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FJH SYMPHONIC BAND

Grade 4

THREE CELTIC DANCES

I. REEL

II. AIR

III. JIG

Brian Balmages

Instrumentation

- | | |
|----------------------------------|---|
| 1 - Conductor's Full Score | 2 - Trombone 3 |
| 1 - Piccolo | 2 - Baritone/
Euphonium |
| 4 - Flute 1 | 2 - Baritone T.C. |
| 4 - Flute 2 | 4 - Tuba |
| 1 - Oboe 1 | 2 - Tambourine/
Timpani |
| 1 - Oboe 2 | 3 - Percussion 1
Bells
Marimba
Large Frame Drum |
| 1 - Bassoon 1 | 4 - Percussion 2
Vibraphone
Xylophone
Floor Tom
Chimes
Suspended Cymbal
Marimba |
| 1 - Bassoon 2 | 4 - Percussion 3
Chimes
Bass Drum
Suspended Cymbal
Crash Cymbals
Tambourine |
| 4 - B \flat Clarinet 1 | 3 - Percussion 4
Mounted Tambourine
Low Tom
Triangle
Crash Cymbals |
| 4 - B \flat Clarinet 2 | |
| 4 - B \flat Clarinet 3 | |
| 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 | |
| 3 - B \flat Trumpet 1 | |
| 3 - B \flat Trumpet 2 | |
| 3 - B \flat Trumpet 3 | |
| 1 - F Horn 1 | |
| 1 - F Horn 2 | |
| 1 - F Horn 3 | |
| 1 - F Horn 4 | |
| 2 - Trombone 1 | |
| 2 - Trombone 2 | |

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 (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

Based on three different Scottish dance forms, this work explores a wide variety of Celtic styles using both authentic dance tunes and original material. The first movement, *Reel*, is in cut time as is typical of all reels. It is based on the tune *The Last Pint of Ale*, a lively, spirited tune. In this case, the melody itself never changes—the movement is constantly developed with surrounding material.

The second movement, *Air*, is based on the tune *Well May I Behold My Faithful Brown-Hair'd Maid*, a slow lyrical tune in $\frac{4}{4}$. It presents the melody in two contrasting settings—the first in a chamber music setting with solo saxophone before a brief transition to a full ensemble presentation in an emotional and powerful setting. The movement closes with a brief return to solo saxophone in a delicate texture.

The final movement, *Jig*, is a lively dance in $\frac{6}{8}$ and is one of the most recognized Celtic dance forms. Loosely based on the tune *Highlander's Jig*, the movement weaves in and out of the source material as it also explores original ideas.

All three movements stand on their own and may be performed individually if desired. Of particular interest is the last movement, which may be used as a short concert closer or encore.

THREE CELTIC DANCES

I. Reel

BRIAN BALMAGES
(ASCAP)

Spirited (♩ = 72-80)

Piccolo Solo *mf*

Flutes 1 2

Oboes 1 2 Ob. Solo *mf*

Bassoons 1 2 *mf*

Bb Clarinets 1 2 3 *mf*

Bb Bass Clarinet

Eb Alto Saxophones 1 2 *mf*

Bb Tenor Saxophone

Eb Baritone Saxophone

Bb Trumpets 1 2 3

F Horns 1 2 3 4

Trombones 1 2 3

Baritone/Euphonium

Tuba

Tambourine *mf*

Timpani *mf*

Percussion 1 (Bells, Marimba, Large Frame Drum)

Percussion 2 (Vibraphone, Xylophone, Floor Tom, Chimes, Suspended Cymbal, Marimba)

Percussion 3 (Chimes, Bass Drum, Suspended Cymbal, Crash Cymbals, Tambourine)

Percussion 4 (Mounted Tambourine, Low Tom, Triangle, Crash Cymbals)

thumb roll

2 3 4 5 6

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11

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Clars. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

11

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Tamb.
Timp.

Perc. 1
Bells
mf

Perc. 2
Vibraphone
mf

Perc. 3
Chimes
mf

Perc. 4
Mounted Tambourine w/ sticks
mf

7 8 9 10 11

Picc. *tutti*

Fls. 1 *play*

Fls. 2

Obs. 1 *mf*

Obs. 2 *mf*

Bsns. 1

Bsns. 2

Cls. 1 *mf*

Cls. 2

Cls. 3 *mf*

B. Cl. *mf*

A. Saxes. 1 *mf*

A. Saxes. 2

T. Sax.

B. Sax. *mf*

Tpts. 1 *mf* *st. mute*

Tpts. 2 *mf* *st. mute*

Tpts. 3 *mf*

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tbns. 1

Tbns. 2

Tbns. 3

Bar./Euph. *mf*

Tuba *mf*

Tamb. *mf*

Timp. *mf*

Perc. 1

Perc. 2 *Xylophone* *mf*

Perc. 3

Perc. 4

13 14 15 16 17 18

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19

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

19

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timpani

Tamb.
Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4
Low Tom

19 *mf* 20 21 22 23

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Tamb.
Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

29 30 31 32 33 34

play

f

Sus. Cym.

mp

35

Picc. *ff*

Fls. 1
2

Obs. 1
2 *ff*

Bsns. 1
2

Cls. 1
2
3 *ff*

B. Cl.

A. Saxes. 1
2 *ff*

T. Sax.

B. Sax.

35

Tpts. 1
2
3 *ff*

Hns. 1
2
3
4 *ff*

Tbns. 1
2
3 *ff*

Bar./Euph. *ff*

Tuba

Tamb. Timp.

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *mp* *ff*

35 *ff* 36 37 38 39 40

Musical score for a symphony orchestra, measures 41-46. The score includes parts for Picc., Fls., Obs., Bsns., Cls., B. Cl., A. Saxes., T. Sax., B. Sax., Tpts., Hns., Tbn., Bar./Euph., Tuba, Tamb. Timp., Perc. 1, Perc. 2, Perc. 3, and Perc. 4. A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page. The score is in 4/4 time and features various dynamics such as *ff* and *mp*. Measure numbers 41, 42, 43, 44, 45, and 46 are indicated at the bottom of the page.

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Tamb.
Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Cr. Cym.

ff

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Tamb.
Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Floor Tom

ff

52 53 54 55 56 57

II. Air

Adagio espressivo (♩ = 52-60)

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

Adagio espressivo (♩ = 52-60)

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./Euph.

Tuba

Tamb. Timp.
(F, G, C, D)

Perc. 1

Perc. 2
Chimes
pp

Perc. 3

Perc. 4

2 3 4 5 6 7

9

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./Euph.

Tuba

Tamb. Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

9

Solo

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

pp

Marimba

Triangle

mp

1. tutti

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

24 25 26 27 28 *ff*

III. Jig

Vivo (♩. = 136-142)

The musical score is arranged in a standard orchestral format with the following parts:

- Picc.** (Piccolo)
- Fls.** 1, 2 (Flutes)
- Obs.** 1, 2 (Oboes)
- Bsns.** 1, 2 (Bassoons)
- Cls.** 1, 2, 3 (Clarinets)
- B. Cl.** (Bass Clarinet)
- A. Saxes.** 1, 2 (Alto Saxophones)
- T. Sax.** (Tenor Saxophone)
- B. Sax.** (Baritone Saxophone)
- Tpts.** 1, 2, 3 (Trumpets)
- Hns.** 1, 2, 3, 4 (Horns)
- Tbns.** 1, 2, 3 (Trombones)
- Bar./Euph.** (Baritone/Euphonium)
- Tuba**
- Tamb. Timp.** (Tambourine/Timpani) with notes for F, G, C, D
- Perc. 1**
- Perc. 2**
- Perc. 3** (Cr. Cym.)
- Perc. 4** (Low Tom)

The score is marked with a tempo of **Vivo** and a quarter note equal to 136-142 beats per minute. The key signature is one sharp (F#), and the time signature is 6/8. The music is written in a major key. A large red watermark reading "Preview Only" is overlaid diagonally across the score. The page number 19 is in the top right corner, and the code B1358 is in the bottom right corner.

9

Musical score for various instruments including Picc., Fls., Obs., Bsns., Cls., B. Cl., A. Saxes., T. Sax., B. Sax., Tpts., Hns., Tbn., Bar./Euph., Tuba, Tamb. Timp., Perc. 1-4. The score includes dynamic markings such as *f*, *mf*, and *ff*. A large red watermark reading "Preview Only! Legal Use Requires Purchase" is overlaid diagonally across the page.

7 8 9 10 11 12

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbn. 1 2 3

Bar./Euph.

Tuba

Tamb. Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

dim.

Hn.

dim.

dim.

dim.

dim.

Mar.

f dim.

13

14

15

16

17

18

51 A tempo

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

51 A tempo

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./Euph.

Tuba

Tamb. Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

50 51 52 53 54 56

59

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

59

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Tamb.
Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

57 58 59 60 61 62 63

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbps. 1 2 3

Bar./Euph.

Tuba

Tamb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

64 65 66 68 69 70

mp

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Tamb. Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

77 78 79 80 81 82

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Picc. *f*

Fls. 1 *f*
2

Obs. 1 *f*
2

Bsns. 1 *f*
2

Cls. 1 *f*
2
3

B. Cl. *f*

A. Saxes. 1 *f*
2

T. Sax. *f*

B. Sax. *f*

Tpts. 1 *f* div.
2
3

Hns. 1 *ff*
2
3
4

Tbns. 1 *f*
2
3

Bar./Euph. *f*

Tuba *f*

Tamb. Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f*

83 *f* 84 85 86 87 88

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Tamb. Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

95 96 97 98 99 100

Musical score for various instruments including Picc., Fls., Obs., Bsns., Cls., B. Cl., A. Saxes., T. Sax., B. Sax., Tpts., Hns., Tbn., Bar./Euph., Tuba, Tamb. Timp., Perc. 1-4. The score is written in treble and bass clefs with a key signature of one sharp (F#). A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page. The score includes dynamic markings such as *ff* and *mf*, and performance instructions like 'Sus. Cym.'.

101 102 103 104 105 106

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

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

115

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

115

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Tamb.
Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Frame Drum

dim.

f dim.

113 114 115 116 117 118 119

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Tamb. Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

123

p

p

p

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Tamb. Timp.

Perc. 1

Perc. 2

Perc. 3 Tambourine *p*

Perc. 4

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Tamb. Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

158 159 160 161 162 163

167

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

167

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Tamb.
Timp.

Perc. 1
Bells
ff

Perc. 2
mf *ff*

Perc. 3

Perc. 4

164

165

166

167

168

169

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Tamb. Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Floor Tom

f *ff*

This page contains a musical score for a large ensemble, spanning measures 176 to 181. The instruments listed on the left are: Picc., Fls. (1 and 2), Obs. (1 and 2), Bsns. (1 and 2), Cls. (1, 2, and 3), B. Cl., A. Saxes. (1 and 2), T. Sax., B. Sax., Tpts. (1, 2, and 3), Hns. (1, 2, 3, and 4), Tbns. (1, 2, and 3), Bar./Euph., Tuba, Tamb. Timp., Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The score is written in a key signature of one sharp (F#) and a common time signature (C). A large, diagonal red watermark reading "Pre-View Only! Legal Use Requires Purchase" is overlaid across the entire page.

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Tamb. Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

182

183

184

185

186

187