

ORIGINS

BRIAN BALMAGES

INSTRUMENTATION

1 Conductor Score
1 Piccolo
1 Flute 1
1 Flute 2
1 Oboe 1
1 Oboe 2
1 B♭ Clarinet 1
1 B♭ Clarinet 2
1 Bassoon 1
1 Bassoon 2
1 F Horn 1
1 F Horn 2
1 F Horn 3
1 F Horn 4
1 B♭ Trumpet 1
1 B♭ Trumpet 2
1 B♭ Trumpet 3
1 Trombone 1
1 Trombone 2
1 Trombone 3

1 Tuba
1 Timpani
1 Percussion 1
(Chimes, Crotales,
Large Djembe)
1 Percussion 2
(Crash Cymbals, 3 Tom-toms,
Snare Drum, Congas)
1 Percussion 3
(Wood Block, Wind Chimes,
Tam-tam, Suspended Cymbal)
1 Harp
1 Didgeridoo
8 Violin 1
8 Violin 2
5 Viola
5 Violoncello
5 Double Bass

SUPPLEMENTAL and WORLD PARTS

Available for download from
www.alfred.com/supplemental

B♭ Bass Clarinet 1 (Bassoon 1)
B♭ Bass Clarinet 2 (Bassoon 2)
E♭ Alto Saxophone 1 (F Horn 1)
E♭ Alto Saxophone 2 (F Horn 2)
B♭ Tenor Saxophone 1 (F Horn 3)
B♭ Tenor Saxophone 2 (F Horn 4)

OPTIONAL CHOIR PARTS (Digital Only)

Available separately

SSAA
SATB
TTBB





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

This is a very different type of piece for me. When Laurinda Davidson of Brisbane Girls Grammar School (Queensland, Australia) approached me about writing something, I knew it would be different. To start, she told me she would love to have an optional wordless choir as part of the orchestration. Knowing I would have an SSAA chorus of roughly 200-300 people made that an easy "yes." In addition, she told me that William Barton was scheduled to be part of the concert and she was hoping to include him. William is widely considered to be one of Australia's most accomplished didgeridoo players and is also a leading player in the classical world. That, too, seemed an easy "yes." The challenge was how to combine all of these different elements together in a contemporary work for symphony orchestra that equally works on its own or in combination with these additional elements.

I could not be more pleased with the results.

Like its title implies, *Origins* is a piece that centers on the beginnings of all things. In this case, it also pays respect to the Indigenous Australians whose families lived in Australia long before British colonization. The music begins with a raucous percussion statement, almost reminiscent of the big bang event that many theorize was how the universe began. From that point, we are left with almost nothing. The didgeridoo player (completely optional, and can be covered with samples or a synthesizer) begins a cadenza that asks them to interpret sounds of nature (as there is no clearly established notation system for didgeridoo, the player is often taught to play by imitating animals and other sounds in nature).

The music settles into a steady rhythmic pulse as it grows into the first powerful statement by the full ensemble. What follows is a very ethereal section meant to represent the combination of time and nature. It moves in and out of a definitive rhythmic pulse, and overlapping chords change at different times to blur the passage of time further.

Sounds of the opening eventually return as the music begins to build one final time, more slowly and deliberately than at any other point in the piece. The ending draws on the full power of the ensemble, bringing the work to a powerful and emotional conclusion.

I am grateful to Laurinda and the entire staff at Brisbane Girls Grammar School for trusting me with this incredible opportunity. I am grateful to the 300+ students who premiered the work. I am grateful to the amazing William Barton for bringing his story and his personality to make this premiere so successful. And I am grateful for the Indigenous Australian community whose music and culture inspired this work.

PERFORMANCE NOTES

As mentioned, there is no established notation system for didgeridoo and many players learn through oral tradition. I highly recommend seeking out a local player if possible (you may be surprised at how many there are out there). My goal was to have the part serve as a general guide for the player without “getting in the way.” Thus, the part almost feels like a jazz drumset part in that I often provide rhythmic cues for what the orchestra is doing, or give general musical ideas that allow the player to highlight their own abilities without the restraint of notation. As mentioned, the part is completely optional and can also be covered by synthesizer or left out entirely.

The choral parts are completely optional. While originally written for SSAA, parts are also available for SATB or TTBB. These parts are available separately. Product numbers are listed on the score instrumentation page and can be found for sale digitally on alfred.com.

-Brian Balmages

DURATION: 5:45

commissioned by the Brisbane Girls Grammar School Symphony Orchestra
Queensland, Australia; Laurinda Davidson, Conductor

ORIGINS

BRIAN BALMAGES
(ASCAP)

Misterioso (♩ = 120) 5 On cue

Piccolo

Flutes 1 2

Oboes 1 2

B♭ Clarinets 1 2

Bassoons 1 2

F Horns 1 2 3 4

B♭ Trumpets 1 2 3

Trombones 1 2 3

Tuba

Timpani (G, A, D, E) 3

Percussion 1 (Chimes, Crotales, Large Djembe) *ff* Chimes

Percussion 2 (Crash Cymbals, 3 Tom-toms, Snare Drum, Congas) *ff* Mid, Low and Floor Toms

Percussion 3 (Wood Block, Wind Chimes, Tam-tam, Suspended Cymbal) *ff* Wind Chimes *p*

Harp

Didgeridoo (opt.) *p* ad lib. cadenza (sounds of creation, nature, and animals) ca. 30s *Vla.*

Soprano* (opt.)

Alto* (opt.)

Misterioso (♩ = 120) 5 On cue

Violin 1

Violin 2

Viola

Violoncello

Double Bass *p* div. *p*

* Optional choir parts are available separately
in the following voicings: SSAA (as in score), SATB, or TTBB

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2
1
Cls.
2
1
Bsns.
2
1
2
Hns.
3
4
1
2
3
Tpts.
1
2
3
Tbns.
3
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Did.
Vln. 1

13

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Did.

13

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

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13 14 15 16 17 18

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20

Picc.

1

Fls.

2

Obs.

1

2

Cls.

1

2

Bsns.

1

2

p

20

Hns.

1

2

3

4

Tpts.

1

2

3

Tbns.

1

2

3

Tuba

p

Timp.

Perc. 1

Perc. 2

Perc. 3

Med. High Wood Block

p

Hp.

Did.

Perc.

20

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

V

19

20

21

22

23

24

Picc. 1 2 3 4 5 6 7 8

Fls. 1 2 3 4 5 6 7 8

Obs. 1 2 3 4 5 6 7 8

Cls. 1 2 3 4 5 6 7 8

Bsns. 1 2 3 4 5 6 7 8

Hns. 1 2 3 4 5 6 7 8

Tpts. 1 2 3 4 5 6 7 8

Tbns. 1 2 3 4 5 6 7 8

Tuba 1 2 3 4 5 6 7 8

Timp. 1 2 3 4 5 6 7 8

Perc. 1 1 2 3 4 5 6 7 8

Perc. 2 1 2 3 4 5 6 7 8

Perc. 3 1 2 3 4 5 6 7 8

Hp. 1 2 3 4 5 6 7 8

Did. 1 2 3 4 5 6 7 8

Vln. 1 1 2 3 4 5 6 7 8

Vln. 2 1 2 3 4 5 6 7 8

Vla. 1 2 3 4 5 6 7 8

Vcl. 1 2 3 4 5 6 7 8

D.B. 1 2 3 4 5 6 7 8

mp

pp

div.

28

29

30

38

Picc. *mf* *f* *mp* *mf*

Fls. 1 *f* *mp* *mf*

2 *f* *mp* *mf*

Obs. 1 *f* *mp* *mf*

2 *f* *mp* *mf*

Cls. 1 *f* *mp* *mf*

2 *f* *mp* *mf*

Bsns. 1 *f* *mp* *mf*

2 *f* *mp* *mf*

Hns. 1 *f* *mp* *mf*

2 *f* *mp* *mf*

3 *f* *mp* *mf*

4 *f* *mp* *mf*

Tpts. 1 *f* *mp* *mf*

2 *f* *mp* *mf*

3 *f* *mp* *mf*

Tbns. 1 *f* *mp* *mf*

2 *f* *mp* *mf*

3 *f* *mp* *mf*

Tuba *f* *mp* *mf*

Timp. *f* *mp* *mf*

Perc. 1 (F, A, Bb, D) *f* *mp* *mf*

Perc. 2 *f* *mp* *mf*

Perc. 3 *f* *mp* *mf*

Hp. *mf* *f* *mp* *mf*

Did. (10) *f* *mp* *mf*

Vln. 1 *f* *mp* *mf*

Vln. 2 *f* *mp* *mf*

Vla. *f* *mp* *mf*

Vcl. *f* *mp* *mf*

D.B. *f* *mp* *mf*

38

38 39 40 41 42 43

Perc. 1

Perc. 2

Perc. 3

Hp.

Did.

44

52

Picc.

1

Fls.

2

Obs.

1

2

Cls.

1

2

Bsns.

1

2

52

Hns.

1

2

3

4

Tpts.

1

2

3

Tbns.

1

2

3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Did.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

52

53

54

55

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50

51

52

53

54

55

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64

Picc.

1

Fls.

2

Obs.

1

2

Cls.

1

2

Bsns.

1

2

64

Hns.

1

2

3

4

Tpts.

1

2

3

Tbns.

1

2

3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Did.

64

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mp

ff

dampen

Crotales

pp

(Harp)

pp

pp

p

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61

62

63

64

65

66

70

Picc.

Fls. 1

Fls. 2

Obs. 1

Obs. 2

Cls. 1

Cls. 2

Bsns. 1

Bsns. 2

70

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tpts. 1

Tpts. 2

Tpts. 3

Tbns. 1

Tbns. 2

Tbns. 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Did.

S

A

70

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Did.

S

A

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

73 74 75 76 77

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78

86

90 91 92 93 94 95

102

Picc. *ff* *ff*²

Fls. 1 *ff* *ff*²

Fls. 2 *ff* *ff*²

Obs. 1 *ff* *ff*²

Obs. 2 *ff* *ff*²

Cls. 1 *ff* *ff*²

Cls. 2 *ff* *ff*²

Bsns. 1 *ff*

Bsns. 2 *ff*

Hns. 1 *ff*

Hns. 2 *ff*

Hns. 3 *ff*

Hns. 4 *ff*

Tpts. 1 *ff*

Tpts. 2 *ff*

Tpts. 3 *ff*

Tbns. 1 *ff*

Tbns. 2 *ff*

Tbns. 3 *ff*

Tuba *ff*

Timp. *f* *p* *ff* *p*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *mp* *ff* *mp*

Hp. *ff*

Did. *ff*

S. *ff*

A. *ff*

102

Vln. 1 *ff* (V) *ff*

Vln. 2 *ff* (V) *ff*

Vla. *ff* *V* *V*

Vcl. *ff* *V* *V*

D.B. *ff* *V* *V*

51041S 101 103 104 105

110

Picc.

Fls.

Obs.

Cls.

Bsns.

Hns.

Tpts.

Tbns.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Did.

S

A

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

110

110

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Picc.
 1
 Fls.
 2
 Obs.
 1
 2
 Cls.
 1
 2
 Bsns.
 1
 2
 Hns.
 1
 2
 3
 4
 Tpts.
 1
 2
 3
 Tbns.
 1
 2
 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Hp.
 Did.
 S
 A
 Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D.B.

131

Picc. 1 2 3 4 5 6 7 8

Fls. 1 2 3 4 5 6 7 8

Obs. 1 2 3 4 5 6 7 8

Cls. 1 2 3 4 5 6 7 8

Bsns. 1 2 3 4 5 6 7 8

Hns. 1 2 3 4 5 6 7 8

Tpts. 1 2 3 4 5 6 7 8

Tbns. 1 2 3 4 5 6 7 8

Tuba 1 2 3 4 5 6 7 8

Timp. 1 2 3 4 5 6 7 8

Perc. 1 1 2 3 4 5 6 7 8

Perc. 2 1 2 3 4 5 6 7 8

Perc. 3 1 2 3 4 5 6 7 8

Hp. 1 2 3 4 5 6 7 8

Did. 1 2 3 4 5 6 7 8

S. 1 2 3 4 5 6 7 8

A. 1 2 3 4 5 6 7 8

131

Vln. 1 1 2 3 4 5 6 7 8

Vln. 2 1 2 3 4 5 6 7 8

Vla. 1 2 3 4 5 6 7 8

Vcl. 1 2 3 4 5 6 7 8

D.B. 1 2 3 4 5 6 7 8

131 132 133 134 136

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This image shows a page of a musical score, likely for a large orchestra. The score is written for multiple instruments, including Clarinets (Cls.), Bassoons (Bsns.), Horns (Hns.), Trumpets (Tpts.), Trombones (Tbns.), Tuba, Timpani (Timp.), Percussion 1, 2, and 3 (Perc. 1, 2, 3), Harp (Hp.), and Double Bass (Did.). The score is written in 4/4 time and includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano). A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page. The page number 139 is visible in the bottom right corner.

Picc.

Fls.

Obs.

Cls.

Bsns.

Hns.

Tpts.

Tbns.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Did.

S.

A.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

147

Picc. *ff* *opt. 8va*

Fls. 1 *ff* *opt. 8va*

Fls. 2 *ff* *opt. 8va*

Obs. 1 *ff*

Obs. 2 *ff*

Cls. 1 *ff*

Cls. 2 *ff*

Bsns. 1 *ff*

Bsns. 2 *ff*

Hns. 1 *ff*

Hns. 2 *ff*

Hns. 3 *ff*

Hns. 4 *ff*

Tpts. 1 *ff*

Tpts. 2 *ff*

Tpts. 3 *ff*

Tbns. 1 *ff*

Tbns. 2 *ff*

Tbns. 3 *ff*

Tuba *ff*

Timp. *ff*

Perc. 1 *ff* (G to F)

Perc. 2 *ff*

Perc. 3 *ff*

Hp. *ff* (B, F#)

Did. *ff*

S. *ff*

A. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vcl. *ff*

D.B. *ff*

147

148

150

51041S

Picc.

Fls.

Obs.

Cls.

Bsns.

Hns.

Tpts.

Tbns.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Did.

S.

A.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

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151 152 153 154

Preview Only
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Picc. 1 2

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Did.

S

A

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

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bells up!

fff bells up!

fff

ff *mf* *ff* *mf*

(V) V V

