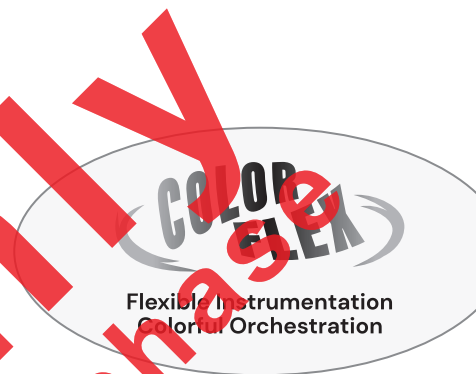


RIPPLING WATERCOLORS

BRIAN BALMAGES



INSTRUMENTATION

- 1 Conductor Score
- PART 1 (High Woodwinds)
 - 2 Flute
 - 2 Oboe
 - 2 B♭ Clarinet
- PART 2 (Mid Woodwinds)
 - 2 B♭ Clarinet
 - 2 E♭ Alto Sax
- PART 3 (High Brass)
 - 2 B♭ Trumpet
 - 2 E♭ Alto Sax
- PART 4 (Mid Brass)
 - 2 B♭ Trumpet
 - 2 B♭ Tenor Sax
 - 2 F Horn
 - 2 E♭ Alto Sax
- PART 5 (Tenor 1)
 - 2 B♭ Clarinet
 - 2 B♭ Tenor Sax
 - 2 F Horn
 - 2 Trombone / Euphonium
 - 2 Baritone T.C.
- PART 6 (Tenor 2)
 - 2 B♭ Bass Clarinet
 - 2 Trombone / Euphonium / Bassoon
 - 2 Baritone T.C.
 - 2 E♭ Baritone Sax
- PART 7 (Bass)
 - 2 B♭ Bass Clarinet
 - 2 Trombone / Euphonium / Bassoon
 - 2 Baritone T.C.
 - 2 E♭ Baritone Sax
 - 2 Tuba
- 1 Timpani
- 1 Bells
- 1 Vibraphone
- 1 Chimes
- 3 Percussion (Crash Cymbals, Suspended Cymbal, Triangle)



Please note: Our band and orchestra music is collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.



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 and MakeMusic.

ABOUT THE MUSIC

Many often underestimate the extensive colors, harmonies, and emotional range that are often achievable in younger ensembles. It is in this spirit that the musical lines of *Rippling Watercolors* were born. This was not meant to be a lyrical piece for younger ensembles; rather, it was written as a fully expressive lyrical work that happens to be playable by younger ensembles. I believe there is a significant difference. No phrases were truncated, no ranges were "limited," and no rhythms were watered down for the sake of playability. This piece just happens to be attainable by younger groups, yet the music exists exactly as it would even if I had written this for a college group.

The title comes from a range of inspiration. I often get asked about my last name. As most can imagine, there are very few of us left in the world. At present, my wife and I are one of only two couples in the United States that can carry on our family name. My cousins Ben and Carrie on the west coast are the other couple, and they now have three beautiful girls. We all share a lot of beliefs - we encourage our children to be creative, spontaneous, and we enjoy watching where their imaginations take them. The idea for this piece came from a simple set of watercolors. When children get hold of these and use their imaginations, the most amazing things can happen. Children can see things that adults never see. They open our minds while we help them grow and learn. With a little imagination, these watercolors can become a magnificent sunrise or sunset over the ocean, a gorgeous view from a mountaintop, or an image of a supernova in space. The smallest drop can change the pattern and create something entirely new, either with a brush or entirely within nature. It is my hope that Lily, Charlotte, and Sarah grow up with an infinite palette of watercolors, and that every drop creates a new, fantastic world.

Rippling Watercolors was commissioned by the Springer Middle School Bands in Wilmington, Delaware; Robert J. Baronio, Director. It is dedicated to my cousins Lily, Charlotte, and Sarah Balmages who, combined with my two boys, form the next generation of the Balmages name in the United States.

ABOUT THIS ARRANGEMENT

This version of *Rippling Watercolors* is very personal to me for a few reasons. When I wrote the original version, there were only two new Balmages cousins. Thus, this version marks the addition of Sarah's name to the dedication. In addition, I have heard from countless bands who have never had the instrumentation to play this piece, but they did have the musicians. I knew this piece would never work in a traditional flex format; however, after numerous years of thinking about it, I came up with the ColorFlex concept. I knew that if I could come up with an adaptable score that would work for this piece and still retain a lot of the color of the original, then it could work with nearly anything. I am thrilled with the results and hope you enjoy it as much as I do.

—Brian Balmages

ABOUT COLORFLEX

Conductors no longer need to choose between function and texture! Ensembles with instrumentation challenges still have numerous options to cover all parts, yet orchestration is elevated significantly to be faithful to the composer's original intent. Musicians have more opportunities to rest, and timbre once again becomes a central element of each work. So go ahead and have the best of both worlds: flexible *and* colorful.

ColorFlex orchestration includes seven parts that have unique color functions: High Woodwinds, Mid Woodwinds, High Brass, Mid Brass, Tenor 1, Tenor 2, and Bass. While ColorFlex pieces are highly adaptable, preferred instrument assignments are suggested below. Directors will notice that Alto Sax and Tenor Sax have been included in the High Brass and Mid Brass parts. This provides additional options for those parts, using instruments that can still achieve a similar color intent if necessary.

- Part 1 - High Woodwinds (Flute, Oboe, and Clarinet)
- Part 2 - Mid Woodwinds (Clarinet and Alto Sax)
- Part 3 - High Brass (Trumpet, with Alto Sax provided as a secondary option)
- Part 4 - Mid Brass (Horn, then Trumpet— with Saxes provided as secondary options)
- Part 5 - Tenor 1 (All listed instruments—Trombone preferred over Euphonium)
- Part 6 - Tenor 2 (All listed instruments—Euphonium preferred over Trombone)
- Part 7 - Bass (Tuba, Bass Clarinet, and Baritone Sax preferred)

Parts 5 through 7 should be assigned carefully as there are many instrument combinations that can easily result in balance issues. Consider the pyramid of sound approach when assigning instruments to these parts, with everyone listening down to Part 7.

Directors with additional instrumentation challenges may also want to consider the following:

- Part 1 - B \flat Soprano Sax doubling B \flat Clarinet
- Part 3 - B \flat Soprano Sax / B \flat Clarinet doubling B \flat Trumpet
- Part 4 - B \flat Clarinet doubling B \flat Trumpet



DURATION: 4:00

commissioned by the Springer Middle School Bands
Wilmington, Delaware; Robert J. Baronio, Director

RIPPLING WATERCOLORS

for Lily, Charlotte, and Sarah

BRIAN BALMAGES
(ASCAP)

Tranquillo, molto espressivo (♩ = 60)

5

PART 1 (High WWs)

Flute /
Oboe

B♭ Clarinet

PART 2 (Mid WWs)

B♭ Clarinet

E♭ Alto Sax

PART 3 (High Brass)

B♭ Trumpet

E♭ Alto Sax

PART 4 (Mid Brass)

B♭ Trumpet /
Tenor Sax (8va)

F Horn

E♭ Alto Sax

PART 5 (Tenor 1)

B♭ Clarinet /
Tenor Sax (8va)

F Horn

Trombone /
Euphonium

PART 6 (Tenor 2)

B♭ Bass Clarinet

Trombone /
Euphonium /
Bassoon
(E♭ Baritone Sax)

PART 7 (Bass)

B♭ Bass Clarinet

Trombone /
Euphonium /
Bassoon
(E♭ Baritone Sax)

Tuba

Timpani

Bells

Vibraphone

Chimes

Percussion
(Crash Cymbals,
Suspended Cymbal,
Triangle)

2

3

4

5

6

7

50687S

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holding back slightly

PART 1

Fl. / Ob.
Cl.

PART 2

Cl.
A. Sax.

PART 3

Tpt.
A. Sax.

PART 4

Tpt. / T. Sax.
Hn.
A. Sax.

PART 5

Cl. / T. Sax.
Hn.
Tbn. / Euph.

PART 6

B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)

PART 7

B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)
Tuba

Timp.

Bells

Vib.

Ch.

Perc.



PART 1
 Fl. / Ob.
 Cl.
mf *mp* *mf* *div.*

PART 2
 Cl.
 A. Sax.
mf *mp* *mf* *div.*

PART 3
 Tpt.
 A. Sax.
mf *mp* *mf* *div. (or upper note preferred)*

PART 4
 Tpt. / T. Sax.
 Hn.
 A. Sax.
mp *mf* *mf* *mf*

PART 5
 Cl. / T. Sax.
 Hn.
 Tbn. / Euph.
mf *mp* *mf* *mf*

PART 6
 B. Cl.
 Tbn. / Euph. / Bsn. (B. Sax.)
mf *mp* *mf* *mf*

PART 7
 B. Cl.
 Tbn. / Euph. / Bsn. (B. Sax.)
 Tuba
mf *mp* *mf* *mf*

Timp.
 Bells
 Vib.
 Ch.
 Perc.
mf *mp* *mf* *mf* *Sus. Cym.* *p* *mf* *p* *mf*

27 28 29 31

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37 a tempo, grandioso

PART 1

Fl. / Ob.

Musical notation for Flute/Oboe and Clarinet parts in Part 1. The Flute/Oboe part starts with a whole note G4, followed by quarter notes A4, Bb4, and C5. The Clarinet part starts with a whole note G3, followed by quarter notes A3, Bb3, and C4. Both parts have a dynamic marking of *f* at the end of the measure.

PART 2

Cl.

Musical notation for Clarinet and Alto Saxophone parts in Part 2. The Clarinet part starts with a whole note G3, followed by quarter notes A3, Bb3, and C4. The Alto Saxophone part starts with a whole note G3, followed by quarter notes A3, Bb3, and C4. Both parts have a dynamic marking of *f* at the end of the measure.

PART 3

Tpt.

Musical notation for Trumpet and Alto Saxophone parts in Part 3. The Trumpet part starts with a whole note G3, followed by quarter notes A3, Bb3, and C4. The Alto Saxophone part starts with a whole note G3, followed by quarter notes A3, Bb3, and C4. Both parts have a dynamic marking of *f* at the end of the measure. The Alto Saxophone part includes a *div.* marking above the final note.

PART 4

Tpt. / T. Sax.

Musical notation for Trumpet/Trumpet Saxophone and Horn parts in Part 4. The Trumpet/Trumpet Saxophone part starts with a whole note G3, followed by quarter notes A3, Bb3, and C4. The Horn part starts with a whole note G3, followed by quarter notes A3, Bb3, and C4. Both parts have a dynamic marking of *f* at the end of the measure.

Hn.

A. Sax.

PART 5

Cl. / T. Sax.

Musical notation for Clarinet/Trumpet Saxophone and Horn parts in Part 5. The Clarinet/Trumpet Saxophone part starts with a whole note G3, followed by quarter notes A3, Bb3, and C4. The Horn part starts with a whole note G3, followed by quarter notes A3, Bb3, and C4. Both parts have a dynamic marking of *f* at the end of the measure.

Hn.

Tbn. / Euph.

Musical notation for Trombone/Euphonium parts in Part 5. The part starts with a whole note G2, followed by quarter notes A2, Bb2, and C3. It has a dynamic marking of *f* at the end of the measure.

PART 6

B. Cl.

Musical notation for Baritone Clarinet and Trombone/Euphonium/Baritone Saxophone parts in Part 6. The Baritone Clarinet part starts with a whole note G3, followed by quarter notes A3, Bb3, and C4. The Trombone/Euphonium/Baritone Saxophone part starts with a whole note G2, followed by quarter notes A2, Bb2, and C3. Both parts have a dynamic marking of *f* at the end of the measure.

PART 7

B. Cl.

Musical notation for Baritone Clarinet and Trombone/Euphonium/Baritone Saxophone parts in Part 7. The Baritone Clarinet part starts with a whole note G3, followed by quarter notes A3, Bb3, and C4. The Trombone/Euphonium/Baritone Saxophone part starts with a whole note G2, followed by quarter notes A2, Bb2, and C3. Both parts have a dynamic marking of *f* at the end of the measure.

Tbn. / Euph. / Bsn. (B. Sax.)

Tuba

Musical notation for Tuba and Timpani parts in Part 7. The Tuba part starts with a whole note G2, followed by quarter notes A2, Bb2, and C3. The Timpani part starts with a whole note G2, followed by quarter notes A2, Bb2, and C3. Both parts have a dynamic marking of *f* at the end of the measure.

Timp.

Bells

Musical notation for Bells and Vibraphone parts in Part 7. The Bells part starts with a whole note G3, followed by quarter notes A3, Bb3, and C4. The Vibraphone part starts with a whole note G3, followed by quarter notes A3, Bb3, and C4. Both parts have a dynamic marking of *f* at the end of the measure. The Vibraphone part includes a *Red.* marking and a note: "if only one mallet, play upper octave".

Vib.

Ch.

Musical notation for Chimes and Percussion parts in Part 7. The Chimes part starts with a whole note G3, followed by quarter notes A3, Bb3, and C4. The Percussion part starts with a whole note G3, followed by quarter notes A3, Bb3, and C4. Both parts have a dynamic marking of *f* at the end of the measure. The Percussion part includes a *Cr. Cym.* marking.

Perc.

Musical notation for the bottom staff in Part 7, showing a dynamic marking of *mp* and a *f* marking.

46 a tempo

PART 1
 Fl. / Ob.
 Cl.
 mp

PART 2
 Cl.
 A. Sax.
 mp

PART 3
 Tpt. Pt. 2
 A. Sax. Pt. 2
 mp
 - Tpt. (if possible) play

PART 4
 Tpt. / T. Sax. - Tpt. (if possible)
 Hn.
 A. Sax.
 mp

46 a tempo

PART 5
 Cl. / T. Sax.
 Hn.
 Tbn. / Euph.
 mp
 div.

PART 6
 B. Cl. Pt. 2
 Tbn. / Euph. / Bsn. (B. Sax.) Pt. 2
 play
 mp

PART 7
 B. Cl. Pt. 2
 Tbn. / Euph. / Bsn. (B. Sax.) Pt. 2
 Tuba Pt. 2
 play
 mp

Timp. Pt. 2
 Bells Pt. 2
 Vib. Pt. 2
 Ch. Pt. 2
 Perc. Pt. 2
 play
 mp

53

PART 1
 Fl. / Ob.
 Cl.
 P
 stagger breathe

PART 2
 Cl.
 A. Sax.
 P

PART 3
 Tpt.
 A. Sax.

PART 4
 Tpt. / T. Sax.
 Hn.
 A. Sax.

53

PART 5
 Cl. / T. Sax.
 Hn.
 Tbn. / Euph.
 P

PART 6
 B. Cl.
 Tbn. / Euph. / Bsn. (B. Sax.)
 P

PART 7
 B. Cl.
 Tbn. / Euph. / Bsn. (B. Sax.)
 Tuba
 P

Timp.
 Bells
 Vib.
 Ch.
 Perc.
 play
 mp
 p
 Tri.

52 53 54 55 56 57 58