

# CIRCLES

BRIAN BALMAGES

## INSTRUMENTATION

- 1 Conductor Score
- 4 Flute 1
- 4 Flute 2
- 2 Oboe
- 2 Bassoon
- 5 B♭ Clarinet 1
- 5 B♭ Clarinet 2
- 2 B♭ Bass Clarinet
- 2 E♭ Alto Saxophone 1
- 2 E♭ Alto Saxophone 2
- 2 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 4 B♭ Trumpet 1
- 4 B♭ Trumpet 2
- 4 F Horn
- 2 Trombone 1
- 2 Trombone 2

- 2 Euphonium
- 2 Baritone T.C.
- 4 Tuba
- 1 Piano
- 2 Timpani
- 1 Mallet Percussion 1 (Bells)
- 1 Mallet Percussion 2 (Vibraphone)
- 1 Mallet Percussion 3 (Marimba)
- 2 Mallet Percussion 4 (Chimes, Xylophone)
- 2 Percussion 1 (Hi-hat, Snare Drum, 3 Tom-toms, Claves, Finger Cymbals, Bass Drum)
- 2 Percussion 2 (Crash Cymbals, Cabasa, Temple Blocks, Suspended Cymbal)
- 2 Percussion 3 (Triangle, Shaker, Suspended Cymbal)

**SUPPLEMENTAL and WORLD PARTS**  
 The following instruments and transpositions (all parts) are available to download from [www.alfred.com/supplemental](http://www.alfred.com/supplemental)

- E♭ Alto Clarinet
- E♭ Contra Alto Clarinet
- B♭ Contra Bass Clarinet
- E♭ Horn
- B♭ Trombone T.C.
- B♭ Trombone B.C.
- B♭ Euphonium B.C.
- B♭ Tuba T.C.
- B♭ Tuba B.C.
- E♭ Tuba T.C.
- E♭ Tuba B.C.
- String Bass

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## THE COMPOSER

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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

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Imagine a completely dark space that feels infinite in scope, almost as though looking into space without the presence of stars or celestial bodies. Now, in that space, you suddenly see various colored circles aimlessly spinning around, gently colliding with each other and causing a subtle change in direction, similar to a screensaver. This was the image in my mind as I began writing *Circles*. While there is a melodic idea that is woven throughout the work, the piece is largely impressionistic and based extensively on textures and slow moving harmonies.

The other, more theoretical explanation involves the use of many progressions throughout the work that are loosely based on the circle of fifths (or fourths, depending on the direction the interval goes). This becomes very apparent beginning in measure 132. With the exception of the first chord (G minor), the rest of the sequence is E $\flat$  Major, B $\flat$  Major, F Major. And then at ms. 140, the sequence is C minor, G minor, D minor, A minor. This continues, though the listener will begin to hear harmonic variations and substitutions as the music develops.

This piece is unlike anything I have ever written, and I could not be more proud of the result. Thank you to Jamie Cabot and Chelsea Ables (former and current band director at Hamilton Middle School) for making this piece possible.

## PERFORMANCE NOTES

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The pianist should pay special attention to pedal markings and explanations. In general, the pedal will be down and only lifted for chord changes (which typically happen every two measures or on accented notes). The vibraphone should color the sound of the piano, but not be too loud (or too soft!). All keyboard percussionists and the pianist should be aware of the accents and strive to bring those notes out; those are moments when the circles gently collide. At ms. 21, flutes (and subsequent instruments) should strive to play long quarter notes so there is no break in sound. Unless otherwise noted, all eighth notes should be played a bit shorter with a lift to each note.

At ms. 62, note that the beat 2 accented note is a long quarter note. At ms. 91, flutes can take a slight breath before the downbeat of ms. 92 so they have a chance to reset and come in softly. With all the other instruments playing, it should not be noticeable. At measure 98, bring out the piano and bell colors.

Finally, groups will really need to pace themselves starting at ms. 132 (the coda) as this is one big, long crescendo to the end of the piece. At ms. 163, the tom-toms should not be shy! That measure is one of my favorite moments in the piece and really sets up the final section, so it should already be big on beat 2 and crescendo from there. From that point on, rock it out!

# CIRCLES

BRIAN BALMAGES  
(ASCAP)

## Moto perpetuo (♩ = 136)

**Flutes** 1 2

**Oboe**

**Bassoon**

**B♭ Clarinets** 1 2

**B♭ Bass Clarinet**

**E♭ Alto Saxophones** 1 2

**B♭ Tenor Saxophone**

**E♭ Baritone Saxophone**

**B♭ Trumpets** 1 2

**F Horn**

**Trombones** 1 2

**Euphonium**

**Tuba**

**Piano**  
*mp*  
*ped. (every 2 measures or on accented notes)*

**Timpani**  
(F, G, C, D)

**Mallet Percussion 1** (Bells)

**Mallet Percussion 2** (Vibraphone)  
*mp pedal every 2 measures or on accented notes*

**Mallet Percussion 3** (Marimba)

**Mallet Percussion 4** (Chimes, Xylophone)

**Percussion 1**  
(Hi-hat, Snare Drum, 3 Tom-toms, Claves, Finger Cymbals, Bass Drum)

**Percussion 2**  
(Crash Cymbals, Cabasa, Temple Blocks, Suspended Cymbal)

**Percussion 3**  
(Triangle, Shaker, Suspended Cymbal)

*mp*

2 3 4 5



Fls. 1 2  
 Ob. 4 3 4  
 Bsn. 4 4 4  
 Cls. 1 2  
 B. Cl.  
 A. Saxes 1 2  
 T. Sax.  
 B. Sax.  
 Tpts. 1 2  
 Hn. 4 4 4  
 Tbns. 1 2  
 Euph.  
 Tuba  
 Pno.  
 Timp.  
 Mlt. Perc. 1 (Bells)  
 Mlt. Perc. 2 (Vib.)  
 Mlt. Perc. 3 (Mba.)  
 Mlt. Perc. 4 (Ch., Xyl.)  
 Perc. 1  
 Perc. 2 (Sus. Cym. coin scrape)  
 Perc. 3

mp  
 w/ soft yarn mallets  
 mp  
 Chimes  
 mp  
 Claves  
 mp

13

1. no vibrato

Fls. 1 2

Ob.

Bsn.

4 3 4 4 3 4

*p*

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

13

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

4 3 4 4 3 4

Pno.

Timp.

Mlt. Perc. 1 (Bells)

*mp*

4 3 4 4 3 4

Mlt. Perc. 2 (Vib.)

Mlt. Perc. 3 (Mba.)

Mlt. Perc. 4 (Ch., Xyl.)

*mp*

Perc. 1

Perc. 2

Perc. 3

Temple Blocks (top 2)

*mp*

a2  
normal

Fls. 1 2

Ob.

Bsn. 4

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Pno.

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib.)

Mlt. Perc. 3 (Mba.)

Mlt. Perc. 4 (Ch., Xyl.)

Perc. 1

Perc. 2 w/ mallets

Perc. 3

*p* *mp* *p* *mp* *p* *pp* *mp* *mp*

21

Fls. 1 2 *p*

Ob.

Bsn.

Hn. *p*

Cls. 1 2 *mp*

B. Cl.

A. Saxes 1 2

T. Sax. *p*

B. Sax. *p*

21

Tpts. 1 2

Hn. *mp*

Tbns. 1 2 *mp*

Euph. *p*

Tuba *p*

Pno.

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib.)

Mlt. Perc. 3 (Mba.)

Mlt. Perc. 4 (Ch., Xyl.)

Perc. 1

Perc. 2 *mp*

Perc. 3

Fls. 1 2

Ob. *p*

Bsn. *mp*

Cls. 1 2 *mp* play

B. Cl. *mp*

A. Saxes 1 2

T. Sax. *mp*

B. Sax. *mp*

Tpts. 1 2 *p* *st. mute* *p*

Hn. *mp*

Tbn. 1 2

Euph. *mp*

Tuba *mp*

Pno.

Timp. *p*

Mlt. Perc. 1 (Bells) *mp*

Mlt. Perc. 2 (Vib.)

Mlt. Perc. 3 (Mba.) *mp*

Mlt. Perc. 4 (Ch., Xyl.)

Perc. 1 Finger Cym. *mp*

Perc. 2

Perc. 3 *mp*





38

Fls. 1 2

Ob. *mf*

Bsn. *mf*

Cls. 1 2

B. Cl.

A. Saxes 1 2 *mf*

T. Sax. *mf*

B. Sax.

38

Tpts. 1 *mf* open

2 *mf* open

Hn.

Tbns. 1 2 *mf*

Euph. *mf*

Tuba

Pno. *mf*

Timp.

Mlt. Perc. 1 (Bells) *mf*

Mlt. Perc. 2 (Vib.) *mf*

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

Mlt. Perc. 4 (Ch., Xyl.) *mf*

Perc. 1 Hi-hat *mf*

Perc. 2

Perc. 3

Fls. 1 2 *mf*

Ob. *mf*

Bsn.

Cls. 1 2 *mf*

B. Cl. *mf*

A. Saxes 1 2

T. Sax.

B. Sax. *mf*

Tpts. 1 2

Hn. *mf*

Tbns. 1 2

Euph.

Tuba *mf*

Pno.

Timp. *mp*

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib.)

Mlt. Perc. 3 (Mba.)

Mlt. Perc. 4 (Ch., Xyl.)

Perc. 1

Perc. 2 w/ mallets

Perc. 3 *mp*



58

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

58

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Pno.

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib.)

Mlt. Perc. 3 (Mba.)

Mlt. Perc. 4 (Ch., Xyl.)

Perc. 1

Perc. 2

Perc. 3

66

This musical score page includes parts for:

- Fls. (Flutes)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cls. (Clarinets)
- B. Cl. (Bass Clarinet)
- A. Saxes (Alto Saxophones)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Tpts. (Trumpets)
- Hn. (Horn)
- Tbus. (Trombones)
- Euph. (Euphonium)
- Tuba
- Pno. (Piano)
- Timp. (Timpani)
- Mlt. Perc. 1 (Bells)
- Mlt. Perc. 2 (Vib.)
- Mlt. Perc. 3 (Mba.)
- Mlt. Perc. 4 (Ch., Xyl.)
- Perc. 1
- Perc. 2
- Perc. 3

The score features a large red watermark reading "Pre-View Only" and "Legal Use Requires Purchase". It includes dynamic markings such as *f* and *no pedal*, and performance instructions like "Sus. Cym. on bell".

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Pno.

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib.)

Mlt. Perc. 3 (Mba.)

Mlt. Perc. 4 (Ch., Xyl.)

Perc. 1

Perc. 2

Perc. 3

67 68 69 70 71 72

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Pno.

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib.)

Mlt. Perc. 3 (Mba.)

Mlt. Perc. 4 (Ch., Xyl.)

Perc. 1

Perc. 2

Perc. 3



Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Hn.

Tpts. 1 2

Tbns. 1 2

Euph.

Tuba

Pno.

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib.)

Mlt. Perc. 3 (Mba.)

Mlt. Perc. 4 (Ch., Xyl.)

Perc. 1

Perc. 2

Perc. 3

dampen (quick!)

Cr. Cym.

Sus. Cym.

Cabasa

*mp* *ff*

This page contains a musical score for an orchestra and percussion ensemble. The instruments listed on the left are: Fls. (Flutes), Ob. (Oboe), Bsn. (Bassoon), Cls. (Clarinets), B. Cl. (Bass Clarinet), A. Saxes (Alto Saxophones), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Tpts. (Trumpets), Hn. (Horn), Tbns. (Trombones), Euph. (Euphonium), Tuba, Pno. (Piano), Timp. (Timpani), Mlt. Perc. 1 (Bells), Mlt. Perc. 2 (Vib.), Mlt. Perc. 3 (Mba.), Mlt. Perc. 4 (Ch., Xyl.), Perc. 1, Perc. 2, and Perc. 3. The score is written in a key signature of two flats and features a complex rhythmic structure with multiple time signatures: 4/4, 3/4, and 4/4. Dynamics include *ff* (fortissimo) and *mp* (mezzo-piano). A large red watermark reading "Pre-View Only" and "Legal Use Requires Purchase" is overlaid diagonally across the score.



100

Fls. 1 2

Ob.

Bsn. *mp*

Cls. 1 2

B. Cl. *mp*

A. Saxes 1 2

T. Sax. *mp*

B. Sax. *mp*

Tpts. 1 2 *p* *st. mute* *mp*

Hn. *p* *mp*

Tbns. 1 2 *p* *mp*

Euph. *p* *mp*

Tuba *p* *mp*

Pno. *mp*

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib.)

Mlt. Perc. 3 (Mba.)

Mlt. Perc. 4 (Ch., Xyl.)

Perc. 1 Claves *mp*

Perc. 2 T. Blks. *mp*

Perc. 3 Tri. *mp*

50999S

97 98 99 100 101 102



**Fls.** 1 2  
**Ob.**  
**Bsn.**  
**Cls.** 1 2  
**B. Cl.**  
**A. Saxes** 1 2  
**T. Sax.**  
**B. Sax.**  
**Tpts.** 1 2  
**Hn.**  
**Tbns.** 1 2  
**Euph.**  
**Tuba**  
**Pno.**  
**Timp.**  
**Mlt. Perc. 1** (Bells)  
**Mlt. Perc. 2** (Vib.)  
**Mlt. Perc. 3** (Mba.)  
**Mlt. Perc. 4** (Ch., Xyl.)  
**Perc. 1**  
**Perc. 2** (3 T. Blks)  
**Perc. 3**

*mf*

116

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

116

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Pno.

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib.)

Mlt. Perc. 3 (Mba.)

Mlt. Perc. 4 (Ch., Xyl.)

Perc. 1

Perc. 2

Perc. 3





132

132

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Pno.

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib.)

Mlt. Perc. 3 (Mba.)

Mlt. Perc. 4 (Ch., Xyl.)

Perc. 1

Perc. 2

Perc. 3

Fls. 1 2  
Ob.  
Bsn.  
Cls. 1 2  
B. Cl.  
A. Saxes 1 2  
T. Sax.  
B. Sax.  
Tpts. 1 2  
Hn.  
Tbns. 1 2  
Euph.  
Tuba  
Pno.  
Timp.  
Mlt. Perc. 1 (Bells)  
Mlt. Perc. 2 (Vib.)  
Mlt. Perc. 3 (Mba.)  
Mlt. Perc. 4 (Ch., Xyl.)  
Perc. 1 Claves  
Perc. 2  
Perc. 3  
T. Blks.

4 4 4 4 3 4

*p* *p*

140

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Hn.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Pno.

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib.)

Mlt. Perc. 3 (Mba.)

Mlt. Perc. 4 (Ch., Xyl.)

Perc. 1

Perc. 2

Perc. 3

S.D.

Shaker

*p* *mp* *mf* *mp* *mp* *mp* *mp* *mp*

*mp* play *p* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

*p* *mf* *mp* *mp* *mp* *mp* *mp* *mp*

*p* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

*p* *mf* *mp* *mp* *mp* *mp* *mp* *mp*

*mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

*p* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

*mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

*mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

*mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

*mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

*mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

*mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

*mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

139 140 141 142 143 144



**Fls.** 1 2

**Ob.**

**Bsn.**

**Cls.** 1 2

**B. Cl.**

**A. Saxes** 1 2

**T. Sax.** *well articulated*

**B. Sax.**

**Tpts.** 1 2

**Hn.** *well articulated*

**Tbns.** 1 2

**Euph.** *well articulated*

**Tuba**

**Pno.**

**Timp.**

**Mlt. Perc. 1 (Bells)**

**Mlt. Perc. 2 (Vib.)**

**Mlt. Perc. 3 (Mba.)**

**Mlt. Perc. 4 (Ch., Xyl.)**

**Perc. 1**

**Perc. 2**

**Perc. 3**

*p*, *mf*, *f*, *mf*, *f*, *f*, *f*, *f*, *f*, *f*, *f*, *mf*, *f*

4/4, 3/4, 4/4

**S.D.**

This page contains a musical score for a large ensemble. The instruments listed on the left are: Fls. (Flutes), Ob. (Oboe), Bsn. (Bassoon), Cls. (Clarinets), B. Cl. (Bass Clarinet), A. Saxes (Alto Saxophones), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Tpts. (Trumpets), Hn. (Horn), Tbus. (Trombones), Euph. (Euphonium), Tuba, Pno. (Piano), Timp. (Timpani), Mit. Perc. 1 (Bells), Mit. Perc. 2 (Vib.), Mit. Perc. 3 (Mba.), Mit. Perc. 4 (Ch., Xyl.), Perc. 1, Perc. 2, and Perc. 3. The score is written in 4/4 time and features a large red watermark reading 'Preview Only' and 'Legal Use Requires Purchase' diagonally across the page. The page number '30' is in the top left corner. The bottom of the page shows page numbers 157 through 162.

164

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Pno.

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Vib.)

Mlt. Perc. 3 (Mba.)

Mlt. Perc. 4 (Ch., Xyl.)

Perc. 1

Perc. 2

Perc. 3

Tom-toms

Hi-hat open

Cr. Cym.

ff

*(Large red watermark: 'Preview Only Requires Purchase')*

This page contains a musical score for a large ensemble. The instruments listed on the left are:

- Fls. (Flutes) 1 and 2
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cls. (Clarinets) 1 and 2
- B. Cl. (Bass Clarinet)
- A. Saxes (Alto Saxophones) 1 and 2
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Tpts. (Trumpets) 1 and 2
- Hn. (Horn)
- Tbus. (Trombones) 1 and 2
- Euph. (Euphonium)
- Tuba
- Pno. (Piano)
- Timp. (Timpani)
- Mlt. Perc. 1 (Bells)
- Mlt. Perc. 2 (Vib.)
- Mlt. Perc. 3 (Mba.)
- Mlt. Perc. 4 (Ch., Xyl.)
- Perc. 1
- Perc. 2
- Perc. 3

The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. It features various musical notations such as notes, rests, slurs, and dynamic markings like *mf* and *ff*. A large red watermark reading "PREVIEW Only" is overlaid diagonally across the page. The page number "32" is in the top left corner.