

CHESAPEAKE SERENADE

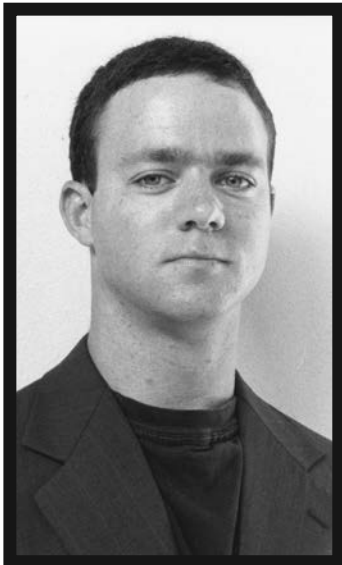
Brian Balmages

Instrumentation

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

T H E
F · J · H
M U S I C
C O M P A N Y
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 his master's degree from the University of Miami in Florida. Mr. Balmages's works have been performed internationally at conferences, such as the Midwest Clinic, the International Tuba/Euphonium Conference, the International Trombone Festival, and the International Trumpet Guild Conference. His list of commissions includes many schools and universities, as well as the Baltimore Symphony Orchestra, the Riverside Wind Symphony, and Junction. Sought after as a clinician, composer, and conductor, he is composer-in-residence for the Mid-Atlantic Wind Conductors Conference and the Skyline Brass Music Festival.

Mr. Balmages studied trumpet with James Kluesner, Don Tison, and Gilbert Johnson. In addition to being a freelance musician, he currently performs with the Miami Symphony Orchestra, the Florida Chamber Orchestra, and the Skyline Brass.

About the Music

Chesapeake Serenade was written for my fiancée Lisa. In addition to being a wonderful elementary music teacher and band director, she has been a very important part of my life. Rather than write a more involved chorale outside of her group's ability, I chose to compose a musical piece approachable by a beginning band. The piece explores different colors and textures, and gives a slight peek at more complex harmonies.

The title is drawn from the many years that Lisa and I spent together in the Baltimore area close to the Chesapeake Bay. In addition to its functional importance to the area, it is also the home of countless beautiful scenes. This piece is but a glimpse at just one of these settings.

It is important to teach the ensemble how to phrase together. The group should always follow the direction of the melodic line. Performers playing harmony should be taught to listen for the melody; this will enable them to support and emphasize the musical direction of the theme.

Two types of phrasing are necessary in order to perform this piece well. The ensemble must be taught when to breathe together and when to stagger breathe so that there is no break in the sound. Examples of the latter include measures 32 and 36. Measures 37–40 provide new harmonic material. Isolate each *unison* line until the group as a whole feels comfortable performing the passage.

Brian Balmages

for Lisa

CHESAPEAKE SERENADE

BRIAN BALMAGES
(ASCAP)

Andante lirico (♩ = 84)

The score is for a full orchestra and includes the following parts:

- Flute
- Oboe
- Bassoon
- B♭ Clarinets (1 and 2)
- B♭ Bass Clarinet
- E♭ Alto Saxophone
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpets (1 and 2)
- F Horn
- Trombone
- Baritone/Euphonium
- Tuba
- Bells
- Percussion (Crash Cymbals, Suspended Cymbal, Triangle)

The score is in 4/4 time with a tempo of Andante lirico (♩ = 84). The key signature has two flats (B♭ and E♭). The dynamic marking *mp* (mezzo-piano) is used throughout. The score is divided into measures 2 through 6.

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9

Fl. *mp*

Ob. *mp*

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar./Euph.

Tuba

Bells *mp*

Perc. *mp* Triangle

7 8 9 *mp* 10 11 12



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

Perc.

Tri.

13 14 15 16 17 *mp* 18

Fl.

Ob.

Bsn.

1

2

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar./ Euph.

Tuba

Bells

Perc.

19 20 21 22 23 24

25

Fl. *mf*

Ob. *mf*

Bsn. *mp* *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mp* *mf*

A. Sax. *mf*

T. Sax. *mp* *mf*

B. Sax. *mp* *mf*

25

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mp* *mf*

Tbn. *mp* *mf*

Bar./ Euph. *mp* *mf*

Tuba *mp* *mf*

Bells *mp* *mf*

Perc. Tri. *mp* *mf*

28 Sus. Cym. *p* *mf*

29

33

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

Perc.

Sus. Cym.

Cr. Cym.

30 31 32 33 34

p *f* *f*

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

Perc.

Sus. Cym.

35 36 *p* 37 *f* 38 39

41

rit.

Fl. *mp* *p*

Ob. *mp* *p*

Bsn. *mp* *p*

1 Cls. *mp* *p*

2 Cls. *mp* *p*

B. Cl. *mp* *p*

A. Sax. *mp* *p*

T. Sax. *mp* *p*

B. Sax. *mp* *p*

1 Tpts. *mp* *p*

2 Tpts. *mp* *p*

Hn. *mp* *p*

Tbn. *mp* *p*

Bar./ Euph. *mp* *p*

Tuba *mp* *p*

Bells *mp* *p*

Perc. Cr. Cym. choke Tri. *p*

40 *f* 41 *mp* 42 43 44 45 *p* 46