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FJH DEVELOPING BAND

Grade 1.5-2

SCENES FROM AN OCEAN VOYAGE

- I. INTRODUCTION – INTO THE GREAT BLUE SEA
- II. THE PROWLING SHARK
- III. DOLPHINS AT PLAY
- IV. WHALE SIGHTING

Brian Balmages

Instrumentation

- | | |
|----------------------------------|----------------------------|
| 1 - Conductor's Full Score | 2 - Baritone/ Euphonium |
| 8 - Flute | 2 - Baritone T.C. |
| 2 - Oboe | 4 - Tuba |
| 2 - Bassoon | 1 - Optional Timpani |
| 5 - B \flat Clarinet 1 | 2 - Bells |
| 5 - B \flat Clarinet 2 | 3 - Percussion 1 |
| 2 - B \flat Bass Clarinet | Ship Bell |
| 4 - E \flat Alto Saxophone | Snare Drum |
| 2 - B \flat Tenor Saxophone | Bass Drum |
| 2 - E \flat Baritone Saxophone | Low Tom |
| 4 - B \flat Trumpet 1 | 4 - Percussion 2 |
| 4 - B \flat Trumpet 2 | Triangle |
| 4 - F Horn | Wind Chimes |
| 4 - Trombone | Suspended Cymbal |
| | Crash Cymbals |
| | Vibraslap |
| | Tam-tam |
| | Ocean Drum |

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.

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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 the 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 such as Carnegie Hall.

As a conductor, Mr. Balmages enjoys engagements with numerous honor bands and orchestras, 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 acting 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 sons, Jacob and Collin.

About the Music

This programmatic suite took on many forms before settling into its current format. The opening movement, *Introduction—Into the Great Blue Sea* was actually the third of the four movements to be written. It paints a picture of a crew casting off and venturing into the ocean. A ship's bell immediately sets the tone as the music takes on the spirit of adventure and wonder that comes with exploring the amazing waters and their secrets. The music peaks as the ship reaches full speed, ripping into the waves and leaving a magnificent wake behind. The music fades, and the ship's bell becomes softer and softer as the ship fades from sight.

The second movement, *The Prowling Shark*, is the most dissonant and contemporary of the four. It is centered around a 4-note motif that is presented immediately. The sequence of notes is developed both melodically and harmonically as the shark continues its prowl of the open waters.

Dolphins at Play portrays everything that most people love about dolphins — their friendly demeanor, playful personalities, and ability to jump out of water. It follows a group of dolphins frolicking in the waters as the ship heads by.

The final movement, *Whale Sighting*, is very grandiose in nature. Beginning very softly, the entire movement is one huge crescendo, as the whale continues to grow larger and larger, slowly reaching the surface of the deep. Eventually the ship is upon it, the crew admiring the magnificent creature as it surges out of the water and lands, creating a tremendous splash and amazing sight. This movement was actually the first written, followed by *Dolphins at Play*. The need for a more formal introduction was then realized, thus the creation of the opening movement.

SCENES FROM AN OCEAN VOYAGE

I. Introduction – Into the Great Blue Sea

BRIAN BALMAGES
(ASCAP)

Casting off (♩ = 112)

5

Flute *div.*
p

Oboe

Bassoon

B♭ Clarinets 1 2

B♭ Bass Clarinet *mp*

E♭ Alto Saxophone *div.*
p

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Casting off (♩ = 112)

B♭ Trumpets 1 2

F Horn *mp*

Trombone

Baritone/Euphonium

Tuba

Optional Timpani

Bells (B♭, E♭)
Ship Bell
p

Percussion 1 (Ship Bell, Snare Drum, Bass Drum, Low Tom)
Ship Bell
p

Percussion 2 (Triangle, Wind Chimes, Suspended Cymbal, Crash Cymbals, Vibraslap, Tam-tam, Ocean Drum)
Triangle
Wind Chimes
Ocean Drum
p

2 3 4 5 6 7

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Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Opt. Timp.

Bells

Perc. 1

Perc. 2

mp

mp

mp

mp

mp

mp

mp

p

mp

mp

mp

mp

mp

mp

mp

play

Sus. Cym.

mp

8

9

10

11

12

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poco accel.

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

poco accel.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Opt. Timp.

Bells

Perc. 1
S.D.
B.D.

Perc. 2

14 *mf* 15 *mp* *mf* 17 *mp*



19 poco pi mosso

Fl. *f*

Ob. *f*

Bsn. *f*

Cls. 1 *f*
2

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

19 poco pi mosso

Tpts. 1 *f*
2

Hn. *f*

Tbn. *f*

Bar./Euph. *f*

Tuba *f* div.

Opt. Timp. *f*

Bells *f*

Perc. 1 *f*

Cr. Cym. *f*

Perc. 2 *f*

f 20 21 *mp* *f* 24

27

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Opt. Timp.

Bells

Perc. 1

Perc. 2

25 26 *mp* *f* 28 29 30

Fl. *ff* *p* div.

Ob. *ff*

Bsn. *ff* *mf*

Cls. 1 *ff*

2

B. Cl. *ff* *mf*

A. Sax. *ff* *p* div.

T. Sax. *ff*

B. Sax. *ff* *mf*

Tpts. 1 *ff*

2

Hn. *ff*

Tbn. *ff* *mf*

Bar./Euph. *ff* *mf*

Tuba *ff* *mf*

Opt. Timp. *f* *ff* *mf*

Bells *ff* Ship Bell *f* *mp* *p*

Perc. 1 *ff* *f* *mf* *mp* *p* Tri.

Perc. 2 *mf* *ff* *O. Dr.* *p*

31 34 35 36 38

II. The Prowling Shark

Menacing (♩ = 72)

The musical score is arranged in a standard orchestral format. The top section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cl. 1 and 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The bottom section includes Trumpets (Tpts. 1 and 2), Horns (Hn.), Trombone (Tbn.), Baritone/Euphonium (Bar./Euph.), Tuba, and Percussion (Opt. Timp., Bells, Perc. 1, Perc. 2). The score is in 4/4 time with a tempo of 72 beats per minute. The key signature has two flats (B-flat and E-flat). The dynamic marking *mf* (mezzo-forte) is used throughout. A large red watermark reading 'Legal Use Requires Purchase' is overlaid diagonally across the page.

2

mf

4

5

Fl. *f* *mf* *f*

Ob. *f* *mf* *f*

Bsn. *f* *mf* *f*

Cls. 1 *f* *mf* *f*
2

B. Cl. *f* *mf* *f*

A. Sax. *f* *mf* *f*

T. Sax. *f* *mf* *f*

B. Sax. *f* *mf* *f*

Tpts. 1 *f* *mf* *f*
2

Hn. *f* *mf* *f*

Tbn. *f* *mf* *f*

Bar./Euph. *f* *mf* *f*

Tuba *f* *mf* *f*

Opt. Timp.

Bells *f* *mf*

Perc. 1 *f* *mf*
Tam-tam Vbslp.

Perc. 2 *f* *mf* *mp* *f*
Sus. Cym.

6 7 9

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Opt. Timp.

Bells

Perc. 1

Perc. 2

11 12 Tam. *f* 14 15

Vbslp.

17 rit.

Fl. *mf* *mp*

Ob. *mf* *mp*

Bsn. *mf* *mp* *p*

Cls. 1 *mf* *mp* *p*

2 *mf* *mp* *p*

B. Cl. *mf* *mp* *p*

A. Sax. *mf* *mp* *p*

T. Sax. *mf* *mp* *p*

B. Sax. *mf* *mp* *p*

Tpts. 1 *mf* *mp* *p*

2 *mf* *mp* *p*

Hn. *mf* *mp* *p* *div.*

Tbn. *mf* *mp* *p*

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

Tuba *mf* *mp* *p*

Opt. Timp. *mf* *mp* *p*

Bells *mp*

Perc. 1 *mf* *mp*

Perc. 2

16 17 19 21

mf *mp*

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III. Dolphins at Play

Playfully (♩ = 152+)

5

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

mf *f* *mf marcato*

mf *f* *mf marcato*

mf *f* *mf marcato*

mf *f* *mf marcato*

mf *f* *mf marcato*

mf *f* *mf marcato*

Playfully (♩ = 152+)

5

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Opt. Timp.
(Bb, F)

Bells

Perc. 1
S.D.
B.D.

Perc. 2
Tri.
Cr. Cym.

mf *f* *mf marcato*

mf *f* *mf marcato*

mf *f* *mf marcato*

mf *f* *mf marcato*

mf *f* *mf marcato*

mf *f* *mf marcato*

mf *f* *mf marcato*

mf *f* *mf marcato*

mf *f* *mf marcato*

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Opt. Timp.

Bells

Perc. 1

Perc. 2

6 7 8 9 10

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13

Fl. *mf marcato*

Ob. *mf marcato*

Bsn.

Cls. 1 *marcato*
2

B. Cl.

A. Sax. *mf marcato*

T. Sax.

B. Sax.

Tpts. 1
2

Hn. *marcato*

Tbn.

Bar./Euph.

Tuba

Opt. Timp.

Bells *mf*

Perc. 1

Perc. 2

11

12

13

14

15

Fine

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Fine

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Opt. Timp.

mf

Bells

Perc. 1

Perc. 2

16

17

18

mf

20

21

Fl. *mp* *f*

Ob. *mp* *f*

Bsn. *mp* *f*

Cls. 1 *mp* *f* *mp* *f*
2

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

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

T. Sax. *f*

B. Sax. *f*

21

Tpts. 1 *f* *mp* *f*
2

Hn. *f*

Tbn. *mp* *f*

Bar./Euph. *f*

Tuba *f*

Opt. Timp. *f*

Bells *mp* *f*

Perc. 1 *mf* *f* *mp* *f*

Perc. 2 *mp* *f*

21 *mp* *f* 22 23 *mp* *f* 24

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Opt. Timp.

Bells

Perc. 1

Perc. 2

25 26 27 28

D.C. al Fine

IV. Whale Sighting

Largo (♩ = 60)

3

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

p legato

p legato

p legato

Largo (♩ = 60)

3

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

p legato

p legato

p legato

Opt. Timp.
(Bb, D) *pp* *p* *pp*

Bells

Perc. 1
pp *p* *pp*

Perc. 2

Tam. *p*

Fl. *mp*

Ob. *mp*

Bsn. *p* *mp*

Cls. 1 *mp* *p*

2

B. Cl. *mp* *p*

A. Sax. *p*

T. Sax. *mp* *p*

B. Sax. *p* *mp*

Tpts. 1 *p*

2

Hn. *mp* *p*

Tbn. *mp* *p*

Bar./Euph. *mp* *p*

Tuba *p* *mp*

Opt. Timp. 3

Bells

Perc. 1

Perc. 2

5 *p* 7 8

11

Fl. *mf* *mp cresc. poco a poco*

Ob. *mf* *mp cresc. poco a poco*

Bsn. *mf* *mp cresc. poco a poco*

Cls. 1 *mf* *mp cresc. poco a poco*

2 *mf* *mp cresc. poco a poco*

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

A. Sax. *mf* *mp cresc. poco a poco*

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

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

Tpts. 1 *mf* *mp cresc. poco a poco*

2 *mf* *mp cresc. poco a poco*

Hn. *mf* *mp cresc. poco a poco*

Tbn. *mf* *mp cresc. poco a poco*

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

Tuba *mf* *mp cresc. poco a poco*

Opt. Timp. *cresc. poco a poco*

Bells *mf* *mp cresc. poco a poco*

Perc. 1 *cresc. poco a poco*

Perc. 2

Tam. *mp*

9

10

11

12

poco accel. *poco pi mosso* 16

Fl. *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 *ff*

2 *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

poco accel. *poco pi mosso* 16

Tpts. 1 *ff*

2 *ff*

Hn. *ff*

Tbn. *ff*

Bar./Euph. *ff*

Tuba *ff*

Opt. Timp. *ff* 3 3 3 3 3 3 3 3 3 3 3 3

Bells *ff*

Perc. 1 *ff*

Perc. 2 Cr. Cym. *ff*

Sus. Cym. *mf* *ff* Tam.

20 rit. poco a poco al fine

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Opt. Timp.

Bells

Perc. 1

Perc. 2

17 Sus. Cym. *mf* *ff* Tam. *mf* *ff*

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Opt. Timp.

Bells

Perc. 1

Perc. 2

Ship Bell

21 *mf* *ff* 23 *mf* *ff*