

SMITHSONIAN SUITE

(A National Museum Tour)

Brian Balmages

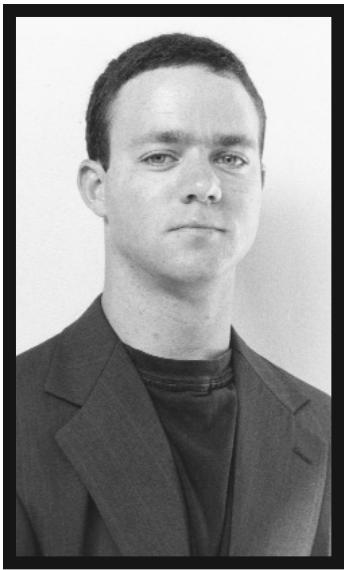
Instrumentation

- | | |
|----------------------------|-------------------|
| 1 - Conductor's Full Score | 2 - Baritone T.C. |
| 8 - Flute | 3 - Tuba |
| 2 - Oboe | 2 - Bells |
| 1 - Bassoon | Chimes |
| 4 - B♭ Clarinet 1 | 4 - Percussion 1 |
| 4 - B♭ Clarinet 2 | Snare Drum |
| 2 - B♭ Bass Clarinet | Bass Drum |
| 6 - E♭ Alto Saxophone | Tom-toms |
| 2 - B♭ Tenor Saxophone | Cowbell |
| 1 - E♭ Baritone Saxophone | 4 - Percussion 2 |
| 4 - B♭ Trumpet 1 | Suspended Cymbal |
| 4 - B♭ Trumpet 2 | Crash Cymbals |
| 3 - F Horn | Triangle |
| 6 - Trombone | Wind Chimes |
| 2 - Baritone/
Euphonium | Wood Block |
| | Cabasa |

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



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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

Inspired by the national museums of Washington, D.C., *Smithsonian Suite* takes you on a tour of four of these great institutions. The opening theme is presented in all four movements and serves as our musical tour guide.

We begin in the National Museum of Natural History. Chimes represent our entrance into the museum, the mood of the music symbolizing the beginning from which all things evolved. The quiet ending indicates that there is much history to be made.

The second movement is based on the National Museum of the American Indian. This movement incorporates many of the sounds that are associated with the various indigenous tribes of North America.

The National Museum of African Art serves as the basis for the third movement. The percussion section is featured, building steadily as the band joins in the dance.

Movement four was inspired by the National Air and Space Museum. Its opening reflects the mysteries of space. The music grows as we continue to explore the universe and recognize the amazing galaxy in which we live. A triumphant ending leaves us excited about the future of space travel and exploration.

CONDUCTOR'S FULL SCORE

Approx. Performance Time = 5:57

I = 1:47

II = 1:13

III = 1:08

IV = 1:48

for Tiffany Hudson

SMITHSONIAN SUITE

(A National Museum Tour)

BRIAN BALMAGES
(ASCAP)

I. NATURAL HISTORY

Stately ($\text{J} = 92$)

Flute

Oboe

Bassoon

B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets

F Horn

Trombone

Baritone/Euphonium

Tuba

Bells Chimes

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Suspended Cymbal, Crash Cymbals, Triangle, Wind Chimes)

2 3 4 Sus. Cym.

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rit.

Fl. f

Ob. f

Bsn. f

Cls. 1 f

Cls. 2 f

B. Cl. f

A. Sax. f

T. Sax. f

B. Sax. f

Tpts. 1 f

Tpts. 2 f

Hn. f

Tbn. f

Bar./Euph. f

Tuba f

Bells Ch. f

Perc. 1 f

Perc. 2 Cr. Cym. f

Triangle

rit.

5 f 6 7 8 9 *mp* 10

11 Slower ($\downarrow = 84$)

Fl.

Ob.

Bsn.

Cls. 1 *mp*

Cls. 2 *mp*

B. Cl.

A. Sax.

T. Sax.

B. Sax.

11 Slower ($\downarrow = 84$)

Tpts. 1 *mp*

Tpts. 2 *mp*

Hn.

Tbn.

Bar./Euph.

Tuba

Bells Ch. Chimes *mp*

Perc. 1 *mp*

Wind Chimes l.v.

Perc. 2

11 ***p*** 12 13 14 15 16

B1189

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar./Euph.

Tuba

Bells Ch.

Perc. 1

Perc. 2

17

Sus. Cym. *p*

18

mf

20

21

22

23

Fl.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

23

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar./Euph.

Tuba

Bells Ch.

Perc. 1

Cr. Cym.

Perc. 2

div.

div.

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23 **f** 24 25 26 27 28

B1189

rit.

Fl.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar./Euph.

Tuba

Bells Ch.

Perc. 1

Perc. 2

rit.

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II. AMERICAN INDIAN

With resolve ($\downarrow = 100$)

Flute

Oboe

Bassoon

B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets

F Horn

Trombone

Baritone/Euphonium

Tuba

Bells Chimes

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Crash Cymbals, Wood Block, Triangle)

With resolve ($\downarrow = 100$)

2 3 4 5

f snares off f Cr. Cym.

f Wood Block

10

Fl.

Ob.

Bsn.

Cls. 1
mp
mf

Cls. 2
mp
mf

B. Cl.
mf

A. Sax.
mp
mf

T. Sax.
mf

B. Sax.
mf

Tpts. 1
mf

Tpts. 2
mf

Hn.
mf

Tbn.
mf

Bar./Euph.
mf

Tuba
mf

Bells Ch.

Perc. 1
mp
mf

Perc. 2
Tri. 6 mp

Fl.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar./Euph.

Tuba

Bells Ch.

Perc. 1

Perc. 2

11

12

13

14 *mf*

15

f

f

f

Cr. Cym.

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18

Fl.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar./Euph.

Tuba

Bells Ch.

Perc. 1

Perc. 2

16

17

18 *mp*

19

20 *f*

Fl.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar./Euph.

Tuba

Bells Ch.

Perc. 1

Perc. 2

21

22

23

24

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar./Euph.

Tuba

Bells Ch.

Perc. 1

Perc. 2

25

26 *f*

27

28

29 *p*

B1189

III. AFRICAN ART

Festive ($\text{J} = 136$)

Flute

Oboe

Bassoon

B♭ Clarinets 1
f marcato

B♭ Clarinets 2
f marcato

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1
f marcato

B♭ Trumpets 2
f marcato

F Horn

Trombone

Baritone/Euphonium

Tuba

Bells Chimes

Percussion 1
(Tom-toms, Cowbell)

Percussion 2
(Cabasa, Wood Block, Crash Cymbals)

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7

Fl.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar./Euph.

Tuba

Bells Ch.

Perc. 1

Perc. 2

7

mf

Cabasa

5 6 7 8 9 *mf* 10

15

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar./Euph.

Tuba

Bells Ch.

Perc. 1

Cowbell *mf*

Perc. 2

W.B. *mf*

11 12 13 14 15 16

Fl.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar./Euph.

Tuba

Bells Ch.

Perc. 1

Perc. 2

23

24

25

26

27

28

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Legal

B1189

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar./Euph.

Tuba

Bells Ch.

Perc. 1

Perc. 2

34

35

36

37

dampen
dampen

choke

IV. AIR AND SPACE

Reverently ($\text{J} = 80$)

Flute

Oboe

Bassoon

B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets

F Horn

Trombone

Baritone/Euphonium

Tuba

Bells Chimes

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Triangle, Wind Chimes,
Suspended Cymbal,
Crash Cymbals)

Reverently ($\text{J} = 80$)

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Ch.

p

Tri.

5 **p**

6 **p**

7 **p**

12

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

12

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar./Euph.

Tuba

Bells Ch.

Perc. 1

Perc. 2

8

9

10 **p**

11

12

13

B1189

20

Fl.

Ob.

Bsn.

1 Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1 Tpts.

2

Hn.

Tbn.

Bar./Euph.

Tuba

Bells Ch.

Perc. 1

Perc. 2

14 15 16 17 18 19 20

mp

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar./Euph.

Tuba

Bells Ch.

Perc. 1

Perc. 2

21

22

23

24

25

26

27

mp

Sus. Cym.

p

28 Moving forward ($\text{♩} = 92$)

Musical score for measures 28-33. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trombones (Tpts.), Horn (Hn.), Tuba (Tbn.), Baritone/Euphonium (Bar./Euph.), and Bells (Bells Ch.). Measure 28 starts with eighth-note patterns from Flute, Oboe, and Bassoon. Measures 29-31 show sustained notes followed by eighth-note patterns. Measures 32-33 feature eighth-note patterns with dynamic markings *mf*.

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28 Moving forward ($\text{♩} = 92$)

Continuation of the musical score for measures 28-33. The score includes parts for Trombones (Tpts.), Horn (Hn.), Tuba (Tbn.), Baritone/Euphonium (Bar./Euph.), and Percussion (Perc. 1, Perc. 2). Measures 28-31 show eighth-note patterns. Measures 32-33 feature eighth-note patterns with dynamic markings *mf*.

28 *mf*

29

30

31

32

33

poco rit.

36 Tempo I

Fl.
Ob.
Bsn.
Cls.
B. Cl.
A. Sax.
T. Sax.
B. Sax.

poco rit.

36 Tempo I

Tpts.
Hn.
Tbn.
Bar./Euph.
Tuba
Bells Ch.
Perc. 1
Perc. 2

34 35 *p* ————— *f* 37 38 *v* ————— *p* 39 *mp* —————

A page of musical notation for a full orchestra. The page is covered with large, semi-transparent red text that reads "Review Use Requires Purchase". The music is divided into measures by vertical bar lines. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cln.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trumpet (Tpts.), Horn (Hn.), Trombone (Tbn.), Baritone/Euphonium (Bar./Eup.), Tuba, Bells Ch., Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). Various dynamics like ff, mp, and dampen are indicated throughout the score.