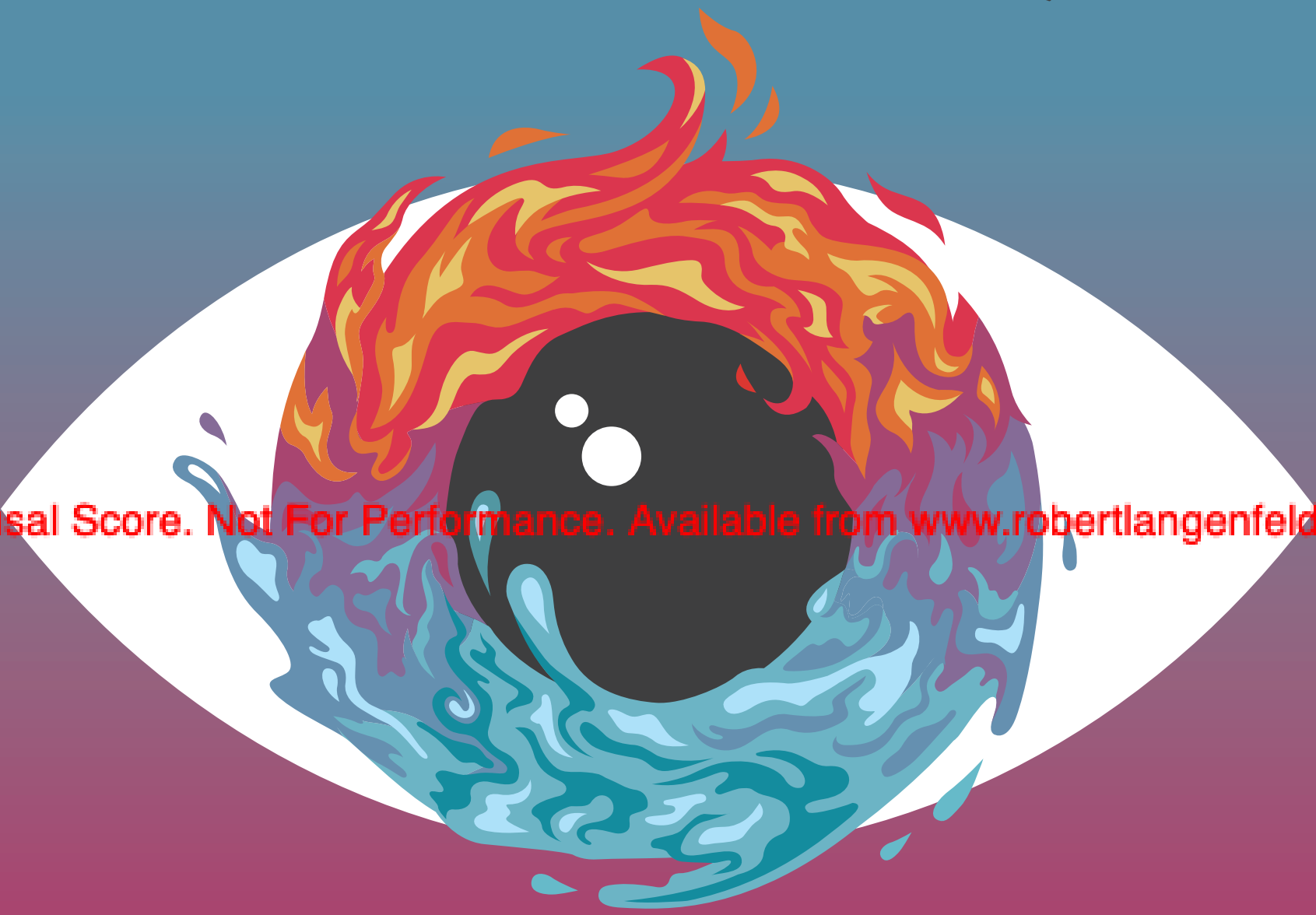


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D U A L I T Y



Perusal Score. Not For Performance. Available from www.robertlangenfeld.com

D U A L I T Y

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About Duality:

"Man is not truly one, but truly two." - from "Strange Case of Dr. Jekyll and Mr. Hyde" by Robert Louis Stevenson

The duality of human nature is a fascinating concept. It has been written and discussed so much by various scholars and philosophers over the years. There are many ways to look at it: Good versus evil, creative versus logical, mind and body, and so forth.

In "Duality" we explore the two aspects of "Inner Peace" and "Outer Rage". The states of being have been experienced by us all at once point or another in our lives. And one cannot exist with the other.

In this piece I also explore the duality of the state of music. Major and minor, acoustical and electronic, rhythmic and lyrical. The shared motif of this multi-movement work unites it and helps draw parallels between them. The movements can be played in whatever order the group decides it wants to.

Consortium Members:

Robert Pippin, Southwestern Oklahoma State University Wind Symphony - Consortium Lead

Northglenn Middle School - Northglenn, CO - Corey R Stopperan

Bellevue West High School - Marques Eckhoff and Jason Pentico

Oklahoma Baptist University Symphonic Winds - Timothy Kaiser

Elkhorn High School Symphonic Band - Kyle Dreessen

Blue Ridge High School Concert Band - Vincent LoRusso

Fitchburg State University Concert Band - Amy M. McGlothlin

Mona Shores Middle School - Nikki Sanford

Bayfield High School Symphonic Band - Derek C. Smith

Brighton High School Concert Band - Jeremiah Cooper

Fort Collins High School Bands - David D. Miles

Cordell High School Band - Aaron Edge

Bayless High School Band - Stephen Elford and Jeff Martini

Harrah High School Symphonic Band - John Sook

Ryan Lovell

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The movements can be played in any order or played individually without the other. The electronics come with a click track.

However, it is not needed in order to perform. It's been purposefully put on channel 3 in the project for this reason. The electronics, along with the guide on setting them up, can be requested from Robert on demand by emailing robert@rlcompositions.com.

Outer Rage

Be careful not to rush the ending. The electronics are designed to be outplayed by the band by the end of movement. It will sound like a common idea is emerging and eventually swallows the electronics. Trombone glisses should start on the last measure of the held note and take all 4 counts to complete. They may need to be encouraged to play these out a little.

Inner Peace

Pay close attention to the subtle dynamic differences throughout the movement and be sure to properly balance the ensemble through all dynamic changes. The ending chord (F major) should be played with a warm sound and is a good spot to check for ensemble balance.

As always I am a short email away with any questions!

Commissioned by a consortium of schools led by the Southwestern Okalahama State University Wind Symphony. Dr. Robert Pippin Conductor.
Dedicated to mental health awareness and betterment.

Duality

Outer Rage

Robert Langenfeld (ASCAP)
2023

♩ = 130

CUE 1 - PRESS "1"

Flute 1
Flute 2
Oboe
Bassoon
Clarinet in Bb 1
Clarinet in Bb 2
Bass Clarinet
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Trumpet in Bb 1
Trumpet in Bb 2
Horn in F 1
Horn in F 2
Trombone 1
Trombone 2
Euphonium
Tuba
Timpani
Glockenspiel, Chimes & Suspended Cymbal 1
Xylophone & Marimba
Bass Drum
Tam-Tam
Brake Drum, Shaker & Suspended Cymbal 2
Electronics

2 3 4 5 6 7 8 9

A

Fl. 1
mf *fp* *f*

Fl. 2
mf *fp* *f*

Ob.
mf *fp* *f*
stagger breath

Bsn.
mf *fp* *f*

Cl. in Bb 1
mf *fp* *f*

Cl. in Bb 2
mf *fp* *f*
stagger breath

B. Cl.
mf *fp* *f*

A. Sax. 1
mf *fp* *f*

A. Sax. 2
mf *fp* *f*

T. Sax.
mf *fp* *f*

Bar. Sax.
mf *fp* *f*

Tpt in Bb 1
mf *fp* *f*

Tpt in Bb 2
mf *fp* *f*

Hn in F 1
mf *fp* *f*

Hn in F 2
mf *fp* *f*

Tbn. 1
mf *fp* *f*
stagger breath

Tbn. 2
mf *fp* *f*

Euph.
mf *fp* *f*
stagger breath

Tba.
mf *fp* *f*

Timp.
fp *f*

Glock., Chim. & Sus. Cym. 1
fp *f*
To Glockenspiel

Xyl. & Mar.
f
Xylophone

B. Dr.
fp *f*

T. Tam
fp *f*

Br. Dr., Shak. & Sus. Cym. 2

Elctr.

10 11 12 13 14 15 16 17 18 19

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B CUE 2 - PRESS "2"

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Fl. 1, Fl. 2, Ob., Bsn., Cl. in Bb 1, Cl. in Bb 2, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., Bar. Sax., Tpt in Bb 1, Tpt in Bb 2, Hn in F 1, Hn in F 2, Tbn. 1, Tbn. 2, Euph., Tba., Timp., Glock., Chim. & Sus. Cym. 1, Xyl. & Mar., B. Dr., T. Tam, Br. Dr., Shak. & Sus. Cym. 2, and Elctr. The score includes dynamic markings such as *fp*, *f*, and *p*, along with performance instructions like 'Glockenspiel' and 'To Chimes'. A red watermark is overlaid across the middle of the score.

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CUE 2 - PRESS "2"

C CUE 3 - PRESS "3"

Fl. 1
Fl. 2
Ob.
Bsn.
Cl. in Bb 1
Cl. in Bb 2
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Tpt in Bb 1
Tpt in Bb 2
Hn in F 1
Hn in F 2
Tbn. 1
Tbn. 2
Euph.
Tba.
Timp.
Glock., Chim. & Sus. Cym. 1
Xyl. & Mar.
B. Dr.
T. Tam
Br. Dr., Shak. & Sus. Cym. 2
Elctr.

p *mf* *pp* *f* *mf* *mf*

Chimes To Glockenspiel Shaker

CUE 3 - PRESS "3"

29 30 31 32 33 34 35 36

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This page contains the musical score for measures 37 through 43 of the piece 'Outer Rage'. The score is for a full orchestra and includes the following parts: Flutes 1 and 2, Oboe, Bassoon, Clarinets in Bb 1 and 2, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpets in Bb 1 and 2, Horns in F 1 and 2, Trombones 1 and 2, Euphonium, Tuba, Timpani, Glockenspiel, Chimes, and Suspended Cymbal 1, Xylophone and Maracas, Bass Drum, Tom Tom, Snare Drum, Shaker, and Suspended Cymbal 2, and Electric Bass.

The score features a variety of dynamics, including *mf* (mezzo-forte), *mp* (mezzo-piano), *pp* (pianissimo), and *ppp* (pianississimo). It includes articulation such as slurs, ties, and glissandos, particularly in the Trombone parts. The percussion section has a rhythmic pattern of eighth notes in the Snare, Shaker, and Suspended Cymbal 2. The Electric Bass part provides a harmonic foundation with chords and single notes.

Measures 37-39 show woodwinds and strings playing rhythmic figures. Measures 40-42 feature sustained notes in the strings and brass, with dynamic changes and glissandos. Measure 43 has a 'To Marimba' instruction. The page is numbered 37 through 43 at the bottom.

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D

Fl. 1
 Fl. 2
 Ob.
 Bsn.
 Cl. in Bb 1
 Cl. in Bb 2
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 Bar. Sax.
 Tpt in Bb 1
 Tpt in Bb 2
 Hn in F 1
 Hn in F 2
 Tbn. 1
 Tbn. 2
 Euph.
 Tba.
 Timp.
 Glock., Chim. & Sus. Cym. 1
 Xyl. & Mar.
 B. Dr.
 T. Tam
 Br. Dr., Shak. & Sus. Cym. 2
 Elctr.

44 45 46 47 48 49 50

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E CUE 4 - PRESS "4"

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2

Hn in F 1

Hn in F 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Glock., Chim. & Sus. Cym. 1

Xyl. & Mar.

B. Dr.

T. Tam

Br. Dr., Shak. & Sus. Cym. 2

Elctr.

mf

fp

f

p

Glockenspiel

To Suspended Cymbal

To Chimes

Suspended Cymbal

To Brake Drum

Brake Drum

CUE 4 - PRESS "4"

51 52 53 54 55 56 57 58 59

Perusal Score. Not For Performance. Available from www.robertlangenfeld.com

The score is for the piece "Outer Rage" and spans measures 60 to 66. It features a large ensemble of instruments. The woodwinds (Flutes 1 & 2, Oboe, Bassoon, Clarinets in Bb 1 & 2, B. Clarinet, A. Saxophones 1 & 2, T. Saxophone, Baritone Saxophone, Trumpets in Bb 1 & 2, Horns in F 1 & 2, Trombones 1 & 2, Euphonium, and Tuba) play melodic lines with dynamic markings ranging from *fp* to *f*. The brass section (Trombones, Euphonium, Tuba) provides harmonic support with *mf* dynamics. The percussion section includes Timpani, Glockenspiel, Chimes, Xylophone, and Maracas, with the Xylophone playing a *p* dynamic. The Electric Piano (Elctr.) plays a rhythmic accompaniment. A section marked "F" begins at measure 65. Performance instructions include "growl" for several instruments and "mf sub." for the Horns and Glockenspiel. A large red watermark is overlaid across the middle of the score.

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This musical score is for the piece "Outer Rage" and is page 9 of the score. It features a large ensemble of instruments. The woodwind section includes two Flutes (Fl. 1 and 2), Oboe (Ob.), Bassoon (Bsn.), two Clarinets in Bb (Cl. in Bb 1 and 2), Bass Clarinet (B. Cl.), two Alto Saxophones (A. Sax. 1 and 2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes two Trombones in Bb (Tpt in Bb 1 and 2), two Horns in F (Hn in F 1 and 2), two Trombones (Tbn. 1 and 2), Euphonium (Euph.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Glockenspiel, Chimes, and Suspended Cymbal 1 (Glock., Chim. & Sus. Cym. 1), Xylophone and Maracas (Xyl. & Mar.), Bass Drum (B. Dr.), Tom-tom (T. Tam), and Bass Drum, Shaker, and Suspended Cymbal 2 (Br. Dr., Shak. & Sus. Cym. 2). The electric bass (Elctr.) is also present. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The music is divided into measures 67 through 73. Dynamics range from *f* (forte) to *mp* (mezzo-piano). A rehearsal mark 'G' is located at the top right of the page. A red watermark is overlaid across the middle of the page.

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H

Fl. 1
Fl. 2
Ob.
Bsn.
Cl. in Bb 1
Cl. in Bb 2
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Tpt in Bb 1
Tpt in Bb 2
Hn in F 1
Hn in F 2
Tbn. 1
Tbn. 2
Euph.
Tba.
Timp.
Glock., Chim. & Sus. Cym. 1
Xyl. & Mar.
B. Dr.
T. Tam
Br. Dr., Shak. & Sus. Cym. 2
Elctr.

Measures 74-82. Dynamics include *fp* and *f*. Percussion includes *p* and *f*. A box labeled 'H' is above measure 78. A red watermark reads 'Perusal Score. Not For Performance. Available from www.robertlangenfeld.com'. Percussion instructions: 'Suspended Cymbal' and 'To Glockenspiel'.

molto rit.

I ♩ = 100

The score is for the piece "Outer Rage" and is marked "molto rit." with a tempo of ♩ = 100. It features a large orchestral ensemble with the following parts:

- Fl. 1 & 2: Flutes 1 and 2, playing a melodic line with *mf* dynamics.
- Ob.: Oboe, playing a melodic line with *mf* dynamics.
- Bsn.: Bassoon, playing a melodic line with *mf* dynamics.
- Cl. in Bb 1 & 2: Clarinets in Bb 1 and 2, playing a melodic line with *mf* dynamics.
- B. Cl.: Bass Clarinet, playing a melodic line with *mf* dynamics.
- A. Sax. 1 & 2: Alto Saxophones 1 and 2, playing a melodic line with *mf* dynamics.
- T. Sax.: Tenor Saxophone, playing a melodic line with *f* dynamics.
- Bar. Sax.: Baritone Saxophone, playing a melodic line with *f* dynamics.
- Tpt in Bb 1 & 2: Trumpets in Bb 1 and 2, playing a melodic line with *f* dynamics.
- Hn in F 1 & 2: Horns in F 1 and 2, playing a melodic line with *f* dynamics.
- Tbn. 1 & 2: Trombones 1 and 2, playing a melodic line with *f* dynamics.
- Euph.: Euphonium, playing a melodic line with *f* dynamics.
- Tba.: Tuba, playing a melodic line with *f* dynamics.
- Timp.: Timpani, playing a melodic line with *p* dynamics.
- Glock., Chim. & Sus. Cym. 1: Glockenspiel, Chimes, and Suspended Cymbal 1, playing a melodic line with *f* dynamics.
- Xyl. & Mar.: Xylophone and Maracas, playing a melodic line with *p* dynamics.
- B. Dr.: Bass Drum, playing a melodic line with *p* dynamics.
- T. Tam: Tom-Tam, playing a melodic line with *p* dynamics.
- Br. Dr., Shak. & Sus. Cym. 2: Bongo Drum, Shaker, and Suspended Cymbal 2, playing a melodic line with *p* dynamics.
- Elctr.: Electric Piano, playing a melodic line with *p* dynamics.

The score includes various dynamics such as *mf* (mezzo-forte) and *f* (forte). A section marked "E to D" is indicated between measures 86 and 87. A red watermark is present across the middle of the page: "Perusal Score. Not For Performance. Available from www.robertlangenfeld.com".

J

Fl. 1
 Fl. 2
 Ob.
 Bsn.
 Cl. in Bb 1
 Cl. in Bb 2
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 Bar. Sax.
 Tpt in Bb 1
 Tpt in Bb 2
 Hn in F
 Hn in F 2
 Tbn. 1
 Tbn. 2
 Euph.
 Tba.
 Timp.
 Glock., Chim. & Sus. Cym. 1
 Xyl. & Mar.
 B. Dr.
 T. Tam
 Br. Dr., Shak. & Sus. Cym. 2
 Elctr.

mp sub. < f
 mp sub. < f
 mp sub. < f
 mp sub. < f
 mp sub. < f
 mp sub. < f
 mp sub. < f
 mp sub. < f
 mp sub. < f
 mp sub. < f
 mp sub. < f
 mp < f
 mp < f
 mp sub. < f
 mp sub. < f
 mp sub. < f
 mp sub. < f
 mp sub. < f
 mp sub. < f
 mp sub. < f
 p < f
 To Chimes
 Marimba
 p < f
 p < f
 p < f
 p < f
 To Brake Drum
 Chimes
 f
 f

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CUE 5 - PRESS "5"

K ♩ = 130

molto rall.

The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flutes 1 & 2, Oboe, Bassoon, Clarinet in Bb 1 & 2, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet in Bb 1 & 2, Horn in F 1 & 2, Trombone 1 & 2, Euphonium, and Tuba. The percussion section includes Timpani, Glockenspiel, Chimes, and Suspended Cymbal 1; Xylophone and Maracas; Bells, Triangle, and Suspended Cymbal 2; and Brake Drum. The Electric Piano (Elctr.) is also present. The score includes dynamic markings such as *f* (forte) and *mf* *cresc. poco a poco* (mezzo-forte, gradually increasing). A 'CUE 5 - PRESS "5"' box is located at the top and bottom of the page. A 'K' box with a tempo marking of ♩ = 130 is also present. The tempo is marked 'molto rall.' (molto ritardando). The score is numbered 98 through 104 at the bottom.

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Fl. 1
Fl. 2
Ob.
Bsn. *mf cresc. poco a poco*
Cl. in Bb 1
Cl. in Bb 2 *mf cresc. poco a poco*
B. Cl. *mf cresc. poco a poco*
A. Sax. 1
A. Sax. 2 *mf cresc. poco a poco*
T. Sax. *mf cresc. poco a poco*
Bar. Sax. *mf cresc. poco a poco*
Tpt in Bb 1
Tpt in Bb 2
Hn in F 1 *mf cresc. poco a poco*
Hn in F 2 *mf cresc. poco a poco*
Tbn. 1 *mf cresc. poco a poco*
Tbn. 2 *mf cresc. poco a poco*
Euph. *mf cresc. poco a poco*
Tba. *mf cresc. poco a poco*
Timp.
Glock., Chim. & Sus. Cym. 1 (Cym.)
Xyl. & Mar.
B. Dr.
T. Tam
Br. Dr., Shak. & Sus. Cym. 2
Elctr.

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molto rall. $\text{♩} = 130$

Fl. 1 *mf* *fp* *ff*

Fl. 2 *mf* *fp* *ff*

Ob. *mf* *fp* *ff*

Bsn. *mf* *fp* *ff*

Cl. in Bb 1 *mf* *fp* *ff*

Cl. in Bb 2 *mf* *fp* *ff*

B. Cl. *mf* *fp* *ff*

A. Sax. 1 *mf* *fp* *ff*

A. Sax. 2 *mf* *fp* *ff*

T. Sax. *mf* *fp* *ff*

Bar. Sax. *mf* *fp* *ff*

Tpt in Bb 1 *mf* *fp* *ff*

Tpt in Bb 2 *mf* *fp* *ff*

Hn in F 1 *mf* *fp* *ff*

Hn in F 2 *mf* *fp* *ff*

Tbn. 1 *f* *ff* *gliss.*

Tbn. 2 *f* *ff* *gliss.*

Euph. *fp* *ff*

Tba. *fp* *ff*

Timp. *fp* *ff*

Glock., Chim. & Sus. Cym. 1 *p* *ff*

Xyl. & Mar. *fp* *ff*

B. Dr. *fp* *ff*

T. Tam *p* *f*

Br. Dr., Shak. & Sus. Cym. 2 *f* *ff*

Elctr.

111 112 113 114 115 116 117

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Duality

Inner Peace

Robert Langenfeld (ASCAP)
2023

$\text{♩} = 72$ **CUE 6 - PRESS "6"**

Flute 1 Solo *mf*

Flute 2 *mf*

Oboe *mf*

Bassoon

Clarinet in Bb 1 Solo *mf*

Clarinet in Bb 2 Solo *mf*

Bass Clarinet

Alto Saxophone 1 Solo *mf*

Alto Saxophone 2 Solo *mf*

Tenor Saxophone

Baritone Saxophone

Trumpet in Bb 1

Trumpet in Bb 2

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Euphonium

Tuba

Timpani

Glockenspiel

Suspended Cymbal

Electronics **CUE 6 - PRESS "6"**

2 3 4 5 6 7 8 9 10 11 12

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A **B** **CUE 7 - PRESS "7"**

Fl. 1 *p* *mp* < *mf* > *mp* < *mf* > *p*

Fl. 2 *p* *mp* < *mf* > *mp* < *mf* > *p*

Ob. *p* *mp* < *mf* > *mp* < *mf* > *p*

Bsn. *p* *mp* < *mf* > *mp* < *mf* > *p* < *mf* >

Cl. in Bb 1 *p* Solo *mf* > *mp* < *mf* > *mp* < *mf* > *p* < *mf* > *p*

Cl. in Bb 2 *p* *mp* < *mf* > *mp* < *mf* > *p* < *mf* > *p*

B. Cl. *p* *mp* < *mf* > *mp* < *mf* > *p* < *mf* >

A. Sax. 1 *p* *p* < *mf* > *p*

A. Sax. 2 *p* *p* < *mf* > *p*

T. Sax. *p* *p* < *mf* >

Bar. Sax. *p* *p* < *mf* >

Tpt in Bb 1 1 only *mp* < *mf* > *p* < *mf* > *mf* < *mf* > *p*

Tpt in Bb 2 tutti *p* < *mf* > *p* < *mf* > *mf* < *mf* > *p*

Hn in F 1 *p* < *mf* > *p* < *mf* > *p* < *mf* > *p* < *mf* > *p*

Hn in F 2 *p* < *mf* > *p* < *mf* > *p* < *mf* > *p* < *mf* > *p*

Tbn. 1 *p* < *mf* > *p* < *mf* > *p* < *mf* > *p* < *mf* > *p*

Tbn. 2 *p* < *mf* > *p* < *mf* > *p* < *mf* > *p* < *mf* > *p*

Euph. *p* < *mf* > *p* < *mf* > *p* < *mf* > *p* < *mp* > *p*

Tba. *p* < *mf* > *p* < *mf* > *p* < *mf* > *p* < *mp* > *p*

Timp.

Glock. *mf*

Sus. Cym.

Elctr. **CUE 7 - PRESS "7"**

13 14 15 16 17 18 19 20 21 22 23 24 25 26 27

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rall. C ♩ = 85

Fl. 1
Fl. 2
Ob.
Bsn.
Cl. in Bb 1
Cl. in Bb 2
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Tpt in Bb 1
Tpt in Bb 2
Hn in F 1
Hn in F 2
Tbn. 1
Tbn. 2
Euph.
Tba.
Timp.
Glock.
Sus. Cym.
Elctr.

28 29 30 31 32 33 34 35 36

Personal Score. Not For Performance. Available from www.robertlangenfeld.com

This musical score is for the piece "Inner Peace" and covers measures 37 to 44. It is arranged for a large ensemble including woodwinds, brass, and percussion. The woodwind section includes Flutes 1 and 2, Oboe, Bassoon, Clarinets in Bb 1 and 2, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets in Bb 1 and 2, Horns in F 1 and 2, Trombones 1 and 2, Euphonium, and Tuba. The percussion section includes Timpani, Glockenspiel, and Suspended Cymbal. The score features a variety of musical textures, including melodic lines, harmonic support, and dynamic markings such as *mf*, *f*, and *p*. A rehearsal mark "D" is placed above the first staff at measure 42. A large red watermark is overlaid across the middle of the score, reading "Preview Score. Not For Performance. Available from www.robertlangefeld.com".

molto rall. **E** ♩ = 72

Fl. 1 *f* *mf* < *f* >

Fl. 2 *f* *mf* < *f* >

Ob. *f* *mf* < *f* >

Bsn. *mf*

Cl. in Bb 1 *f* *mf* < *f* >

Cl. in Bb 2 *f* *mf* < *f* >

B. Cl. *mf*

A. Sax. 1 *mf* < *f* > *mf* < *f* > *mf* < *f* > *mf* < *f* > *mf* < *f* >

A. Sax. 2 *mf* < *f* > *mf* < *f* > *mf* < *f* > *mf* < *f* > *mf* < *f* >

T. Sax. *mf*

Bar. Sax. *mf*

Tpt in Bb 1 *f* *mf* < *f* >

Tpt in Bb 2 *f* *mf* < *f* >

Hn in F 1 *mf* < *f* > *mf* < *f* > *mf* < *f* > *mf* < *f* > *mf* < *f* >

Hn in F 2 *mf* < *f* > *mf* < *f* > *mf* < *f* > *mf* < *f* > *mf* < *f* >

Tbn. 1 *mf* < *f* > *mf* < *f* > *mf* < *f* > *mf* < *f* > *mf* < *f* >

Tbn. 2 *mf* < *f* > *mf* < *f* > *mf* < *f* > *mf* < *f* > *mf* < *f* >

Euph. *mf*

Tba. *mf*

Timp. *p* *f* *p* *f* *mf*

Glock.

Sus. Cym. *p* *f* *p* *f*

Elctr.

45 46 47 48 49 50 51 52 53 54

Preview Score. Not For Performance. Available from www.robertlangenfeld.com

molto rall.

F ♩ = 72

CUE 8 - PRESS "8"

Fl. 1
 Fl. 2
 Ob.
 Bsn.
 Cl. in Bb 1
 Cl. in Bb 2
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 Bar. Sax.
 Tpt in Bb 1
 Tpt in Bb 2
 Hn in F 1
 Hn in F 2
 Tbn. 1
 Tbn. 2
 Euph.
 Tba.
 Timp.
 Glock.
 Sus. Cym.
 Elctr.

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This musical score is for the piece "Inner Peace" and is page 7 of the score. It features a large ensemble of instruments. The woodwind section includes Flutes 1 and 2, Oboe, Bassoon, Clarinets in Bb 1 and 2, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets in Bb 1 and 2, Horns in F 1 and 2, Trombones 1 and 2, Euphonium, and Tuba. The percussion section includes Timpani, Glockenspiel, and Suspended Cymbal. The string section is represented by an Electric Contrabass (Elctr.). The score is written in a key signature of one flat (Bb) and a common time signature (C). The woodwinds and brass play a melodic line with dynamics ranging from *p* (piano) to *mp* (mezzo-piano). The strings play a harmonic accompaniment. A large red watermark is overlaid across the middle of the page, reading "Perusal Score. Not For Performance. Available from www.robertlangenfeld.com".

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