

# MIDNIGHT SKY

(from *Midnight Suite*)

Brian Balmages

## Instrumentation

|   |   |
|---|---|
| <p>1 - Conductor's Full Score</p> <p>8 - Flute</p> <p>2 - Oboe</p> <p>2 - Bassoon</p> <p>10 - B<math>\flat</math> Clarinet</p> <p>2 - B<math>\flat</math> Bass Clarinet</p> <p>4 - E<math>\flat</math> Alto Saxophone</p> <p>2 - B<math>\flat</math> Tenor Saxophone</p> <p>2 - E<math>\flat</math> Baritone Saxophone</p> <p>8 - B<math>\flat</math> Trumpet</p> <p>4 - F Horn</p> <p>4 - Trombone</p> | <p>2 - Baritone/<br/>Euphonium</p> <p>2 - Baritone T.C.</p> <p>4 - Tuba</p> <p>2 - Bells</p> <p>2 - Vibraphone (Opt. Bells 2)</p> <p>3 - Percussion 1<br/>Triangle<br/>Wind Chimes<br/>Bass Drum</p> <p>2 - Percussion 2<br/>Suspended Cymbal<br/>Crash Cymbals</p> |
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**Extra Conductor Score: \$5.00**

**Extra Parts: \$2.00**

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 As a result, all single page parts are collated before multiple page parts.

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## 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 Company Inc. in Fort Lauderdale, Florida. He resides in Baltimore with his wife, Lisa.

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## About the Music

*Midnight Sky* is a beautiful moment of musical solitude in which listeners close their eyes and imagine a quiet moment under the stars, uninterrupted by the hustle and bustle of everyday life. We often forget to embrace those moments of peace and tranquility. This work seeks to bring that calmness back into our lives.

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Very few compositions offer the opportunity to truly work on musical expression without the technical demands often placed on students. I am often disappointed by the number of directors who avoid lyrical works because their students “can’t play that kind of music without sounding bad . . . .” As a result, I have written a short lyrical piece that uses only six notes in all instruments and is of moderate length for young musicians. It is my sincere hope that this work will open the door that many ensembles have hesitated to pass through.

This piece is the second of three included in *Midnight Suite*. The first movement is *Midnight Mission*, and the last movement, to be released in 2007, is *Midnight Madness*. These works may be performed together or independently.

Appropriate percussion instruments are used throughout, including two mallet parts (which may be left out or doubled at the director’s discretion). These mallet parts are written to compliment each other and teach independence to mallet players in an easy setting.

There are three chorales, ideal for use throughout the year, both in performance or nonperformance. Each chorale is designed to focus on specific elements, though directors will certainly find additional applications as well.

Chorale No. 1 is excellent for teaching young students how to build and tune chords. All instruments begin in unison. The 3rd is then added in the next measure and the 5th is added in the following measure. In addition, this exercise is a great study in airflow and an effective method for teaching students how to play (and support) longer phrases.

In Chorale No. 2, the entire ensemble opens in unison and continually returns to the same three notes at the beginning of each phrase. The chorale is excellent for teaching ensemble balance, uniformity of style, and intonation, as well as phrasing and dynamics.

Chorale No. 3 focuses on two additional elements. First, although the key signature remains unchanged, the chorale is written in the key of E $\flat$  and allows directors to work on various intonation issues. Second, the chorale allows brass and woodwinds to work on balance. Directors will notice that upper woodwinds and brass have a call-and-response, ideal for balancing the two sections of the band.

Brian Balmages

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# MIDNIGHT SKY

(from *Midnight Suite*)

BRIAN BALMAGES  
(ASCAP)

Andante (♩ = 64)

Flute *p*

Oboe *p*

B♭ Clarinet *p*

B♭ Bass Clarinet

E♭ Alto Saxophone *p*

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Andante (♩ = 64)

B♭ Trumpet

F Horn

Trombone Baritone/  
Euphonium  
Bassoon

Tuba

Bells

(use rubber mallets if playing bells)

Vibraphone  
(Opt. Bells 2) *p*

Percussion 1  
(Triangle,  
Wind Chimes,  
Bass Drum) *p* (slowly)

Percussion 2  
(Suspended Cymbal,  
Crash Cymbals)

Triangle

2 3 4

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5

poco rit.

9

A tempo

FL.

Ob.

Cl.

B. Cl. div.

A. Sax.

T. Sax.

B. Sax.

*p* *mp* *mp* *p*

5

poco rit.

9

A tempo

Tpt.

Hn.

Tbn. Bar./ Euph. Bsn. div.

Tuba Tbn.

*p* *mp* *mp* *p*

Bells

Vibr. (Opt. Bells 2)

Perc. 1 Tri.

Perc. 2 W. Ch. Sus. Cym.

*p* *mp* *pp* *mp* *p*

5

6

7

9

FL. *mf*

Ob. *mf*

Cl. *mf*  
div.

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. *mf*

Hn. *mf*  
div.

Tbn. Bar./ Euph. Bsn. *mf*

Tuba *mf*

Bells *mf*

Vibr. (Opt. Bells 2) *mf*

Perc. 1 *mf*

Perc. 2 *mf*  
Cr. Cym.

10 11 12 *p* *mf*

The image shows a page of a musical score for a woodwind and brass ensemble. The score is organized into systems of staves, each labeled with an instrument. The instruments included are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium/Bassoon (Tbn. Bar./ Euph. Bsn.), Tuba, Bells, Vibraphone (Vibr. (Opt. Bells 2)), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score covers measures 14 through 17. A large, semi-transparent watermark reading "Preview Only" is overlaid diagonally across the entire score. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various musical notations such as notes, rests, dynamics (e.g., *mp*, *p*), and performance instructions like "div." (divisi). A box containing the number "17" appears above the Flute and Oboe staves at the beginning of measure 17, and below the Tuba staff at the end of measure 17. The page number "7" is located in the top right corner, and the score identifier "B1321" is at the bottom right.

rit. div. A tempo

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *f* *mf*

B. Cl. *f* *mf*

A. Sax. *f*

T. Sax. *f* *mf*

B. Sax. *f* *mf*

Tpt. *f* *mf*

Hn. *f* *mf*

Tbn. Bar./ Euph. Bsn. *f* *mf*

Tuba *f*

Bells *f*

Vibr. (Opt. Bells 2) *f*

Perc. 1 *f* *mp*

Perc. 2 *f*

19 22 23

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25

rit.

Fl. *p*

Ob. *p*

Cl. *mp* *p*

B. Cl. *mp* *p*

A. Sax. *p*

T. Sax. *mp* *p*

B. Sax. *mp* *p*

25

rit.

Tpt. *mp* *p*

Hn. *mp* *p*

Tbn. Bar./ Euph. Bsn. *mp* *p*

Tuba *p*

Bells *p*

Vibr. (Opt. Bells 2) *p*

Perc. 1 *p* (slowly)

Perc. 2

# Musical Jump Start

## Chorale No. 1

This musical score is for "Chorale No. 1" and is arranged for a full orchestra. The piece is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The score is divided into two systems of staves.

**Woodwind Section:**

- Flute (Fl.):** Starts with a piano (*p*) dynamic, moving to mezzo-forte (*mf*) at measure 4, and returning to piano (*p*) at measure 8.
- Oboe (Ob.):** Follows a similar dynamic pattern: *p*, *mf*, *p*.
- Clarinet (Cl.):** Includes a *div.* (divisi) instruction at measure 2. Dynamics are *p*, *mf*, *p*.
- Bass Clarinet (B. Cl.):** Dynamics are *p*, *mf*, *p*.
- Alto Saxophone (A. Sax.):** Dynamics are *p*, *mf*, *p*.
- Tenor Saxophone (T. Sax.):** Dynamics are *p*, *mf*, *p*.
- Bass Saxophone (B. Sax.):** Dynamics are *p*, *mf*, *p*.

**Brass Section:**

- Trumpet (Tpt.):** Includes a *div.* instruction at measure 2. Dynamics are *p*, *mf*, *p*.
- Horn (Hn.):** Dynamics are *p*, *mf*, *p*.
- Trombone, Baritone, Euphonium, Basson (Tbn. Bar./Euph. Bsn.):** Dynamics are *p*, *mf*, *p*.
- Tuba:** Dynamics are *p*, *mf*, *p*.

**Percussion Section:**

- Bells:** Dynamics are *p*, *mf*, *p*.
- Vibracomb (Vibr. (Opt. Bells 2)):** Dynamics are *p*, *mf*, *p*.
- Percussion 1 (Perc. 1):** Includes Triangles (Tri.) and Bass Drum (B.D.). Dynamics are *p*, *mf*, *p*.
- Percussion 2 (Perc. 2):** Includes Cr. Cym. (Cymbal) and Sus. Cym. (Suspended Cymbal). Dynamics are *p*, *mf*, *p*.

The score includes dynamic markings (*p*, *mf*) and articulation marks such as accents and slurs. A large watermark "Preview Only" is overlaid on the score.

Chorale No. 2

FL. *f* *mp* *f*

Ob. *f* *mp* *f*

Cl. *f* *mp* *f* div. div. div.

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

A. Sax. *f* *mp* *f* div. div. div.

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

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

Tpt. *f* *mp* *f* div. div. div.

Hn. *f* *mp* *f*

Tbn. Bar./ Euph. Bsn. *f* *mp* *f*

Tuba *f* *mp* *f*

Bells *f* *mp* *f*

Vibr. (Opt. Bells 2) *f* *mp* *f*

Perc. 1 Tri. B.D. Cr. Cym. *f* *mp* *f*

Perc. 2 Sus. Cym. *p* *f* 3 4 5 *p* *f* 7 8

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Chorale No. 3

Fl. *mf* *div.*

Ob. *mf*

Cl. *mf* *div.*

B. Cl. *mf*

A. Sax. *mf* *div.*

T. Sax. *mf*

B. Sax. *mf*

Chorale No. 3

Tpt. *mf* *div.*

Hn. *mf*

Tbn. Bar./ Euph. Bsn. *mf*

Tuba *mf*

Bells *mf*

Vibr. (Opt. Bells 2) *mf*

Perc. 1 *mf* Tri. B.D.

Perc. 2 *mf* Cr. Cym. Sus. Cym.