

KILAUEA

(THE VOLCANO'S FURY)

Brian Balmages

Instrumentation

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

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 is an active composer, conductor, 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 compositions have been performed worldwide at conferences including the CBDNA National Conference, the Midwest Clinic, the International Tuba/Euphonium Conference, the International Trombone Festival, and the International Trumpet Guild Conference. His active schedule of commissions and premieres has incorporated groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, the Miami Symphony Orchestra, and the University of Miami Wind Ensemble. Currently, he is director of instrumental publications at The FJH Music Company Inc. in Fort Lauderdale, Florida, and an adjunct faculty member at Towson University in Baltimore, Maryland.

Mr. Balmages studied trumpet with James Kluesner, Don Tison, and Gilbert Johnson. He is a freelance musician in the Baltimore area, and has performed with the Miami Symphony Orchestra, the Florida Chamber Orchestra, Skyline Brass, and the Henry Mancini Institute Orchestra.

About the Music

This work was inspired by a recent trip to the Big Island of Hawaii, home of Kilauea Volcano. Kilauea is widely considered one of the most active volcanoes in the world, having been continuously erupting since January 3, 1983. It is one of the few places in the world where visitors can either hike to see the lava flow or take a helicopter tour over the volcano. Currently, the lava flows underground in a lava tube, but it occasionally surfaces before pouring into the ocean. Since 1983, it has added nearly a mile to the island's southern shore and covered over 25,000 acres of land.

This work attempts to capture some of the emotion behind such a powerful force of nature. The opening section reflects the peace and quiet preceding the eruption. Bass drum represents the groaning of the volcano as it nears eruption. Eventually, a cacophony of sounds leads to a raucous rhythmic ostinato over which brass and low woodwinds state the melody. A lyrical section then represents the beauty of the lava flow before the mood changes once again to demonstrate the incredible force behind such an event.

Included are two percussion 1 parts: an easy part and an advanced part, depending on the level of the snare drummer. However, both parts may be played together if percussionists are available. For added effect, use two bass drums in performance to create a more realistic volcano sound.

The aleatoric section at measure 26 should build steadily. Directors may wish to bring in members of each section rather than the entire section at once. It is also possible to change these measures to four separate cues if this works better for the ensemble.

Brian Balmages

Overview

by Deborah A. Sheldon

Bars	Section	Comments
1–16	A	The score marking foreboding require students to practice restraint in soft dynamic levels played with good sound. The ♩, ♪♪ rhythm is a signature of the work. The rhythm should remain connected. Transparent texture in the beginning gives way to tutti ensemble at 11. The buildup to this point occurs in pyramid fashion, with groups of instruments entering at different times giving the work a layered effect. This, too, is a signature of the work. Directors will listen and give clear cues for accurate entrances that are not overwhelmed by instruments already playing. Bars 11–14 use dynamics that decrescendo from <i>mf</i> to <i>mp</i> and crescendo up to <i>f</i> . Changes in dynamics are important to the shape of this section and must be controlled. A soft roll in the percussion leads into melodic material at 17.
17–29	A'	A variation of the melodic line is stated softly in the flutes. Accompaniment uses a staggered entrance. Good cues are helpful as well as a clear cutoff in bar 25. A brief aleatoric section begins at 26. Make the independent nature of this section clear. Encourage students to watch, count accurately and be mindful of the downbeat at 30. Entrances are staggered and cues are necessary. The section also builds dynamically for a <i>f</i> entrance at 30.
30–39	A''	Woodwinds continue in aleatoric fashion, and are permitted to use any note from 30 through 39. Isolate and hold notes throughout this section in rehearsal to create familiarity with and acceptance of dissonance. Cue a strong trumpet/horn/mallet entrance at 32 as they enter with melodic material that has a decidedly Aeolian flavor. Low winds enter at 36 with countermelodic material played strongly. Be careful that students do not overplay the accents. The entire ensemble reverts to one bar of aleatory at 39 as they perform a heavily accented rhythm that leads to the next section.
40–59	B	This textural section calls for attention to staccato articulations and dynamics that swell and ebb. Scoring is more transparent. Cue gong and timpani at 48. Articulation changes at 52; long tones underlie a legato statement of melodic material in upper woodwinds and are joined by alto saxophones at 55. Eighth note accompaniment in clarinets must be brought out. Trumpet entrance at 56 should be gentle and soft. Momentum builds toward 60.
60–75	A'''/Conclusion	Everyone plays with full sound at 60. Three separate musical ideas and percussion accompany the melody. The music is most complex now; independence is required in each section. Dynamics are <i>f</i> until 67, where a decrescendo takes the ensemble to <i>mp</i> at 68. Aleatory reappears in the upper woodwinds and saxophones; low voices lay down a rich and undulated bottom. Percussion maintains drives that lead to the open statement of the signature rhythm ♩, ♪♪ and the final chord, now heard in a major tonality. Accurate performance of accidentals is important for this quality change.

KILAUEA (The Volcano's Fury)

BRIAN BALMAGES
(ASCAP)

Foreboding (♩ = 76-80)

Flute

Oboe

Bassoon

1

Bb Clarinets

2

Bb Bass Clarinet

E♭ Alto Saxophone

Bb Tenor Saxophone

E♭ Baritone Saxophone

1

Bb Trumpets

2

F Horn

Trombone

Baritone/Euphonium

Tuba

Bells

Opt. Timpani

Percussion 1
(Triangle, Snare Drum, Bass Drum)

Advanced Percussion 1
(Triangle, Snare Drum, Bass Drum)

Optional Percussion 2
(Tam-tam, Rainstick, Suspended Cymbal, Crash Cymbals, Tambourine)

Tam-tam

Rainstick

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9

Fl. *p* *mf* *mp* *f*

Ob. *p* *mf* *mp* *f*

Bsn. *mf* *mp* *f*

1 Cls. *mf* *mp* *f*

2 Cls. *mf* *mp* *f*

B. Cl. *mf* *mp* *f*

A. Sax. *mf* *mp* *f*

T. Sax. *mf* *mp* *f*

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

9

1 Tpts. *p* *mf* *mp* *f*

2 Tpts. *p* *mf* *mp* *f*

Hn. *p* *mp* *f*

Tbn. *mf* *mp* *f*

Bar./Euph. *mf* *mp* *f*

Tuba *p* *mf* *mp* *f*

Bells *p* *mf* *mp*

Opt. Timp. *mf*

Perc. 1 S.D. *mf* w/2 beaters

B.D. *pp*

Adv. Perc. 1 S.D. *mf* w/2 beaters

B.D. *pp*

Opt. Perc. 2 Cr. Cym.

Sus. Cym. *pp* *mf*

8 9 12 13 14 15

17

Fl. *p* *mp*

Ob. *p* *mp*

Bsn. *p* *mp*

1 Cls. *p* *mp*

2 Cls. *p* *mp*

B. Cl. *p* *mp*

A. Sax. *p* *mp*

T. Sax. *p* *mp*

B. Sax. *p* *mp*

17

1 Tpts. *p* *mp*

2 Tpts. *p* *mp*

Hn. *p* *mp*

Tbn. *p* *mp*

Bar./Euph. *p* *mp*

Tuba *p* *mp*

Bells *p* *mp*

Opt. Timp.

Perc. 1 *mp*

Adv. Perc. 1 *mp*

Opt. Perc. 2 *mp* Rnstk.

16 17 18 19 20 21 22 23

25

Fl. *p* *mp* play random notes and rhythms

Ob. *p* *mp* play random notes and rhythms

Bsn. *p* *mf* play random notes and rhythms

1 *p* play random notes and rhythms

2 *p* *pp cresc.* play random notes and rhythms

B. Cl. *p* *mf* play random notes and rhythms

A. Sax. *p* *p cresc.* play random notes and rhythms

T. Sax. *p* *p cresc.* play random notes and rhythms

B. Sax. *p* *mf* play random notes and rhythms

25

1 *p* *mp* play random notes and rhythms

2 *p* *mp* play random notes and rhythms

Hn. *p* *p cresc.* play random notes and rhythms

Tbn. *p* *mf* play random notes and rhythms

Bar./ Euph. *p* *mf* play random notes and rhythms

Tuba *p* *mf* play random notes and rhythms

Bells

Opt. Timp. *mp* *mp*

Perc. 1 *pp* *cresc.*

Adv. Perc. 1 *pp* *cresc.*

Opt. Perc. 2

24 25 26 27 28 *mp*

30 Menacing (♩ = 144)
play any note

Fl. *f*

Ob. *f*

Bsn.

1 Cls. *f*

2 Cls. *f*

B. Cl.

A. Sax. *f*

T. Sax. *f*

B. Sax.

30 Menacing (♩ = 144)

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn.

Bar./Euph.

Tuba

Bells *f*

Opt. Timp.

Perc. 1 *f*

Adv. Perc. 1 *f*

Opt. Perc. 2 Tamb. *f*

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1

Tpts.

2

Hn.

Tbn.

Bar./ Euph.

Tuba

Bells

Opt. Timp.

Perc. 1

Adv. Perc. 1

Opt. Perc. 2

f

as written

play any note

f

play any note

play any note

play any note

play any note

play any note

play any note

play any note

play any note

mp

f

37

38

39

hit w/mallet dampen

f

40

Fl. *as written*
mp *p cresc.*

Ob.

Bsn.

1 *as written*
mp *p cresc.*

2 *as written*
mp *p cresc.*

B. Cl.

A. Sax. *as written*
mp

T. Sax.

B. Sax.

40

1 *as written*
p cresc.

2 *as written*
p cresc.

Hn.

Tbn.

Bar./ Euph.

Tuba

Bells *as written*
mp *p cresc.*

Opt. Timp.

Perc. 1 *mp* *p cresc.*

Adv. Perc. 1 *mp* *p cresc.*

Opt. Perc. 2 *mp* *p cresc.*

40 41 42 43 45

Fl. *mf* *mp cresc.* *mf* as written

Ob. *mf* as written

Bsn. *mp* as written *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mp* as written *mf*

A. Sax. *mp cresc.* *mf*

T. Sax.

B. Sax. *mp* as written *mf*

1 Tpts. *mf* *mp cresc.* *mf*

2 Tpts. *mf* *mp cresc.* *mf*

Hn.

Tbn. *mp* as written *mf*

Bar./Euph. *mp* as written *mf*

Tuba *mp* as written *mf*

Bells *mf* *mp cresc.* *mf*

Opt. Timp. *mp*

Perc. 1 *mf* *mp cresc.* *mf*

Adv. Perc. 1 *mf* *mp cresc.* *mf*

Opt. Perc. 2 *mf*

46 *mf* 47 *mp* Tam-tam *mp cresc.* 49 50 *mf*

52

Fl.

Ob.

Bsn.

mp

1

Cls.

mp

2

B. Cl.

mp

A. Sax.

mf

T. Sax.

as written

mp

B. Sax.

mp

52

1

Tpts.

mp

2

mp

Hn.

as written

mp

Tbn.

mp

Bar./ Euph.

mp

Tuba

mp

Bells

Opt. Timp.

Perc. 1

mp

Adv. Perc. 1

mp

Opt. Perc. 2

52 53 54 55 56 57

60

Fl. *f*

Ob. *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

60

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn. *f*

Bar./Euph. *f*

Tuba *f*

Bells *f*

Opt. Timp. *mf* *f*

Perc. 1 *mf* *f*

Adv. Perc. 1 *mf* *f*

Opt. Perc. 2 *f* Cr. Cym.

58

Sus. Cym. *mp*

61

62

This page of a musical score contains 18 staves for various instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), Cls. 1 & 2 (Clarinets), B. Cl. (Bass Clarinet), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Tpts. 1 & 2 (Trumpets), Hn. (Horn), Tbn. (Tuba), Bar./Euph. (Baritone/Euphonium), Tuba, Bells, Opt. Timp. (Optional Timpani), Perc. 1 (Percussion 1), Adv. Perc. 1 (Advanced Percussion 1), and Opt. Perc. 2 (Optional Percussion 2). The score is written in a key signature of two flats and a common time signature. A large red watermark reading "Preview Only" is overlaid diagonally across the page. At the bottom, there are measure numbers 63, 65, and 66, along with dynamic markings *mp* and *f*.

68

Fl. play any note
mp *cresc.*

Ob. play any note
mp *cresc.*

Bsn. *mp* *cresc.*

1 Cls. play any note
mp *cresc.*

2 Cls. play any note
mp *cresc.*

B. Cl. *mp* *cresc.*

A. Sax. play random notes and rhythms
mf

T. Sax. play random notes and rhythms
mf

B. Sax. *mp* *cresc.*

68

1 Tpts. *mf* div.

2 Tpts. *mf* div.

Hn. *mf* div.

Tbn. *mp* *cresc.*

Bar./Euph. *mp* *cresc.*

Tuba *mp* *cresc.*

Bells

Opt. Timp. *mp*

Perc. 1 *mp* *cresc.*

Adv. Perc. 1 *mp* *cresc.*

Opt. Perc. 2

67

68

69

70

opt. 8^{va} as written

loco

Fl. *f* as written

Ob. *f* as written

Bsn. *f*

1 Cls. *f* as written

2 Cls. *f* as written

B. Cl. *f*

A. Sax. *f* as written

T. Sax. *f* as written

B. Sax. *f*

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn. *f*

Bar./Euph. *f*

Tuba *f*

Bells *f*

Opt. Timp.

Perc. 1 *f*

Adv. Perc. 1 *f*

Opt. Perc. 2 *f*

choke

71

72

74

75