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REVERBERATIONS

Brian Balmages

Instrumentation

- | | |
|----------------------------------|----------------------------|
| 1 - Conductor's Full Score | 2 - Trombone 1 |
| 1 - Piccolo | 2 - Trombone 2 |
| 4 - Flute 1 | 2 - Trombone 3 |
| 4 - Flute 2 | 2 - Baritone/
Euphonium |
| 2 - Oboe | 2 - Baritone T.C. |
| 2 - Bassoon | 4 - Tuba |
| 4 - B \flat Clarinet 1 | 1 - Timpani |
| 4 - B \flat Clarinet 2 | 2 - Mallet Percussion |
| 4 - B \flat Clarinet 3 | Vibraphone |
| 2 - B \flat Bass Clarinet | Bells |
| 2 - E \flat Alto Saxophone 1 | 4 - Percussion 1 |
| 2 - E \flat Alto Saxophone 2 | Snare Drum |
| 2 - B \flat Tenor Saxophone | Bass Drum |
| 2 - E \flat Baritone Saxophone | Suspended Cymbal |
| 3 - B \flat Trumpet 1 | Hi-Hat |
| 3 - B \flat Trumpet 2 | 4 - Percussion 2 |
| 3 - B \flat Trumpet 3 | Crash Cymbals |
| 2 - F Horn 1 | 3 Tom-toms |
| 2 - F Horn 2 | Triangle |
| | Wood Block |

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
F · J · H
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 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

Based entirely on a 2-note motif (minor 3rd), *Reverberations* explores the concept of sound as it echoes throughout the ensemble. The piece opens and closes with the same two pitches, which appear throughout the work while timbres and harmonies constantly change and evolve. While many references to minimalism do exist, the music does not strictly adhere to that style.

The opening is based on two alternating chords: concert D minor and B \flat major, the only two minor and major triads that have the opening interval in common. As textures continuously change around these two alternating chords, the music builds until finally reaching a powerful statement in G major, the first deviation from the opening interval. However, woodwinds continue to echo the main motif despite the change in tonality.

As the entire ensemble returns to the familiar 2-note motif, musical development occurs through color changes and clusters as the motif persists in reverberating throughout the ensemble. Finally, after the music builds, the opening motif is inverted, going upward instead of downward. This sets off a chain reaction in the ensemble as different sections jump into the orchestration out of phase, attempting to keep pace with each other. Big fanfares in the brass are presented in a major key and build to the end, which brings back one final unison announcement of the opening 2 notes.

Reverberations was commissioned by the University of Georgia (John Lynch, Director of Bands; Gregg Gausline, Associate Director of Bands) and premiered by the 2008 Midfest Honor Band with the composer conducting.

REVERBERATIONS

BRIAN BALMAGES
(ASCAP)

Moto perpetuo (♩ = 160)

5

Piccolo

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Moto perpetuo (♩ = 160)

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Baritone/Euphonium

Tuba

Timpani

Mallet Percussion (Vibraphone, Bells)

Percussion 1 (Snare Drum, Bass Drum, Suspended Cymbal, Hi-Hat)

Percussion 2 (Crash Cymbals, 3 Tom-toms, Triangle, Wood Block)

ff, *mp*, *mf*, *f*, *Hn.*, *Sus. Cym. scrape w/ coin*, *Tom-toms (mid and low)*

2 3 4 5 6



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Musical score for measures 7-12, featuring the following instruments and parts:

- Picc.
- Fls. 1, 2
- Ob.
- Bsn.
- Cls. 1, 2, 3
- B. Cl.
- A. Saxes 1, 2
- T. Sax.
- B. Sax.
- Tpts. 1, 2, 3
- Hns. 1, 2
- Tbn. 1, 2, 3
- Bar./Euph.
- Tuba
- Timp.
- Mlt. Perc. (Measures 8 and 12 marked with circled numbers 8 and 12)
- Perc. 1 (Triangle)
- Perc. 2

Dynamic markings include *mf* and *mp*.

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

mp *mf*

mf *mp* *cresc.* *f*

mf *mp* *cresc.* *f*

mf *mp* *cresc.* *f*

p *mp* *cresc.*

mp *cresc.*

(open) *mf* *st. mute* *mp* *mf* *mp*

mp *cresc.* *f* 1st only

mf

mp

mf

mp (16)

mf *mf*

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbn. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

19 20 21 22 23 24

mp mf

st. mute

play

open

(20) (24)

T.T.

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Cr. Cym.

25 26 *f* 27 29

32

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

32

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. (1) (4)

Perc. 1

Perc. 2

31 32 33 34 35

This page contains the musical score for measures 37 through 42 of a symphony. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc. (Piccolo)
- Fls. 1 & 2 (Flutes)
- Ob. (Oboe)
- Bsn. (Bassoon)
- 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 (Horns)
- Tbns. 1, 2, & 3 (Trombones)
- Bar./Euph. (Baritone/Euphonium)
- Tuba
- Timp. (Timpani)
- Mlt. Perc. (Multiple Percussion)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

Key musical features include:

- Measures 37-38: Piccolo and Bassoon have *f* (forte) dynamics. Clarinet 3 has a triplet of eighth notes.
- Measure 39: Clarinet 3 has a triplet of eighth notes with a circled '8' above it.
- Measure 40: Clarinet 3 has a triplet of eighth notes with a circled '8' above it.
- Measure 41: Clarinet 3 has a triplet of eighth notes with a circled '8' above it.
- Measure 42: Clarinet 3 has a triplet of eighth notes with a circled '8' above it.

A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page.

Picc. *mf*

Fls. 1 *mf* *fp*

Fls. 2 *mf* *fp*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf* *fp*

Cls. 2 *mf* *fp*

Cls. 3 *mf* *fp*

B. Cl. *mf*

A. Saxes 1 *mf* *mf*

A. Saxes 2 *mf* *mf*

T. Sax. *mf* *mf*

B. Sax. *mf* *mf*

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

Tpts. 2 *mf* *p* *mf*

Tpts. 3 *mf* *p* *mf*

Hns. 1

Hns. 2

Tbns. 1 *mf*

Tbns. 2 *mf*

Tbns. 3 *mf*

Bar. Euph. *mf*

Tuba *mf*

Timp. *mf* *mp* *mp*

Mlt. Perc. *mp*

Perc. 1 (8)

Perc. 2 Wood Block *mp*

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

54 55 56 57 58 59

60

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

60

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. (5) (6) (7)

Perc. 1 S.D. mp

Perc. 2 (12) mp

60 61 62 63 64 65

This musical score page contains the following parts and markings:

- Picc.**: Piccolo flute, rests throughout.
- Fls.**: Flutes 1 and 2, rests throughout.
- Ob.**: Oboe, rests throughout.
- Bsn.**: Bassoon, rests until measure 69, then plays a quarter note G4 (marked *mp*).
- Cls.**: Clarinets 1, 2, and 3, play a half note G4 (marked *mp*) in measures 66-68, then hold.
- B. Cl.**: Bass Clarinet, rests until measure 69, then plays a quarter note G3 (marked *mp*).
- A. Saxes**: Alto Saxophones 1 and 2, rests until measure 69, then play a quarter note G4 (marked *mp*).
- T. Sax.**: Tenor Saxophone, rests until measure 69, then plays a quarter note G3 (marked *mp*).
- B. Sax.**: Baritone Saxophone, plays a rhythmic pattern of quarter notes G2 and A2.
- Tpts.**: Trumpets 1, 2, and 3, rests throughout.
- Hns.**: Horns 1 and 2, play a half note G4 (marked *mp*) in measures 66-68, then hold.
- Tbns.**: Trombones 1, 2, and 3, play a rhythmic pattern of quarter notes G2 and A2.
- Bar./Euph.**: Baritone/Euphonium, plays a rhythmic pattern of quarter notes G2 and A2.
- Tuba**: Plays a rhythmic pattern of quarter notes G2 and A2.
- Timp.**: Timpani, plays a rhythmic pattern of quarter notes G2 and A2.
- Mlt. Perc.**: Multiple Percussion, plays a rhythmic pattern of eighth notes G4 and A4 (marked with Δ).
- Perc. 1**: Percussion 1, rests throughout.
- Perc. 2**: Percussion 2, plays a rhythmic pattern of quarter notes G4 and A4 (marked with \times).

Measure numbers 66, 67, 68, 70, and 71 are indicated at the bottom. A large red watermark 'Preview Only' is overlaid diagonally across the page.

72

Picc. *mf*

Fls. 1 *mf*

2 *mf*

Ob. *mf*

Bsn. *cresc. poco a poco*

Cls. 1 *mf*

2 *mf*

3

B. Cl. *cresc. poco a poco*

A. Saxes 1 *mf*

2 *mf*

T. Sax. *mf*

B. Sax. *cresc. poco a poco*

72

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

2 open

3 *mp cresc. poco a poco* (b)

Hns. 1 *mp cresc. poco a poco*

2 *mp cresc. poco a poco*

Tbns. 1 *mp cresc. poco a poco*

2 *mp cresc. poco a poco*

3 *mp cresc. poco a poco* (b)

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

Tuba *cresc. poco a poco*

Timp. *cresc. poco a poco*

Mlt. Perc. (11) *cresc. poco a poco*

(12) *Sus. Cym. w/ S.D. stick*

(13)

Perc. 1 *mp cresc. poco a poco*

(24)

Perc. 2

72 *cresc. poco a poco* 73 74 75 76 77

80

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

80

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. (14)

Perc. 1

Perc. 2 (28) (32)

78 79 80 81 83

mf *cresc. poco a poco*

Musical score for a concert band, page 17. The score includes parts for Piccolo, Flutes (1 & 2), Oboe, Bassoon, Clarinets (1, 2, 3), Bass Clarinet, Saxophones (A. Sax. 1 & 2, T. Sax., B. Sax.), Trumpets (1, 2, 3), Horns (1, 2), Tubas (1, 2, 3), Baritone/Euphonium, Tuba, Timpani, and Multiple Percussion (Perc. 1, Perc. 2). The score shows musical notation for measures 84-89, with dynamics like 'play', 'f', and 'ff'. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page.

92

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

92

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. + Bells (1) (2)

Perc. 1 S.D.

Perc. 2 Cr. Cym.

ff *ff* *ff* *ff*

90 91 92 93 94 95

100

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

96 97 98 99 100 101

ff *ff* *ff* *ff* *ff* *ff*

(8) (8) (8) (8) (8)

(3) (4) (5)

ff *ff*

no breath

Picc. *mf* *ff*

Fls. 1 2 *mf* *ff*

Ob. *mf* *ff*

Bsn. *mf* *ff*

Cls. 1 2 3 *mf* *ff*

B. Cl. *mf* *ff*

A. Saxes 1 2 *mf* *ff*

T. Sax. *f* *ff*

B. Sax. *mf* *ff*

Tpts. 1 2 3 *ff*

Hns. 1 2 *f* *ff*

Tbns. 1 2 3 *f* *ff*

Bar./Euph. *mf* *ff*

Tuba *mf* *ff*

Timp. *mf* *ff*

Mlt. Perc. *mf* *ff*

Perc. 1 *mf* *ff*

Perc. 2 *ff*

102 103 104 105

no breath