

# LEGEND

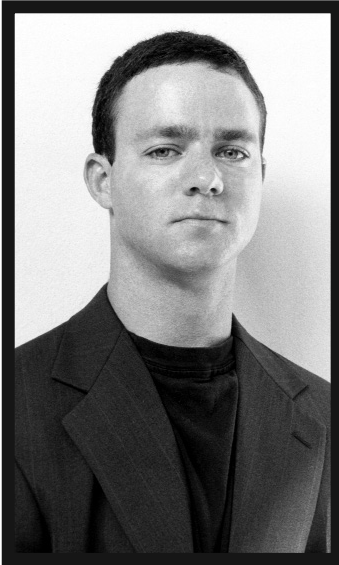
## Brian Balmages

### Instrumentation

1 - Conductor's Full Score	3 - F Horn
10 - Flute	6 - Trombone
2 - Oboe	2 - Baritone/ Euphonium
1 - Bassoon	2 - Baritone T.C.
4 - B $\flat$ Clarinet 1	3 - Tuba
4 - B $\flat$ Clarinet 2	2 - Bells
2 - B $\flat$ Bass Clarinet	8 - Snare Drum Bass Drum
6 - E $\flat$ Alto Saxophone	2 - Crash Cymbals Suspended Cymbal
2 - B $\flat$ Tenor Saxophone	
1 - E $\flat$ Baritone Saxophone	
4 - B $\flat$ Trumpet 1	
4 - B $\flat$ Trumpet 2	

FJH is now using a high-speed sorting system for parts.  
As a result, all single page parts are collated before multiple page parts.

T H E  
F · J · H  
MUSIC  
COMPANY  
I N C.  
Frank J. Hackinson



## The Composer

Brian Balmages is an active performer, arranger, and composer. He received his bachelor's degree in music from James Madison University and a master's degree from the University of Miami (FL). Mr. Balmages' works have been performed internationally at conferences such as the Midwest Band and Orchestra Clinic, the Southeastern Tuba-Euphonium Conference, the International Trombone Festival, and the International Trumpet Guild Conference. In addition, his band and orchestral music has been widely performed by bands and orchestras across the country. He is sought after as a clinician and composer and is currently composer-in-residence for the Mid-Atlantic Wind Conductors Conference and Skyline Brass Music Festival.

An accomplished trumpet player, Mr. Balmages performs with the Miami Symphony Orchestra, Florida Chamber Orchestra, and the Skyline Brass. He has performed at Walt Disney World and the Henry Mancini Institute in Los Angeles, and is currently an active performer in the Miami area.

---

## Performance Notes

Inspired by movies about the Middle Ages, this piece bears a medieval quality reminiscent of many programmatic film scores. The work is intended to possess a theme of bravery, nobility, and courage.

*Legend* provides a wonderful opportunity for teaching students how to sustain notes. Many young musicians tend to play note to note instead of phrase to phrase. The director should encourage students to play long, sustained phrases throughout. This will lead to a more mature and focused sound.

*Brian Balmages*

# LEGEND

BRIAN BALMAGES  
(ASCAP)

Moderato (♩ = 96)

The musical score is arranged in a standard orchestral format. It begins with a tempo marking of 'Moderato' and a quarter note equal to 96 beats per minute. The key signature is two flats (B-flat major or D-flat minor) and the time signature is 3/4. The score is divided into two systems. The first system includes parts for Flute, Oboe, Bassoon, B♭ Clarinets (1 and 2), B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes parts for B♭ Trumpets (1 and 2), F Horn, Trombone, Baritone/Euphonium, Tuba, Bells, Snare Drum, Bass Drum, and Crash/Suspended Cymbals. Dynamics are marked with 'f' (forte) throughout. A large red watermark 'Preview Only - Requires Purchase' is overlaid diagonally across the score. At the bottom of the score, there are markings for 'Cr. Cym.', 'Sus. Cym.', and dynamic markings '4p' and '5f'.

Copyright © 2001 The FJH Music Company Inc.

International Copyright Secured. Made in U.S.A. All Rights Reserved.

WARNING! This arrangement is protected by copyright law. Copying or reproducing it by any method without the publisher's written permission is an infringement of copyright law. Anyone who reproduces copyrighted materials is subject to substantial penalties for each infringement.

9

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Bells

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.

6 7 8 9 10



17

Fl.  
Ob.  
Bsn.  
1  
Cls.  
2  
B. Cl.  
A. Sax.  
T. Sax.  
B. Sax.  
17  
1  
Tpts.  
2  
Hn.  
Tbn.  
Bar./  
Euph.  
Tuba  
Bells  
S.D.  
B.D.  
Cr. Cym.  
Sus. Cym.

16

17

*f*

18

19

20

25

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Bells

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.

*p*

*p*

*p*

*p*

*p*

25

21

22

23

24

25

Fl. *p*

Ob. *p*

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Bells

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.

26 27 28 29 30





Fl. *p*

Ob. *p*

Bsn.

1 *p*

2 *p*

B. Cl.

A. Sax. *p*

T. Sax. *p*

B. Sax.

1 *p*

2 *p*

Tpts. *p*

Hn. *p*

Tbn.

Bar./ Euph.

Tuba

Bells *p*

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.

36 37 38 39 40





Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Bells

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.

51 52 53 *p* 54 *f* 55

58

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

58

1

Tpts.

2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Bells

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

56 57 58 59 60

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Bells

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.

61 *f*

62

63

64 *p*

65 *f* choke