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FJH DEVELOPING BAND

Grade 1.5

ETOWAH

Brian Balmages

Instrumentation

- | | |
|----------------------------------|---------------------------|
| 1 - Conductor's Full Score | 2 - Baritone T.C. |
| 8 - Flute | 4 - Tuba |
| 2 - Oboe | 1 - Timpani |
| 2 - Bassoon | 1 - Bells |
| 5 - B \flat Clarinet 1 | 2 - Percussion 1 |
| 5 - B \flat Clarinet 2 | Tom-tom |
| 2 - B \flat Bass Clarinet | Bass Drum |
| 4 - E \flat Alto Saxophone | 2 - Advanced Percussion 1 |
| 2 - B \flat Tenor Saxophone | Tom-toms |
| 2 - E \flat Baritone Saxophone | Bass Drum |
| 4 - B \flat Trumpet 1 | 3 - Percussion 2 |
| 4 - B \flat Trumpet 2 | Claves |
| 4 - F Horn | Vibraslap |
| 4 - Trombone | Wood Block |
| 2 - Baritone/
Euphonium | 4 - Percussion 3 |
| | Triangle |
| | Tam-tam |
| | Suspended Cymbal |
| | Crash Cymbals |
| | Sleigh Bells |

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

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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

The Hightower (Etowah) Trail, located in Georgia, was used by Native Americans as a trading route for hundreds of years. In addition to marking a former boundary between Cherokee and Creek lands, it was one of three major footpaths used in the area. The name "Etowah" is believed to be an anglicized corruption of the Cherokee word "Itawa" or "Italwa," referring to the name of the trail and the large permanent settlements and towns by the same name.

Time has had many devastating effects on the trail. Its geography has changed a great deal due to events in recent history. Shortly after World War II, the Army Corps of Engineers built Lake Allatoona to serve several purposes including flood control, water supply, and hydropower generation. The original bed of the Etowah River runs through the middle of the lake, which covers portions of the old Hightower Trail and the original city of Etowah.

This work seeks to pay homage to the great Cherokee and Creek nations that once thrived in this area. It takes the audience on a journey beneath the waters of Lake Allatoona to the location of Etowah. The opening sounds of the work echo the spirit of the city, seemingly coming out of the very waters that now cover it and its history. As the music builds, the audience begins its descent into the lake to find the original bed of the Etowah River and the city itself.

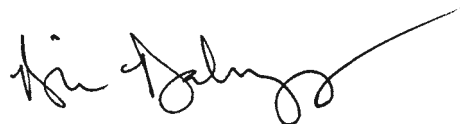
The music soon becomes extremely powerful as the listener descends upon the city and begins to see signs of the historical significance in this and the surrounding areas. A musical flashback then occurs, taking the audience back to the emergence of the Cherokee and Creek nations and the building of the Hightower Trail and settlements that run along it. This section is full of energy and intensity. Ultimately, past meets present, signifying the present-day efforts to bring attention to this significant chapter in history and to acknowledge and preserve the important trails and history that remain to this day.

Etowah was commissioned by the Hightower Trail Middle School Band in Marietta, Georgia, Andrew Cole, Director. It commemorates the opening of their new band room while tying in some of the strong historical significance of the area.

Etowah includes a large battery of percussion, but is conceived in such a way to accommodate a wide variety of situations ranging from ability to section size. Smaller sections can perform the piece using the suggestions below. Larger sections of 10 to 11 players can be easily accommodated by using all performing options. Both percussion 1 and advanced percussion 1 parts are included. Although the bass drum parts are identical, the advanced part includes two tom-toms and more advanced rhythms ideal for accomplished percussionists at this level. It is certainly possible, if percussionists are available, to perform both parts simultaneously for a more powerful effect.

Smaller sections can omit timpani and bells to focus on non-pitched percussion, the primary element of the work. The most important instruments are the tom-toms (either percussion 1 part) and claves. Vibraslap/wood block (one player for both) is the next most important element in the overall texture. If no one is available for percussion 3, it is suggested that the bass drum player switch to suspended cymbal and play measures 51 to the end.

Directors with a strong percussion section may want to spread the instruments out behind the band, creating a stereo effect as they are layered throughout the work.



ETOWAH

BRIAN BALMAGES
(ASCAP)

Andante misterioso (♩ = 72)

5

Flute

Oboe

Bassoon

B♭ Clarinets 1 2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Andante misterioso (♩ = 72)

B♭ Trumpets 1 2

F Horn

Trombone

Baritone/Euphonium

Tuba

Timpani (Opt.)
(G, C) *p*

Bells

Percussion 1
(Tom-tom, Bass Drum)
Tom-tom (or S.D. snares off)
B.D. *p*

Advanced Percussion 1
(Tom-toms, Bass Drum)
Tom-toms
B.D. *p*

Percussion 2
(Claves, Vibraslap, Wood Block)
Claves *p*
Vibraslap

Percussion 3
(Triangle, Tam-tam, Suspended Cymbal, Crash Cymbal, Sleigh Bells)
Triangle *p*

5

2 3 4 5

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Fl. *mp* *p* *mp* *div.*

Ob. *mp* *p* *mp*

Bsn.

Cls. 1 2

B. Cl.

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

T. Sax.

B. Sax.

Tpts. 1 2 *mp* *p* *mp* *open*

Hn. *mp* *p* *mp*

Tbn.

Bar./Euph.

Tuba

Timp.

Bells *mp*

Perc. 1

Adv. Perc. 1

Perc. 2

Perc. 3

Tam-tam *p* 6 7 8 9 Sus. Cym. *p*

11 Poco più mosso

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf*

2

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

11 Poco più mosso

Tpts. 1 *mf*

2

Hn. *mf*

Tbn. *mf*

Bar./Euph. *mf*

Tuba *mf*

Timp. *mf*

Bells *mf*

Perc. 1 *mf*

Adv. Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

11 *mf*

12

13

14

15

Fl. *f* *div.*

Ob. *f*

Bsn. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

A. Sax. *f* *div.*

T. Sax. *f*

B. Sax. *f*

Tpts. 1 *f*

Tpts. 2 *f*

Hn. *f*

Tbn. *f*

Bar./Euph. *f*

Tuba *f*

Timp. *mf* *f*

Bells *f*

Perc. 1 *f*

Adv. Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f* Cr. Cym. *f*

16 17 19 20 Tam.

mp *f*



Fl.

Ob.

Bsn.

Cl. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Adv.
Perc. 1

Perc. 2

Perc. 3

21 Sus. Cym. *mp* *f* 24 Tam. 25

rit.

rit.

27 Allegro (♩ = 144)

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

27 Allegro (♩ = 144)

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Adv.
Perc. 1

Perc. 2

Perc. 3

Wood Block

choke

31

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

A. Sax. *mf* div.

T. Sax. *mf*

B. Sax. *mf*

31

Tpts. 1 *mf*

Tpts. 2 *mf*

Hn. *mf*

Tbn. *mf*

Bar./Euph. *mf*

Tuba *mf*

Timp. *mf*

Bells

Perc. 1 *mf*

Adv. Perc. 1 *mf* B.D. rim

Perc. 2 *mf* B.D. rim

Perc. 3 Sleigh Bells *mf*

31 *mf*

32

33

34

35

39

div.

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Adv.
Perc. 1

Perc. 2

Perc. 3

Sus. Cym.

mf

f

head

(Cr. Cym.)

36 37 40



Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1
rim head *f*

Adv.
Perc. 1
rim head *f*

Perc. 2

Perc. 3

41 *mp* *f* 44 45

This musical score page contains the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cls. 1 & 2 (Clarinets)
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Bass Saxophone)
- Tpts. 1 & 2 (Trumpets)
- Hn. (Horn)
- Tbn. (Trombone)
- Bar./Euph. (Baritone/Euphonium)
- Tuba
- Timp. (Timpani)
- Bells
- Perc. 1 (Percussion 1)
- Adv. Perc. 1 (Advanced Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It spans measures 46 to 50. A large red watermark reading 'Preview Only' is overlaid diagonally across the page.

51 55

Fl. 2nd x only *f*

Ob. 2nd x only *f*

Bsn. *p - mp* *mf - f*

Cl. 1 2nd x only *mp* *mf - f*

B. Cl. *p - mp* *mf - f* div. 2nd x only

A. Sax. Hn. *p - mp* *f*

T. Sax. *mf - f*

B. Sax. *mf - f*

Tpts. 1 2 *mf - f*

Hn. *p - mp* *mf - f*

Tbn. *p - mp* *mf - f*

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

Tuba *mf - f*

Timp. *mf - f*

Bells *p - mp* *mf - f*

Perc. 1 1st x only Tom - 2nd x only *mf - f*

Adv. Perc. 1 1st x only Toms- 2nd x only *mf - f*

Perc. 2 *mp* 2nd x only *mf - f*

Perc. 3 *f* Sleigh Bells 1st x only *mf - f*

Sus. Cym. w/ stick *p - mp* *mf - f*

52 53 54 55

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Adv. Perc. 1

Perc. 2

Perc. 3

61 62 63 64 65 66

dampen

dampen

dampen

dampen

choke