

STARSCAPES

I. Orion (The Hunter)
 II. Draco (The Dragon)
 III. Pegasus (The Winged Horse)

Brian Balmages

Instrumentation

1 - Conductor's Full Score	2 - Baritone T.C.
4 - Flute 1	4 - Tuba
4 - Flute 2	1 - Mallet Percussion 1 Bells
2 - Oboe	2 - Mallet Percussion 2 Chimes Xylophone
2 - Bassoon	1 - Timpani
5 - B \flat Clarinet 1	3 - Percussion 1 Snare Drum Low Tom Triangle Bass Drum
5 - B \flat Clarinet 2	4 - Percussion 2 Wind Chimes Crash Cymbals Floor Tom Tam-tam Vibraslap Suspended Cymbal Opt. Lion's Roar
2 - B \flat Bass Clarinet	
2 - E \flat Alto Saxophone 1	
2 - E \flat Alto Saxophone 2	
2 - B \flat Tenor Saxophone	
2 - E \flat Baritone Saxophone	
4 - B \flat Trumpet 1	
4 - B \flat Trumpet 2	
4 - F Horn	
2 - Trombone 1	
2 - Trombone 2	
2 - Baritone/ Euphonium	

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
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 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 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.

About the Music

Starscapes is a three-movement work based on various constellations and their Greek mythologies. *Orion (The Hunter)*, the opening movement, is one of the most well-known constellations, visible in the northern sky during the winter in the northern hemisphere. While there are several versions of the Orion myth, typically it is agreed that he became the greatest hunter in the world and had incredible strength and stature. While no consensus exists on the means of his death, it is often suggested that he was killed by the sting of a small scorpion—an ironic death for such a champion. The movement opens with an introduction that paints a picture of a starry night, then portrays the majestic nature of Orion.

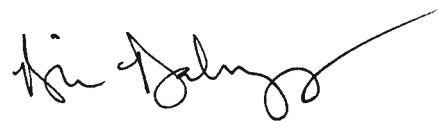
The second movement, *Draco (The Dragon)*, depicts the most common myth that Draco inhabited a cave and killed Cadmus's attendants after they were asked to find fresh water as an offering to Jupiter. Cadmus went into the cave, discovered the dragon, and killed it with his spear. While there are many translations of Ovid's *Metamorphoses*, a particularly vivid one describes Draco as "the serpent of Mars, a creature with a wonderful golden crest; fire flashed from its eyes, its body was all puffed up from poison, and from its mouth, set with a triple row of teeth, flickered a three-forked tongue."

The final movement, *Pegasus (The Winged Horse)*, pays tribute to the constellation and famous myth of Pegasus. Pegasus was born as a result of the battle between Perseus and Medusa. After Perseus killed Medusa, drops of blood fell into the sea and mixed with the sea foam. The result was the birth of Pegasus, the brilliant white-winged horse. The movement portrays the galloping of the horse, then takes the listener on a journey through the skies with the magnificent creature.

The second movement calls for an optional lion's roar, an instrument that essentially simulates that very sound. Directors are encouraged to research the instrument and help students make one if one cannot be obtained.

Mallet parts are playable with one person each, and percussion parts are playable with two players each. If few percussionists are available, timpani, mallet percussion 2, and many of the effects in percussion 2 may be eliminated. If one mallet player is available, the xylophone part in the second movement should be performed. Otherwise, bells should be used.

It is possible to program individual movements, or a set of two, which would ideally consist of the opening movement paired with either the second or third movement. Also, a movement or two may be performed for a fall concert, before performing the entire work for a spring concert. Visit www.fjhmusic.com for pictures of a Lion's Roar and ideas on how to make one.



STARSCAPES

I. Orion (The Hunter)

BRIAN BALMAGES
(ASCAP)

Introduction - distant (♩ = 62)

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked as 'Introduction - distant' with a quarter note equal to 62 beats per minute. The score includes parts for Flutes, Oboe, Bassoon, Bb Clarinets, Bb Bass Clarinet, Eb Alto Saxophones, Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Trumpets, F Horn, Trombones, Baritone/Euphonium, Tuba, Mallet Percussion 1 (Bells), Mallet Percussion 2 (Chimes, Xylophone), Timpani, Percussion 1 (Snare Drum, Low Tom, Triangle, Bass Drum), and Percussion 2 (Wind Chimes, Crash Cymbals, Floor Tom, Tam-tam, Vibraslap, Suspended Cymbal, Opt. Lion's Roar). Dynamics range from piano (p) to mezzo-piano (mp). Performance instructions include 'st. mute' for trumpets, '1 player only' for alto saxophones, and 'tutti' for the saxophone section. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the score.

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poco accel.

Fls. 1 2
mf well articulated

Ob.
mf well articulated

Bsn.
well articulated

Cls. 1 2
mf well articulated play div.

B. Cl.
mf well articulated

A. Saxes. 1 2
well articulated

T. Sax.
well articulated

B. Sax.
well articulated

Tpts. 1 2
poco accel.
a2

Hn.
well articulated

Tbns. 1 2
a2
well articulated

Bar./Euph.
well articulated

Tuba
well articulated

Mlt. Perc. 1
mf

Mlt. Perc. 2
mf

Timp.
mf

Perc. 1
mf

Perc. 2
mf

11 12 13 14 15

Fls. 1 2

Ob.

Bsn.

Cls. 1 Tpt. 1 play *p*

2 Tpt. 2 play *p*

B. Cl. *p*

A. Saxes. 1 a2 *p*

2 *p*

T. Sax. *p*

B. Sax.

Tpts. 1 *p*

2

Hn.

Tbps. 1

2

Bar./Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

28 Tam-tam *p* 30 31 32 33

II. Draco (The Dragon)

Con fuoco (♩ = 180)

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The tempo is marked 'Con fuoco' with a quarter note equal to 180 beats per minute. The score is divided into two systems. The first system includes Flutes (1 and 2), Oboes, Bassoons, Clarinets (1 and 2), Bass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, Bass Saxophone, Trumpets (1 and 2), Horns, Trombones (1 and 2), Baritone/Euphonium, Tuba, Mallet Percussion 1 and 2, and Timpani. The second system includes Percussion 1 (Low Tom and B.D. w/ hard beater) and Percussion 2 (Floor Tom). The score features complex rhythmic patterns with frequent changes in time signature (4/4, 2/4, 4/4, 2/4, 4/4, 2/4) and dynamic markings such as *f* (forte) and *a2* (second attack). A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the entire page.

9

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Bells

Xylo.

Cr. Cym.

f

a2

6 7 8 9 10

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

11 12 13 14 15

17

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Musical notation for woodwinds and saxophones, including dynamics like *f* and *a2*.

17

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Musical notation for brass instruments.

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Musical notation for percussion instruments.

16

18

20

25

Fls. 1 2

Ob.

Bsn.

f

f

f

Cls. 1 2

B. Cl.

f

f

A. Saxes. 1 2

T. Sax.

B. Sax.

f

f

f

25

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

f

f

f

f

a2

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

f

f

f

f

22 23 24 26



Fls. 1 2

Ob.

Bsn.

Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Cr. Cym.

28 31 32

poco rit. 35 *A tempo*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

poco rit. 35 *A tempo*

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

33 34 35 36 37

f *a2*

rit.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

38 39 40 41

div.

a2

f

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43 A tempo

Fls. 1 2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 2

B. Cl. *ff*

A. Saxes. 1 2 *ff*

T. Sax.

B. Sax. *ff*

43 A tempo

Tpts. 1 2 *ff*

Hn.

Tbns. 1 2 *ff*

Bar./ Euph. *ff*

Tuba *ff*

Mlt. Perc. 1 *ff*

Mlt. Perc. 2 *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

43 44 45 46 47

51

Fls. 1
2

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

51

Tpts. 1
2

Hn.

Tbns. 1
2

Bar./
Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

48 49 50 52

This page contains a musical score for a variety of instruments. The instruments listed on the left are: Fls. (Flutes), Ob. (Oboe), Bsn. (Bassoon), Cls. (Clarinets), B. Cl. (Bass Clarinet), A. Saxes. (Alto Saxophones), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Tpts. (Trumpets), Hn. (Horn), Tbns. (Trombones), Bar./Euph. (Baritone/Euphonium), Tuba, Mlt. Perc. 1 (Mallet Percussion 1), Mlt. Perc. 2 (Mallet Percussion 2), Timp. (Timpani), Perc. 1 (Percussion 1), and Perc. 2 (Percussion 2). The score is written in a key signature of three flats and a 4/4 time signature. It features a complex rhythmic pattern with frequent changes in meter, indicated by the 2/4 and 4/4 time signatures interspersed throughout the measures. A large, diagonal watermark reading 'Preview Only Requires Purchase' is overlaid across the center of the page.

53

54

55

56

57

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Lion's Roar (opt. Cr. Cym)

58 59 60 61 62

III. Pegasus (The Winged Horse)

Galloping (♩ = 144)

The musical score is arranged in two systems. The first system includes Flutes (Fls.), Oboes (Ob.), Bassoons (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes.), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The second system includes Trumpets (Tpts.), Horns (Hn.), Trombones (Tbns.), Baritone/Euphonium (Bar./Euph.), Tuba, Milt. Perc. 1, Milt. Perc. 2, Timp., Perc. 1, and Perc. 2. The score is in 3/4 time with a tempo of 144 beats per minute. A large red watermark 'Preview Only' is overlaid diagonally across the page. The percussion parts include a snare drum (S.D.) with a specific rhythmic pattern and a tom-tom (T.) with a 4-measure rest.

Fls. 1 2

Ob.

Bsn.

cresc. poco a poco

Cls. 1 2

cresc. poco a poco

B. Cl.

cresc. poco a poco

A. Saxes. 1 2

mp cresc. poco a poco

T. Sax.

cresc. poco a poco

play

B. Sax.

mp cresc. poco a poco

Tpts. 1 2

mp cresc. poco a poco

Hn.

cresc. poco a poco

Tbns. 1 2

cresc. poco a poco

Bar./Euph.

cresc. poco a poco

Tuba

cresc. poco a poco

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

cresc. poco a poco

Perc. 1

8

cresc. poco a poco

Perc. 2

Sus. Cym.

mp cresc. poco a poco 10

This musical score page, numbered 24, features a large red watermark reading "Preview Only" and "Legal Use Requires Purchase" diagonally across the center. The score is arranged in a standard orchestral layout with the following parts and staves:

- Fls.:** Flute 1 and 2. Flute 2 has a dynamic marking of *mf* and a breath mark *a2*.
- Ob.:** Oboe, with a dynamic marking of *mf*.
- Bsn.:** Bassoon.
- Cls.:** Clarinet 1 and 2.
- B. Cl.:** Bass Clarinet.
- A. Saxes.:** Alto Saxophones 1 and 2.
- T. Sax.:** Tenor Saxophone.
- B. Sax.:** Baritone Saxophone.
- Tpts.:** Trumpets 1 and 2.
- Hn.:** Horn.
- Tbns.:** Trombones 1 and 2.
- Bar./Euph.:** Baritone/Euphonium.
- Tuba:** Tuba.
- Mlt. Perc. 1 & 2:** Multiple Percussion 1 and 2.
- Timp.:** Timpani.
- Perc. 1 & 2:** Percussion 1 and 2, with a drum set symbol and a dynamic marking of *4*.

The score spans measures 11 to 15, with measure numbers 11, 12, 13, 14, and 15 indicated at the bottom of the page.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

The image shows a page of a musical score for page 27. It contains staves for various instruments: Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trumpets (Tpts.), Horns (Hn.), Trombones (Tbns.), Baritone/Euphonium (Bar./Euph.), Tuba, Mallet Percussion 1 (Mlt. Perc. 1), Mallet Percussion 2 (Mlt. Perc. 2), Timpani (Timp.), and other Percussion (Perc. 1, Perc. 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 superimposed over the score.

31

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

play
mf

mf

31

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

30 *mp* *mf*

32

33

34

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

mf

w/ hard mallets

f

35 36 37 38

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

45

46

ff

47

48

49

51

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

51

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

50 *ff* 51 52 53 54 *ff*

molto rit.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

well articulated

well articulated

well articulated

well articulated

molto rit.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

well articulated

well articulated

well articulated

well articulated

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

55 *mf* *ff*

to chimes

Fls. 1 2 *well articulated*

Ob. *well articulated*

Bsn. *well articulated*

Cls. 1 2

B. Cl.

A. Saxes. 1 2 *well articulated*

T. Sax. *ff well articulated*

B. Sax. *ff well articulated*

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba *ff well articulated*

Mlt. Perc. 1 *ff*

Mlt. Perc. 2 *ff* Chimes

Timp. *ff* play

Perc. 1 *ff* Timp. cue *ff*

Perc. 2 *ff*

Tam-tam *ff*

60 61 62 64

molto rit.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbns. 1
2

Bar./Euph.

Tuba

1st - div.

molto rit.

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

W. Ch.

bring out!

ff

66 67 68

