

# SOUND PRISMS

Brian Balmages

## Instrumentation

- |                                  |                            |
|----------------------------------|----------------------------|
| 1 - Conductor's Full Score       | 2 - Trombone 1             |
| 1 - Piccolo                      | 2 - Trombone 2             |
| 3 - Flute 1                      | 2 - Trombone 3             |
| 3 - Flute 2                      | 2 - Baritone/<br>Euphonium |
| 2 - Oboe                         | 2 - Baritone T.C.          |
| 2 - Bassoon                      | 4 - Tuba                   |
| 4 - B $\flat$ Clarinet 1         | 3 - Mallet Percussion      |
| 4 - B $\flat$ Clarinet 2         | Xylophone                  |
| 4 - B $\flat$ Clarinet 3         | Vibraphone                 |
| 2 - B $\flat$ Bass Clarinet      | Bells                      |
| 2 - E $\flat$ Alto Saxophone 1   | 1 - Timpani                |
| 2 - E $\flat$ Alto Saxophone 2   | 3 - Percussion 1           |
| 2 - B $\flat$ Tenor Saxophone    | Snare Drum                 |
| 2 - E $\flat$ Baritone Saxophone | Bass Drum                  |
| 3 - B $\flat$ Trumpet 1          | Crash Cymbals              |
| 3 - B $\flat$ Trumpet 2          | 4 - Percussion 2           |
| 3 - B $\flat$ Trumpet 3          | Suspended Cymbal           |
| 1 - F Horn 1                     | Finger Cymbals             |
| 1 - F Horn 2                     | 2 Triangles                |
| 1 - F Horn 3                     | Brake Drum                 |
| 1 - F Horn 4                     |                            |

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  
M U S I C  
C O M P A N Y  
I N C.  
Frank J. Hackinson



## The Composer

Brian Balmages (b. 1975) is an active composer, conductor, producer, and performer. 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 for symphonic band, orchestra, and brass have been performed throughout the world, including the College Band Directors National and Regional Conferences, the Midwest Clinic, the International Tuba/Euphonium Conference, the International Trombone Festival, and the International Trumpet Guild Conference. His active schedule of commissions has included groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, Miami Symphony Orchestra, the University of Miami Wind Ensemble, Dominion Brass, and others. He has also enjoyed world premieres in prestigious venues including Carnegie Hall.

As a conductor, Mr. Balmages enjoys engagements with numerous honor bands, university groups, and professional ensembles throughout the country. Notable guest conducting appearances have included the Midwest Clinic, College Band Directors Regional Conference, Mid-Atlantic Wind Conductors Conference, the Atlantic Classical Orchestra Brass Ensemble, and Meyerhoff Symphony Hall in Baltimore. He has also served as an adjunct professor of instrumental conducting and Director of the Symphonic Band at Towson University in Maryland.

Currently, Mr. Balmages is the Director of Instrumental Publications for The FJH Music Company Inc. in Fort Lauderdale, Florida. He resides in Baltimore with his wife, Lisa, and their son, Jacob.

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## About the Music

*Sound Prisms* is based on reflections and compositions of sound. Very often, a sound or phrase will be heard echoing throughout the ensemble while changing timbre. These phrases are continually put together and taken apart as the work progresses. The piece is also intended to represent the open space in which sound can reflect for long periods of time. This idea of spatial openness is first presented by a saxophone quartet—the first time rhythm is not vital to the piece. At measure 118, the musical effect of open space is created for the trombones and horns to echo each other. From this point, the piece begins to build as several melodic ideas reconstruct and eventually present themselves simultaneously.

Muted effects are extremely important throughout the piece. Muted and open passages written at the same dynamic level should sound the same for the piece to be effective. Horn players should be especially aggressive on all stopped passages so they may be heard at the appropriate dynamic level. Beginning in measure 118, trumpet players perform a passage with plunger mutes. The plunger should never be closed so much that the pitch is allowed to go flat.

# SOUND PRISMS

BRIAN BALMAGES  
(ASCAP)

**Allegro** (♩. = 120)

The score is divided into two systems. The first system includes Piccolo, Flutes (1 & 2), Oboe, Bassoon, Bb Clarinets (1, 2, 3), Bb Bass Clarinet, Eb Alto Saxophones (1, 2), Bb Tenor Saxophone, and Eb Baritone Saxophone. The second system includes Bb Trumpets (1, 2, 3), F Horns (1, 2, 3, 4), Trombones (1, 3), Baritone/Euphonium, Tuba, Mallet Percussion (Xylophone, Vibraphone, Bells), Timpani, Percussion 1 (Snare Drum, Bass Drum, Crash Cymbals), and Percussion 2 (Suspended Cymbal, Finger Cymbals, 2 Triangles, Brake Drum). The score is marked with dynamics such as *f* and *f<sup>v</sup>*. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid on the score.

\*Two triangles of different size.

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9

Picc.  
 1 Fls.  
 2 Fls.  
 Ob.  
 Bsn.  
 1 Cls.  
 2 Cls.  
 3 Cls.  
 B. Cl.  
 1 A. Sax.  
 2 A. Sax.  
 T. Sax.  
 B. Sax.  
 1 Tpts.  
 2 Tpts.  
 3 Tpts.  
 1 Hns.  
 2 Hns.  
 3 Hns.  
 4 Hns.  
 1 Tbps.  
 2 Tbps.  
 3 Tbps.  
 Bar/Euph.  
 Tuba  
 Mlt. Perc.  
 Timp.  
 Perc. 1  
 Perc. 2  
 F. Cym.  
 Sus. Cym.

Musical score for various instruments including Piccolo, Flutes, Oboe, Bassoon, Clarinets, Bass Clarinet, Saxophones, Trumpets, Horns, Trombones, Baritone/Euphonium, Tuba, Mallet Percussion, and Timpani. The score includes dynamic markings like *f* and *p*, and performance instructions like *div.* and *Sus. Cym.*. A large red watermark "Preview Use Requires Purchase" is overlaid on the score.

6

7

Sus. Cym.

8

*p*

9

*f*

10

11

Picc.

1  
Fls.

2

Ob.

Bsn.

1  
Cls.

2  
3

B. Cl.

A. Saxes  
1  
2

T. Sax.

B. Sax.

1  
Tpts. 2  
3

1  
Hns.  
2  
3  
4

1  
Tbns.  
2  
3

Bar/  
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2  
Brake Drum

12 13 14 15 16

*f*

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17

Picc. no vib.

Fls. 1 *mf* no vib.

Fls. 2 *mf*

Ob.

Bsn. *mp* *f* div.

Cls. 1 *mp* *f*

Cls. 2 *mp* *f*

Cls. 3 *mp* *f*

B. Cl.

A. Saxes 1 *mp* *f* (bend) *mp* *f*

A. Saxes 2 *mp* *f* (bend) *mp* *f*

T. Sax. *mp* *f* no breath *mp* *f*

B. Sax. *mp* *f* *mp* *f*

17

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1 (stopped) *mp* *f*

Hns. 2 (stopped) *mp* *f*

Hns. 3 *mp* *f*

Hns. 4 *mp* *f*

Tbns. 1

Tbns. 2

Tbns. 3

Bar./Euph.

Tuba

Mlt. Perc. Vib. slow motor - soft mallets *mf* pedal always

Timp. (Bb to C, F to D)

Perc. 1 Tri. F. Cym.

Perc. 2 *mp* Sus. Cym. *p* *mf*

17 18 19 20 21 22 23

25

Picc.

1

Fls.

2

Ob.

Bsn.

1

2

3

Cls.

B. Cl.

1

2

A. Saxes

T. Sax.

B. Sax.

25

1

2

3

Tpts.

1

2

3

4

Hns.

1

2

3

Tbns.

mf

2

mf

2

mf

2

mf

2

Bar./ Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

24 25 26 27 28 29 30





Picc.

1

Fls.

2

Ob.

Bsn.

1

2

3

Cls.

B. Cl.

1

2

A. Saxes

T. Sax.

B. Sax.

1

2

3

Tpts.

1

2

3

4

Hns.

1

2

3

Tbns.

Bar./ Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

normal

*mp*

normal

*mp*

*a2*

38 39 40 41 42 43 44

45

Picc.

1

Fls.

2

Ob.

Bsn.

1

Clars.

2

3

B. Cl.

A. Saxes

1

2

T. Sax.

B. Sax.

45

1

open

*mf*

2

open

*mf*

3

open

*p*

1

2

Hns.

3

4

1

2

Tbns.

3

Bar./ Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

45 46 47 48 49 50 51

Picc.

1  
Fls.

2  
Ob.

Bsn.

1  
Cls.

2  
3  
B. Cl.

1  
A. Saxes

2  
T. Sax.

B. Sax.

1  
Tpts.

2  
3

1  
Hns.

2  
3  
4

1  
Tbn.

2  
3

Bar./  
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

52 53 54 55 56 57 58

mf

cresc.

div.

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Musical score for a full orchestra, measures 59-65. The score includes parts for Picc., Fls. (1 & 2), Ob., Bsn., Cls. (1, 2, 3), B. Cl., A. Saxes (1 & 2), T. Sax., B. Sax., Tpts. (1, 2, 3), Hns. (1, 2, 3, 4), Tbns. (1, 2, 3), Bar./Euph., Tuba, Mlt. Perc., Timp., Perc. 1, Perc. 2, and Sus. Cym. The music is in a major key and 4/4 time. Dynamics include *f*, *p*, *a2*, *mute*, and *open*. A large red watermark "Preview Only" is overlaid diagonally across the page.

66

Picc.

1 Fls. *mp*

2 Fls. *mp*

Ob.

Bsn.

1 Cls. *mp*

2 Cls. *mp*

3 Cls. *mp*

B. Cl. *mp*

A. Saxes 1

2

T. Sax.

B. Sax.

66

1 Tpts. 2

3

1 Hns. 2

3 Hns. 4

1 Tbps. 2

3 Tbps.

Bar./Euph.

Tuba

Mlt. Perc. *mp*

Timp. *mp*

Perc. 1

Perc. 2

66 67 68 69 70 71 72

Picc.

1  
Fls.

2  
Ob.

Bsn.

1  
Cls.

2  
3  
B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

1  
Tpts. 2  
3

1  
Hns. 2  
3  
4

1  
Tbn. 2  
3

Bar./  
Euph.

Tuba

Mit. Perc.

Timp.

Perc. 1

Perc. 2

73 74 75 76 77 78 79

*mp*

*mf*

*p*

*mp*

*slow gliss.*

*mute*

*open*

*open*

Hn. 3,4

*open*

*mf*

Solo (bend)

82

Fls. 1, 2

Ob.

Bsn.

Cls. 1, 2, 3

B. Cl.

A. Saxes 1, 2

T. Sax.

B. Sax.

Tpts. 1, 2, 3

Hns. 1, 2, 3, 4

Tbns. 1, 2, 3

Bar./Euph.

Tuba

Mit. Perc.

Timp.

Perc. 1

Perc. 2

mp

to mute

S.D.

Sus. Cym.

p

80 81 82 83 84 85

Picc.

1

Fls.

2

Ob.

Bsn.

1

Cl.

2

3

B. Cl.

A. Saxes

1

2

T. Sax.

B. Sax.

1

2

Tpts.

2

3

Hns.

1

2

3

4

Tbns.

1

2

3

Bar./ Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Cr. Cym.

Perc. 2

86 *f* 87 88 89 90 91 92



Picc. *pp*

1 Fls. *pp*

2 Fls. *pp*

Ob. *pp*

Bsn. *pp*

1 Cls. *pp*

2 Cls. *pp*

3 Cls. *pp*

B. Cl. *pp*

A. Saxes. 1 *pp* *tutti*

2 *pp* *p*

T. Sax. *pp* *p*

B. Sax. *pp* *p*

94

1 Tpts. *pp* *cup mute* *p*

2 Tpts. *pp*

3 Tpts. *pp*

1 Hns. *pp*

2 Hns. *pp*

3 Hns. *pp*

4 Hns. *pp*

1 Tbns. *pp*

2 Tbns. *pp*

3 Tbns. *pp*

Bar./Euph. *pp*

Tuba *pp*

Mt. Perc. *p*

Timp. *pp*

Perc. 1

Perc. 2

Picc.

1

Fls.

2

Ob.

Bsn.

1

2

3

Cls.

B. Cl.

A. Saxes

1

2

T. Sax.

B. Sax.

103

1

2

3

Tpts.

Hns.

1

2

3

4

Tbns.

1

2

3

Bar./Euph.

Tuba

Mit. Perc.

Timp.

Perc. 1

Perc. 2

Tri.

*p*

100 101 102 103 104 105 106

Picc.

1

Fls.

2

Ob.

Bsn.

1

Cl. 2

3

B. Cl.

A. Saxes 1

2

T. Sax.

B. Sax.

1

Tpts. 2

3

1

Hns. 2

3

4

1

Tbns. 2

3

Bar/  
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

107 108 109 110 111 112 113

116

Picc.

1 Fls.

2 Fls.

Ob.

Bsn.

1 Cls.

2 Cls.

3 Cls.

B. Cl.

1 A. Saxes

2 A. Saxes

T. Sax.

B. Sax.

116

1 Tpts.

2 Tpts.

3 Tpts.

one player\* plunger

cup mute

one player\* plunger

one player\* plunger

one player\* plunger

\*Open and close plunger over the course of a second (not too fast).  
The plunger should remain closed for the duration of the note.

1 Hns.

2 Hns.

3 Hns.

4 Hns.

1 Tbns.

2 Tbns.

3 Tbns.

Bar./ Euph.

Tuba

Mlt. Perc.

slow motor - soft mallets

(bowed)

p pedal always

Tri.

F. Cym.

114 115 116 117 118 119 120

Picc.

1

Fls.

2

Ob.

Bsn.

1

2

3

Cls.

B. Cl.

1

2

A. Saxes

T. Sax.

B. Sax.

1

2

3

Tpts.

1

2

3

1

2

3

4

Hns.

1

2

3

Tbn.

Bar./Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

121 122 123 124 125 126

127

Picc.

1

Fls.

2

Ob.

Bsn.

1

2

3

Cls.

B. Cl.

A. Saxes

1

2

T. Sax.

B. Sax.

127

1

2

3

Tpts.

1

2

3

4

Hns.

mf

open

a2

Tbns.

1

2

3

4

mf

mf

Bar./ Euph.

Tuba

Mit. Perc.

Timp.

Perc. 1

Perc. 2

127 128 129 130 131 132

Musical score for orchestra and woodwinds, measures 133-138. The score includes parts for Picc., Fls. (1 and 2), Ob., Bsn., Cls. (1, 2, and 3), B. Cl., A. Saxes (1 and 2), T. Sax., B. Sax., Tpts. (1, 2, and 3), Hns. (1, 2, 3, and 4), Tuba, Mlt. Perc., Timp., Perc. 1, and Perc. 2. A large red watermark 'Preview Only' is overlaid diagonally across the page. Measure numbers 133, 134, 135, 136, 137, and 138 are indicated at the bottom of the page.

133

134

135

136

137

138

Picc.

1

Fls.

2

Ob.

Bsn.

1

2

3

Cls.

B. Cl.

A. Saxes 1

2

T. Sax.

B. Sax.

1

2

3

Tpts.

1

2

3

Hns.

1

2

3

4

Tbus.

1

2

3

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Tri.

F. Cym.

S.D.

B.D.

*f*

*p*

*a2*

*mp*

*mp*

*mp*

*p*

*p*

139

140

141

142

143

144



Picc.

1 Fls.

2 Fls.

Ob.

Bsn.

1 Cls.

2 Cls.

3 Cls.

B. Cl.

A. Saxes 1

2

T. Sax.

B. Sax.

1 Tpts.

2

3

open

open

open

149

1 Hns.

2

3

4

1 Tbn.

2

3

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

157

Picc.

1

Fls.

2

Ob.

Bsn.

1

Cls.

2

3

B. Cl.

1

A. Saxes

2

T. Sax.

B. Sax.

1

2

Tpts.

3

1

2

Hns.

3

4

1

2

Tbns.

3

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

152 153 154 155 156 157 158

This page contains the musical score for measures 159 through 165. The score is arranged in a standard orchestral format with the following parts:

- Picc.** (Piccolo)
- Fls.** (Flutes, 1 and 2)
- Ob.** (Oboe)
- Bsn.** (Bassoon)
- Cls.** (Clarinets, 1, 2, and 3)
- B. Cl.** (Bass Clarinet)
- A. Saxes** (Alto Saxophones, 1 and 2)
- T. Sax.** (Tenor Saxophone)
- B. Sax.** (Baritone Saxophone)
- Tpts.** (Trumpets, 1, 2, and 3)
- Hns.** (Horns, 1, 2, 3, and 4)
- Tbns.** (Trombones, 1, 2, and 3)
- Tuba**
- Mlt. Perc.** (Multiple Percussion)
- Timp.** (Timpani)
- Perc. 1** and **Perc. 2** (Percussion 1 and 2)

The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page.

159 160 161 162 163 164 165

Picc. *rit.*

1 Fls.

2 Fls.

Ob.

Bsn.

1 Cls.

2 Cls.

3 Cls.

B. Cl.

1 A. Saxes

2 A. Saxes

T. Sax.

B. Sax.

1 Tpts.

2 Tpts.

3 Tpts.

1 Hns.

2 Hns.

3 Hns.

4 Hns.

1 Tbps.

2 Tbps.

3 Tbps.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Sus. Cym. *mp*

166 167 168 169 170 171 *mp*

172 Maestoso (♩. = 60)

Picc.

1 Fls.

2 Fls.

Ob.

Bsn.

1 Cls.

2 Cls.

3 Cls.

B. Cl.

A. Saxes 1

2

T. Sax.

B. Sax.

172 Maestoso (♩. = 60)

1 Tpts.

2 Tpts.

3 Tpts.

1 Hns.

2 Hns.

3 Hns.

4 Hns.

1 Tbps.

2 Tbps.

3 Tbps.

Bar./ Euph.

Tuba

Mlt. Perc.

Bells - brass mallets

Timp.

Perc. 1

Perc. 2

Cr. Cym.

Tri.

F. Cym.

172 f 173 174 f F. Cym. 175 176 177

Picc.

1  
Fls.

2  
Ob.

Bsn.

1  
Cls.

2  
3

B. Cl.

A. Saxes  
1  
2

T. Sax.

B. Sax.

1  
Tpts.  
2  
3

Hns.  
1  
2  
3  
4

1  
Tbns.  
2  
3

Bar./  
Euph.

Tuba

Mit. Perc.

Timp.

Perc. 1

Perc. 2

178 179 180 *p* 181 *ff* 182 183

\*lower octave appears in tuba part

Musical score for a symphony orchestra, measures 184-189. The score includes parts for Piccolo (Picc.), Flutes (Fls. 1, 2), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls. 1, 2, 3), Bass Clarinet (B. Cl.), Saxophones (A. Saxes 1, 2, T. Sax., B. Sax.), Trumpets (Tpts. 1, 2, 3), Horns (Hns. 1, 2, 3, 4), Trombones (Tbns. 1, 2, 3), Baritone/Euphonium (Bar./Euph.), Tuba, Mallet Percussion (Mlt. Perc.), Tom-tom (Timp.), and Percussion 1 & 2 (Perc. 1, 2). The score features a key signature of one sharp (F#) and a 2/4 time signature. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page. Performance markings include dynamics such as *mf*, *f*, *ff*, *p*, and *mp*, and a *rit.* (ritardando) instruction. Measure 189 includes the instruction "end div." for the Tuba part.

184

185

186

187

188

189









Picc.

1

Fls.

2

Ob.

Bsn.

1

Cl.

2

3

B. Cl.

A. Saxes

1

2

T. Sax.

B. Sax.

1

2

3

Tpts.

1

2

3

Hns.

1

2

3

4

Tbns.

1

2

3

Bar./ Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

209 210 211 212 213 214

*mp* *ff*

Sus. Cym.

