

DEFYING THE MACHINE

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 Timpani
- 2 Mallet Percussion 1
(Bells, Xylophone)
- 1 Mallet Percussion 2
(Marimba)
- 2 Mallet Percussion 3
(Vibraphone, Brake Drum)
- 2 Percussion 1
(Snare Drum, Bass Drum)
- 3 Percussion 2
(Hi-hat, Splash Cymbal, China Cymbal,
Cabasa, Wind Chimes, Crash Cymbals,
Suspended Cymbal)
- 3 Percussion 3
(Tom-toms, Temple Blocks, Ratchet,
Crash Cymbals, 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
- Trombone in B♭ T.C.
- Trombone in B♭ B.C.
- Euphonium in B♭ B.C.
- Tuba in B♭ T.C.
- Tuba in B♭ B.C.
- Tuba in E♭ T.C.
- Tuba in E♭ 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

Defying the Machine is a highly rhythmic and energetic work that explores the dynamic contrast and tension between two forces that defined a town in the late 19th and early 20th centuries. The piece draws its inspiration from the tension between the rapidly expanding Industrial Revolution and the flourishing Arts and Crafts Movement—a distinctive, rebellious cultural wave that took root in East Aurora, New York.

In many ways, this feels like a precursor to the world of AI that we find ourselves in today. On one hand, the world was dominated by the Industrial Revolution: a relentless, mechanized pursuit of efficiency, mass production, and profit. This is represented in the music by driving, interlocking rhythmic patterns and dissonant, mechanical textures. The energy is insistent and tireless, mirroring the unceasing gears of the factory.

Contrasting this industrial landscape is the spirit of the Arts and Crafts Movement. The Roycroft Campus, founded by Elbert Hubbard, became an epicenter of this focus on artistry. Founded on a philosophy that championed quality, handmade craftsmanship, individual dignity, and natural forms, this movement was an outright rejection of the lifeless uniformity of the machine age. It focused on beauty, creativity, and the human element that the artists sought (and still seek!) to preserve.

The contemporary harmonic language and textures throughout the work create a soundscape that is both modern and visceral. The central conflict is made audible through sudden shifts between rigid, metallic rhythms and moments of warm, expressive color.

Defying the Machine is a tribute to the community's heritage and its enduring spirit of resistance against the ordinary. It challenges performers and audiences to find the balance between the efficiency of the machine and the indispensable value of the human hand and heart.

The work was commissioned by the East Aurora 7/8 Symphonic Band; Jeff Wilmore, Director. It is dedicated to the community, staff, and students of East Aurora.

—Brian Balmages

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

Timp.

Mlt. Perc. 1 (Bls., Xyl.)

Mlt. Perc. 2 (Mba.)

Mlt. Perc. 2 (Vib., Br. Dr.)

Perc. 1

Perc. 2

Perc. 3

Ratchet

mp

17

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 2 *mf*

B. Cl. *mf*

A. Saxes 1 2 *mf* play

T. Sax. *mf*

B. Sax. *mf*

17

Tpts. 1 2 *mf*

Hn. *mf*

Tbns. 1 2 *mf*

Euph. *mf*

Tuba *mf*

Timp. *mf*

Mlt. Perc. 1 (Bls., Xyl.) *mf* Xyl.

Mlt. Perc. 2 (Mba.) *mf* 8tb

Mlt. Perc. 2 (Vib., Br. Dr.) *mf* Brake Drum

Perc. 1 *mf* head

Perc. 2 *mf*

Perc. 3 *mf*

30

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

Timp.

Mlt. Perc. 1 (Bls., Xyl.)

Mlt. Perc. 2 (Mba.)

Mlt. Perc. 2 (Vib., Br. Dr.)

Perc. 1

Perc. 2

Perc. 3

Reht.

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

Timp.

Mlt. Perc. 1 (Bls., Xyl.)

Mlt. Perc. 2 (Mba.)

Mlt. Perc. 2 (Vib., Br. Dr.)

Perc. 1

Perc. 2

Perc. 3

Bells

f

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bls., Xyl.)

Mlt. Perc. 2 (Mba.)

Mlt. Perc. 2 (Vib., Br. Dr.)

Perc. 1

Perc. 2

Perc. 3

Hn.

Vib.

Vib.

mp pedal

mf

mp

p

38

38

38

39

40

41

42

44

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

44

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bls., Xyl.)

Mlt. Perc. 2 (Mba.)

Mlt. Perc. 2 (Vib., Br. Dr.)

Perc. 1

Perc. 2

Perc. 3

Temple Blocks (high and mid) w/ hard rubber mallets

Cabasa

Fls. 1 2

Ob.

Bsn. *p*

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2 *p*

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bls., Xyl.)

Mlt. Perc. 2 (Mba.)

Mlt. Perc. 2 (Vib., Br. Dr.)

Perc. 1

Perc. 2 *p* Cbsa.

Perc. 3

Fls. 1 2

Ob.

Bsn. *mp*

Cls. 1 2 *mp*

B. Cl. *mp*

A. Saxes 1 2 *mp* +2.

T. Sax. *mp* play

B. Sax. *mp*

Tpts. 1 2

Hn. *mp*

Tbns. 1 2 *mp*

Euph. *mp*

Tuba *mp*

Timp.

Mlt. Perc. 1 (Bls., Xyl.)

Mlt. Perc. 2 (Mba.) *mp*

Mlt. Perc. 2 (Vib., Br. Dr.)

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 Toms *mp*

mp

Fls. 1 2 *mp* *mf* *mf*

Ob. *mp* *mf* *mf*

Bsn. *mf*

Cls. 1 2 *mf* *mf*

B. Cl. *mf*

A. Saxes 1 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 2 *mf* open *mf* open

Hn. *mf*

Tbns. 1 2 *mf*

Euph. *mf*

Tuba *mf*

Timp.

Mlt. Perc. 1 (Bls., Xyl.) Xyl. *mf*

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

Mlt. Perc. 2 (Vib., Br. Dr.)

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*



Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbn. 1 2

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bls., Xyl.)

Mlt. Perc. 2 (Mba.)

Mlt. Perc. 2 (Vib., Br. Dr.)

Perc. 1

Perc. 2

Perc. 3

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111

115

Fls.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxes

T. Sax.

B. Sax.

111

115

Tpts.

Hn.

Tbns.

Euph.

Tuba

Timp.

Mlt. Perc. 1
(Bls., Xyl.)

Mlt. Perc. 2
(Mba.)

Mlt. Perc. 2
(Vib., Br. Dr.)

Perc. 1

Perc. 2

Perc. 3

111

112

113

114

115

Musical score for orchestral instruments. The score is divided into systems for woodwinds, brass, and percussion. The woodwind section includes Flutes (Fls.), Oboes (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section includes Trumpets (Tpts.), Horns (Hn.), Trombones (Tbns.), Euphonium (Euph.), and Tuba. The percussion section includes Timpani (Timp.), Mlt. Perc. 1 (Bells, Xylophone), Mlt. Perc. 2 (Maracas), Mlt. Perc. 2 (Vibraphone, Bells, Drums), Perc. 1, Perc. 2, and Perc. 3 (Cymbals, Toms). The score features various time signatures (4/4, 3/4) and dynamic markings (ff, mf). A large red watermark 'Legal Use Requires Purchase' is overlaid on the score.

127

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

Timp.

Mlt. Perc. 1 (Bls., Xyl.)

Mlt. Perc. 2 (Mba.)

Mlt. Perc. 2 (Vib., Br. Dr.)

Perc. 1

Perc. 2

Perc. 3

China and Splash Cym. (w/ sticks)

f

f

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