Fls. 1 2
Ob. 1 2
Bsn. 1 2
Cls. 1
Cls. 2 3
B. Cl.
Cb. Cl.
A. Sax 1 2
T. Sx.
B. Sx.
Tpts. 1 2
Tpts. 3 4
Hn. 1 2
Hn. 3 4
Tbns. 1 2
Tbns. 3 4
Euph.
Tuba
S.B.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.

p one player
p Solo
p Solo
pp div.
pp
pp
pp
p Solo mute
mf *ff* *ff*
R.H. 8va

Perusal Only

228

238 **con moto, Maestoso**

Picc.

Fls. 1 2

Ob. 1 2

pp

tutti

Bsn. 1 2

pp

pp

1 Cls.

p

pp

2 3

p

pp

B. Cl.

p

pp

Cb. Cl.

A. Sax 1 2

p

pp

T. Sx.

p

pp

B. Sx.

pp

238 **con moto, Maestoso**

1 2 Tpts.

f

3 4

f

1 2

tutti
open

Hn.

f

3 4

f

1.

1 2

f

Tbns.

3 4

Euph.

Tuba

S.B.

Timp.

f

Perc. 1

Perc. 2

Perc. 3

Perc. 4

B.D.

f

Pno.

pp

p

Perusal Only

240

rall.

247 Drammatico

opt. 8va

Picc.
Fls. 1 2
Ob. 1 2
Bsn. 1 2
Cls. 1
Cls. 2 3
B. Cl.
Cb. Cl.
A. Sax 1 2
T. Sx.
B. Sx.
Tpts. 1 2
Hn. 3 4
Tbns. 1 2
Euph. 3 4
Tuba
S.B.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.

tutti

div.

Sus. Cym.

Personal Copy

248 (8va)

Picc.
Fls. 1 2
Ob. 1 2
Bsn. 1 2
Cls. 1
Cls. 2 3
B. Cl.
Cb. Cl.
A. Sax 1 2
T. Sx.
B. Sx.
Tpts. 1 2
Tpts. 3 4
Hn. 1 2
Hn. 3 4
Tbns. 1 2
Tbns. 3 4
Euph.
Tuba
S.B.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Tam.
ff
Pno.
ff

Perusal Only

251

(8va)

Picc.

Fls. 1 2

Ob. 1 2

Bsn. 1 2

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Sax 1 2

T. Sx.

B. Sx.

Tpts. 1 2 3 4

Hn. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

S.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

B.D.

Pno.

f

ff

Perusal Only