

ATLANTIS RISING

BRIAN BALMAGES

INSTRUMENTATION

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

- 4 Trombone
- 2 Euphonium
- 2 Baritone T.C.
- 4 Tuba
- 2 Timpani
- 2 Mallet Percussion 1
(Bells)
- 2 Mallet Percussion 2
(Chimes, Marimba)
- 4 Percussion 1
(Snare Drum, Bass Drum, Wind Chimes)
- 4 Percussion 2
(Crash Cymbals, Triangle,
Tambourine, Suspended Cymbal)

SUPPLEMENTAL and WORLD PARTS
*The following instruments and transpositions
 (all parts) are available to download from
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





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, the International Outstanding Contributor Award from Phi Beta Mu, won the 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 bands and orchestras as well as university and professional groups throughout the world. He has appeared in nearly all 50 states, with notable guest conducting appearances including "The President's Own" United States Marine Band, United States Air Force Band, The Midwest Clinic, Western International Band Clinic, Maryborough Music Conference (Australia), Teatro dell'Aquila (Italy), and others. Currently, he is Director of MakeMusic Publications and Digital Education for Alfred and MakeMusic.

ABOUT THE MUSIC

Atlantis Rising explores the mythical tale of the lost city of Atlantis, once claimed to be a thriving and technically advanced nation in the Atlantic Ocean. Legend says that the island was eventually swallowed up by the sea, yet it remains a fascinating story today with numerous people still enthralled with the possibility of it being real.

The music begins with a sense of serene mystery, depicting the city's peaceful existence beneath the waves. This submerged tranquility is portrayed by graceful harmonic movement, suggesting the calm and beauty of Atlantis in its underwater realm. Delicate instrumental textures create an atmosphere of ethereal stillness.

As the piece progresses, a sense of energy and anticipation builds. This represents the awakening and ascent of the city and its people. Rhythmic motifs begin to emerge, gradually growing in intensity as the city breaks free from its watery depths.

A powerful and triumphant statement follows, symbolizing the full emergence of Atlantis. Bold fanfares and driving rhythms convey the city's return to the surface. The music evokes a sense of wonder, awe, and the epic scale of this incredible city.

Atlantis Rising was commissioned by Randall Bennett and the Baldwinsville Central School District in New York. It was premiered by the combined 5th Grade All-District Band.

—Brian Balmages

DURATION: 2:00

commissioned by the Baldwinsville (New York) Central School District
for the combined 5th Grade All-District Band

ATLANTIS RISING

BRIAN BALMAGES
(ASCAP)

Andante misterioso (♩ = 88)

The musical score is arranged in a standard orchestral format with the following parts:

- Flute**: Treble clef, 4/4 time. Part 5, measure 5, *mp*.
- Oboe**: Treble clef, 4/4 time. Part 5, measure 5, *mp*.
- B♭ Clarinet**: Treble clef, 4/4 time. Part 1, measures 1-5, dynamics: *p*, *mf*, *p*, *mf*, *mp*.
- B♭ Bass Clarinet**: Treble clef, 4/4 time. Part 1, measures 1-5, dynamics: *p*, *mf*, *p*, *mf*, *p*.
- E♭ Alto Saxophone**: Treble clef, 4/4 time. Part 1, measures 1-5, dynamics: *p*, *mf*, *p*, *mf*, *p*.
- B♭ Tenor Saxophone**: Treble clef, 4/4 time. Part 1, measures 1-5, dynamics: *p*, *mf*, *p*, *mf*, *p*.
- E♭ Baritone Saxophone**: Treble clef, 4/4 time. Part 1, measures 1-5, dynamics: *p*, *mf*, *p*, *mf*, *p*.
- B♭ Trumpet**: Treble clef, 4/4 time. Part 1, measure 5, *p*.
- F Horn**: Treble clef, 4/4 time. Part 1, measures 1-5, dynamics: *p*, *mf*, *p*, *mf*, *p*.
- Bassoon / Trombone / Euphonium**: Bass clef, 4/4 time. Part 1, measures 1-5, dynamics: *p*, *mf*, *p*, *mf*, *p*.
- Tuba**: Bass clef, 4/4 time. Part 1, measure 5, *p*.
- Timpani**: Bass clef, 4/4 time. Part 1, measures 1-5, dynamics: *p*.
- Mallet Percussion 1 (Bells)**: Treble clef, 4/4 time. Part 1, measures 1-5, dynamics: *p*, *mf*, *p*, *mf*, *p*.
- Mallet Percussion 2 (Chimes, Marimba)**: Treble clef, 4/4 time. Part 1, measure 2, *mp*.
- Percussion 1 (Snare Drum, Bass Drum, Wind Chimes)**: Bass clef, 4/4 time. Part 1, measures 1-5, dynamics: *p*, *mf*, *p*, *mf*, *p*.
- Percussion 2 (Crash Cymbals, Triangle, Tambourine, Suspended Cymbal)**: Bass clef, 4/4 time. Part 1, measures 1-5, dynamics: *p*, *mf*, *p*, *mf*, *p*.

Measure numbers 2, 3, 4, and 5 are indicated at the bottom of the score.

Fl. *mf* *mp* *f*

Ob. *mf* *mp* *f*

Cl. *mf* *mp* *f*

B. Cl. *mf* *p* *f*

A. Sax. *mf* *p* *f*

T. Sax. *mf* *p* *f*

B. Sax. *mf* *p* *f*

Tpt. *mf* *p* *f*

Hn. *mf* *p* *f*

Bsn. / Tbn. / Euph. *mf* *p* *f* div.

Tuba *mf* *p* *f*

Timp. *p* *f*

Mlt. Perc. 1 (Bells) *mf* *p* *f*

Mlt. Perc. 2 (Ch., Mba.) *f*

Perc. 1 *f* S.D. (multiple players with some snares on and others off)

Perc. 2 *f* Cr. Cym.

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Bsn. /
Tbn. /
Euph.

Tuba

Timp.

Mlt.
Perc. 1
(Bells)

Mlt.
Perc. 2
(Ch., Mba.)

Perc. 1

Perc. 2

12 *p* *f* 14 *p* *f* 16 *p*

Allegro maestoso (♩ = 136)

21

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

mp

mp

mp

Allegro maestoso (♩ = 136)

21

Tpt.

Hn.

Bsn. /
Tbn. /
Euph.

Tuba

Timp.

Mlt. Perc. 1
(Bells)

Mlt. Perc. 2
(Ch., Mba.)

Perc. 1

Perc. 2

div.

div.

mp

mp

mp

p *f*

p *f*

f

mp

mp

mp

dampen

Marimba

dampen

Tambourine

18 19 20 21 22 23



Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Bsn. /
Tbn. /
Euph.

Tuba

Timp.

Mlt. Perc. 1
(Bells)

Mlt. Perc. 2
(Ch., Mba.)

Perc. 1

Perc. 2

Sus. Cym.

div.

p *mf* *p*

30 31 32 34

36

Fl. *f* *mf* *f*

Ob. *f* *mf* *f*

Cl. *f* *mf* *f* *mf* *f*

B. Cl. *f* *mf* *f* *mf* *f*

A. Sax. *f* *mf* *f* *mf* *f*

T. Sax. *f* *mf* *f* *mf* *f*

B. Sax. *f* *mf* *f* *mf* *f*

36

Tpt. *f* *mf* *f* *mf* *f*

Hn. *f* *mf* *f* *mf* *f*

Bsn. / Tbn. / Euph. *f* *mf* *f* *mf* *f*

Tuba *f* *mf* *f* *mf* *f*

Timp. *f* *mf*

Mlt. Perc. 1 (Bells) *f*

Mlt. Perc. 2 (Ch., Mba.) Ch. *f*

Perc. 1 *f* *mf* *f* *mf*

Perc. 2 Cr. Cym. *f*

36

37

38

39

40

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

B. Cl. *mf* *f*

A. Sax. *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

Tpt. *mf* *f* div.

Hn. *mf* *f*

Bsn. / Tbn. / Euph. *mf* *f*

Tuba *mf* *f*

Timp. dampen on rests *f* *mf*

Mlt. Perc. 1 (Bells) *f* dampen on rests *mf*

Mlt. Perc. 2 (Ch., Mba.)

Perc. 1 *mf* *f* dampen on rests *mf*

Perc. 2

Tamb. *f*

52

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

52

Tpt.

Hn.

Bsn. / Tbn. / Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bells)

Mlt. Perc. 2 (Ch., Mba.)

Perc. 1

Perc. 2

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

48 49 50 51 53

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Bsn. /
Tbn. /
Euph.

Tuba

Timp.

Mlt. Perc. 1
(Bells)

Mlt. Perc. 2
(Ch., Mba.)

Perc. 1

Perc. 2

54 *f* 55 *p* *f* 57 58 *mf* *f* 59 dampen