

SUMMIT CITY

Brian Balmages

Instrumentation

- | | |
|----------------------------------|----------------------------|
| 1 - Conductor's Full Score | 2 - Trombone 1 |
| 1 - Piccolo | 2 - Trombone 2 |
| 4 - Flute 1 | 2 - Trombone 3 (Bass) |
| 4 - Flute 2 | 2 - Baritone/
Euphonium |
| 1 - Oboe 1 | 2 - Baritone T.C. |
| 1 - Oboe 2 | 4 - Tuba |
| 1 - Bassoon 1 | 1 - Harp (Optional Piano) |
| 1 - Bassoon 2 | 1 - Timpani |
| 4 - B \flat Clarinet 1 | 1 - Mallet Percussion 1 |
| 4 - B \flat Clarinet 2 | Chimes |
| 4 - B \flat Clarinet 3 | Bells |
| 2 - B \flat Bass Clarinet | Marimba |
| 2 - E \flat Alto Saxophone 1 | 2 - Mallet Percussion 2 |
| 2 - E \flat Alto Saxophone 2 | Vibraphone |
| 2 - B \flat Tenor Saxophone | Xylophone |
| 2 - E \flat Baritone Saxophone | 2 - Percussion 1 |
| 2 - B \flat Cornet 1 | Bass Drum |
| 2 - B \flat Cornet 2 | Triangle |
| 2 - B \flat Cornet 3 | 2 - Percussion 2 |
| 2 - B \flat Trumpet 1 | China Cymbal |
| 2 - B \flat Trumpet 2 | Suspended Cymbal |
| 1 - F Horn 1 | Crash Cymbals |
| 1 - F Horn 2 | |
| 1 - F Horn 3 | |
| 1 - F Horn 4 | |



Frank J. Mackinson

2525 Davie Road, Suite 300
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



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 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 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 such as 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 at Towson University in Maryland.

Currently, Mr. Balmages is director of instrumental publications at The FJH Music

About the Music

Summit City was written as a concert opener for the Indiana University–Purdue University Fort Wayne Symphonic Wind Ensemble under the direction of Dr. Gregg Gausline. Its title comes from the nickname often given to Fort Wayne, which sat at the summit of the Wabash and Erie canals when they were originally constructed.

The entire work is based on a rhythmic cell that uses the interval of a perfect 4th. These intervals are often called “perfect” because of their extremely simple pitch relationships. This cell is first presented in the clarinets as the work begins to propel forward. Although the cell remains intact, it is slightly expanded to cover the interval of a 7th, and among a few rhythmic interjections, begins to displace itself so that the listener hears two separate cells competing with each other. A fully developed theme finally emerges at measure 23 and becomes the source material for several additional passages. Eventually, a bass line begins to emerge as the focal point of the work with repeated interjections of the original rhythmic cell. As this section continues to build, the cell modulates but remains a perfect 4th. Simultaneously, a sustained line pierces the texture, focusing on the contrasting interval of a 2nd.

The momentum of the work suddenly shifts as it moves into $\frac{3}{4}$ and begins to build one last time. The full theme is presented by low brass over the new textures in the woodwinds and percussion. As this texture thickens, upper brass finally returns to the opening rhythmic cell, now introducing a major 2nd over the existing perfect 4th. This motif continues to interject and begins to transform rhythmically—in essence, the rhythm continues to slow down even though the momentum of the piece (and actual tempo) remains constant. A final chord resolves all dissonances and seems to freeze in time before the ensemble’s release.

Although the trumpet parts are listed as trumpet and cornet, it is preferred that all players perform on trumpet. Parts are simply divided so that the director understands the importance of each part and their relationship to each other. The piece can, in fact, be performed without the trumpet parts, but they do add considerably if players are available. If harp is unavailable, a keyboard may be used, leaving out glissandi, as they are pitched specifically for harp and are unplayable on keyboard. At measures 48 and 102, brass should really swell on these chords. Players should perform with good quality of sound and with a nice open release, but the desired effect allows them to become “brassy” toward the end of each statement.

Brian Balmain

SUMMIT CITY

BRIAN BALMAGES
(ASCAP)

Driving (♩ = 152)

The score is arranged in systems for various instruments. The woodwinds (Piccolo, Flutes, Oboes, Bassoons, Clarinets, Bass Clarinet, Saxophones) and brass (Cornets, Trumpets, Horns, Trombones, Tuba) are mostly silent in this section. The Harp (Opt. Piano) and Timpani (F, Bb, C, Eb) play a rhythmic pattern. Mallet Percussion 1 (Chimes, Bells, Marimba) and Mallet Percussion 2 (Vibraphone, Xylophone) play a rhythmic pattern. Percussion 1 (Bass Drum, Triangle) and Percussion 2 (China Cymbal, Suspended Cymbal, Crash Cymbals) are also present. A large red watermark 'Preview Only' is overlaid on the score.

Copyright © 2006 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.

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Cors. 1
2
3

Tpts. 1
2

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./Euph.

Tuba

Harp

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

6 7 8 9 10 *mp* 11

Musical score for various instruments including Piccolo, Flutes (1 & 2), Oboes (1 & 2), Bassoons (1 & 2), Clarinets (1, 2, 3), Bass Clarinet, Alto Saxophones (1 & 2), Tenor Saxophone, Bass Saxophone, Corsage (1, 2, 3), Trumpets (1 & 2), Horns (1, 2, 3, 4), Trombones (1, 2, 3), Baritone/Euphonium, Tuba, Harp, Snare Drum, Cymbals, and Multiple Percussion (1 & 2). The score includes dynamic markings such as *mp*, *p*, *mf*, and *st. mute*.

Picc. *mf* *cresc. poco a poco*

Fls. 1 2 *mf cresc. poco a poco*

Obs. 1 2 *mf cresc. poco a poco*

Bsns. 1 2 *mp cresc. poco a poco*

Cls. 1 2 3 *mp poco mf*

B. Cl. *mf*

A. Saxs. 1 2 *mf cresc. poco a poco*

T. Sax. *mp cresc. poco a poco*

B. Sax. *mf*

Cors. 1 2 3 *open mf*

Tpts. 1 2 *a2 mf*

Hns. 1 2 3 4 *cresc. poco a poco*

Tbns. 1 2 3 *open a2 mf*

Bar./Euph. *mp cresc. poco a poco*

Tuba

Harp *cresc. poco a poco*

Timp. *cresc. poco a poco*

Mlt. Perc. 1 *mf* Bells

Mlt. Perc. 2 *cresc. poco a poco* B.D.

Perc. 1 *mp* Sus. Cym.

Perc. 2

17 18 19 20 21 22

23

Picc. *ff*

Fls. 1 *ff*

Fls. 2 *ff*

Obs. 1 *ff*

Obs. 2 *ff*

Bsns. 1 *ff*

Bsns. 2 *ff*

Clars. 1 *ff*

Clars. 2 *ff*

Clars. 3 *ff*

B. Cl. *ff*

A. Saxes. 1 *ff*

A. Saxes. 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

23

Cors. 1 *ff*

Cors. 2 *ff*

Cors. 3 *ff*

Tpts. 1 *ff*

Tpts. 2 *ff*

Hns. 1 *ff*

Hns. 2 *ff*

Hns. 3 *ff*

Hns. 4 *ff*

Tbns. 1 *ff*

Tbns. 2 *ff*

Tbns. 3 *ff*

Bar./Euph. *ff*

Tuba *ff*

Harp *ff*

Timp. *ff*

Mlt. Perc. 1 *ff*

Mlt. Perc. 2 *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Cr. Cym. *ff*

23 *ff* 24 25 26 *ff* 27 *ff* 28

(Bb to Ab)

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Cors. 1
2
3

Tpts. 1
2

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Harp

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

32

ff

p

p

32

ad

ff

(Ab to Bb)

p

dampen

29 *ff* 30 31 32 33



Picc. *mp*
one player

Fls. 1 *mp*
2

Obs. 1
2

Bsns. 1 *mp*
2

one player

Cl. 1 *p*
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Cors. 1 *mp* *st. mute*
2 *mp* *2. st. mute*
3

Tpts. 1
2

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./ Euph.

Tuba

Harp

Timp.

Mlt. Perc. 1 *mp*

Mlt. Perc. 2

Perc. 1

Perc. 2 *Ch. Cym.*

34 35 36 37 *mp* 38 39

Preview Only
Legal Use Requires Purchase

This page contains the musical score for measures 47 through 52. The instruments listed on the left are Piccolo (Picc.), Flutes (Fls. 1 and 2), Oboes (Obs. 1 and 2), Bassoons (Bsns. 1 and 2), Clarinets (Cls. 1, 2, and 3), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxs. 1 and 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Corsos (Cors. 1, 2, and 3), Trumpets (Tpts. 1 and 2), Horns (Hns. 1, 2, 3, and 4), Trombones (Tbns. 1, 2, and 3), Baritone/Euphonium (Bar./Euph.), Tuba, Harp, Timpani (Timp.), Mallet Percussion 1 (Mlt. Perc. 1), Mallet Percussion 2 (Mlt. Perc. 2), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score includes various musical notations such as dynamics (mp, mf), crescendos (cresc. poco a poco), and performance instructions (open, tutti, play). A large red watermark reading 'Preview Only' is overlaid diagonally across the page.

Picc. *tutti* *mf* *cresc. poco a poco* *f* *cresc. poco a poco*

Fls. 1 2 *mf* *cresc. poco a poco* *f* *cresc. poco a poco*

Obs. 1 2 *mf* *cresc. poco a poco* *f* *cresc. poco a poco*

Bsns. 1 2 *cresc. poco a poco* *f* *cresc. poco a poco*

Cls. 1 2 3 *mf* *cresc. poco a poco* *f* *cresc. poco a poco*

B. Cl. *mf* *cresc. poco a poco* *f* *cresc. poco a poco*

A. Saxs. 1 2 *mf* *cresc. poco a poco* *f* *cresc. poco a poco*

T. Sax. *mf* *cresc. poco a poco* *f* *cresc. poco a poco*

B. Sax. *mf* *cresc. poco a poco* *f* *cresc. poco a poco*

Cors. 1 2 3 *mf* *cresc. poco a poco* *f* *cresc. poco a poco*

Tpts. 1 2 *mf* *cresc. poco a poco* *f* *cresc. poco a poco*

Hns. 1 2 3 4 *mf* *cresc. poco a poco* *f* *cresc. poco a poco*

Tbns. 1 2 3 *cresc. poco a poco* *f* *cresc. poco a poco*

Bar./Euph. *cresc. poco a poco* *f* *cresc. poco a poco*

Tuba *cresc. poco a poco* *f* *cresc. poco a poco*

Harp *mf* *cresc. poco a poco* *f* *cresc. poco a poco*

Timp. *cresc. poco a poco* *f* *cresc. poco a poco*

Mlt. Perc. 1 *mf* *cresc. poco a poco* *f* *cresc. poco a poco*

Mlt. Perc. 2 *mf* *cresc. poco a poco* *f* *cresc. poco a poco*

Perc. 1 *cresc. poco a poco* *f* *cresc. poco a poco*

Perc. 2 *cresc. poco a poco* *f* *cresc. poco a poco*

53 54 55 56 57 58 59

Picc. *f* *ff*

Fls. 1 2 *ff*

Obs. 1 2 *ff*

Bsns. 1 2 *ff*

Clars. 1 2 3 *ff*

B. Cl. *ff*

A. Sax. 1 2 *f* *ff*

T. Sax. *ff*

B. Sax. *f* *ff*

Cors. 1 2 3 *f* *ff*

Tpts. 1 2 *ff*

Hns. 1 2 3 4 *ff*

Tbns. 1 2 3 *f* *ff*

Bar./Euph. *ff*

Tuba *ff*

Harp *ff*

Timp. *ff*

Mlt. Perc. 1 *ff*

Mlt. Perc. 2 *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Cr. Cym. dampen

ff choke

60 61 62 63 64 65

66

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxs. 1
2

T. Sax.

B. Sax.

66

Cors. 1
2
3

Tpts. 1
2

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./ Euph.

Tuba

Harp

Timp.

Mlt. Perc. 1

Marimba

Mlt. Perc. 2

Perc. 1

Perc. 2

66 67 68 69 70 71

Preview Only
Legal Use Requires Purchase

This musical score page contains staves for various instruments, including Piccolo, Flutes, Oboes, Bassoons, Clarinets, Bass Clarinet, Saxophones (Alto, Tenor, Bass), Corsos, Trumpets, Horns, Trombones, Baritone/Euphonium, Tuba, Harp, Timpani, and Percussion (Midi Percussion 1 & 2, and Percussion 1 & 2). The score is written in a key signature of one flat and a 2/4 time signature. A large red watermark reading "Preview Only" is overlaid diagonally across the page. The word "Legal" is also visible in the watermark. The score includes dynamic markings such as *mp* (mezzo-piano) and articulation like accents. The bottom of the page is numbered with measure numbers 72, 73, 74, 75, 76, and 77.

The image displays a page of a musical score for a large ensemble. The instruments listed on the left are: Picc., Fls. 1/2, Obs. 1/2, Bsns. 1/2, Cls. 1/2/3, B. Cl., A. Sax. 1/2, T. Sax., B. Sax., Cors. 1/2/3, Tpts. 1/2, Hns. 1/2/3/4, Tbns. 1/2/3, Bar./Euph., Tuba, Harp, Timp., Mlt. Perc. 1, Mlt. Perc. 2, Perc. 1, and Perc. 2. The score is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. It features various musical notations such as rests, notes, and triplets. A large, diagonal red watermark reading "Preview Only" is overlaid across the score. The page number "17" is located in the top right corner. At the bottom of the page, the measure numbers 78, 79, 80, 81, 82, and 83 are indicated.

78

79

80

81

82

83

86

Musical score for orchestra and woodwinds, measures 84-89. The score is divided into two systems, each starting at measure 86. The first system includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoons (1 and 2), Clarinets (1, 2, and 3), Bass Clarinet, Alto Saxophone (1 and 2), Tenor Saxophone, Bass Saxophone, Cor Anglais (1, 2, and 3), Trumpets (1 and 2), Horns (1, 2, 3, and 4), Trombones (1 and 3), Baritone/Euphonium, Tuba, Harp, Timpani, Milt. Perc. 1, Milt. Perc. 2, Perc. 1, and Perc. 2. The second system includes parts for Cor Anglais (1, 2, and 3), Trumpets (1 and 2), Horns (1, 2, 3, and 4), Trombones (1 and 3), Baritone/Euphonium, Tuba, Harp, Timpani, Milt. Perc. 1, Milt. Perc. 2, Perc. 1, and Perc. 2. The score features various dynamics such as *mp* and *mf*, and includes performance markings like *mf* and *mf*. A large red watermark "Preview Only" is overlaid diagonally across the page, and "Legal Use Requires Purchase" is written in red below it.

84

85

86

87

88

89

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cl. 1
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Cors. 1
2
3

Tpts. 1
2

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Harp

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

90 91 92 93 94 95

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Clars. 1
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Cors. 1
2
3

Tpts. 1
2

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Harp

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

96 97 98 99 100 101

mp

Sus. Cym.

102 *opt. 8va.....*

Picc. *ff*

Fls. 1 *ff*

Fls. 2 *ff*

Obs. 1 *ff*

Obs. 2 *ff*

Bsns. 1 *ff*

Bsns. 2 *ff*

Clars. 1 *ff*

Clars. 2 *ff*

Clars. 3 *ff*

B. Cl. *ff*

A. Saxes 1 *ff*

A. Saxes 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

102

Cors. 1 *ff*

Cors. 2 *ff*

Cors. 3 *ff*

Tpts. 1 *ff*

Tpts. 2 *ff*

Hns. 1 *ff*

Hns. 2 *ff*

Hns. 3 *ff*

Hns. 4 *ff*

Tbns. 1 *ff*

Tbns. 2 *ff*

Tbns. 3 *ff*

Bar./Euph. *ff*

Tuba *ff*

Harp *ff*

Timp. *ff*

Mlt. Perc. 1 *ff*

Mlt. Perc. 2 *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Vibr. + Xylophone double strokes

Bells w/ brass mallets

Cr. Cym. *ff*

102 *ff*

103 *ff*

104 *ff*

105 *mp*

106 *ff*

opt. 8^{va}

Musical score for various instruments including Piccolo, Flutes (1, 2), Oboes (1, 2), Bassoons (1, 2), Clarinets (1, 2, 3), Bass Clarinet, Saxophones (A. Sax. 1, 2, T. Sax., B. Sax.), Cor Anglais, Trumpets (1, 2), Horns (1, 2, 3, 4), Trombones (1, 2, 3), Baritone/Euphonium, Tuba, Harp, Timpani, and Percussion (Mlt. Perc. 1, Mlt. Perc. 2, Perc. 1, Perc. 2). The score includes dynamic markings such as *ff* and *mf*, and a rehearsal mark *opt. 8^{va}*. A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid on the score.

107

108

109 *mf*

110 *ff*

111

114

Picc.
 Fls. 1
 2
 Obs. 1
 2
 Bsns. 1
 2
 Cls. 1
 2
 3
 B. Cl.
 A. Saxes 1
 2
 T. Sax.
 B. Sax.
 Cors. 1
 2
 3
 Tpts. 1
 2
 Hns. 1
 2
 3
 4
 Tbns. 1
 2
 3
 Bar/
 Euph.
 Tuba
 Harp
 Timp.
 Mlt. Perc. 1
 Mlt. Perc. 2
 Perc. 1
 Perc. 2

Musical score for measures 112-116. The score includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoons (1 and 2), Clarinets (1, 2, and 3), Bass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, Bass Saxophone, Corsos (1, 2, and 3), Trumpets (1 and 2), Horns (1, 2, 3, and 4), Trombones (1, 2, and 3), Baritone/Euphonium, Tuba, Harp, Timpani, and Multiple Percussion (1 and 2). The score features various dynamics such as *ff* (fortissimo) and *mf* (mezzo-forte), and includes performance markings like *acc.* (accents) and *tr.* (trills). A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page. Measure numbers 112, 113, 114, 115, and 116 are indicated at the bottom of the staves.

(8^{va})

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

1
2
3
Clars.

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

1
2
3
Cors.

1
2
Tpts.

1
2
3
4
Hns.

1
2
3
Tbns.

Bar./
Euph.

Tuba

Harp

1
2
Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

117

118 *mf* *ff*

119 *mf*

120 *ff*

121

122

choke