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FJH CONCERT BAND

Grade 3

KINDRED SPIRITS

Brian Balmages

Instrumentation

- | | |
|----------------------------------|---|
| 1 - Conductor's Full Score | 2 - Trombone 1 |
| 4 - Flute 1 | 2 - Trombone 2 |
| 4 - Flute 2 | 2 - Trombone 3 |
| 2 - Oboe | 2 - Baritone/
Euphonium |
| 2 - Bassoon | 2 - Baritone T.C. |
| 4 - B \flat Clarinet 1 | 4 - Tuba |
| 4 - B \flat Clarinet 2 | 1 - Piano |
| 4 - B \flat Clarinet 3 | 2 - Mallet Percussion 1
Bells
Chimes |
| 2 - B \flat Bass Clarinet | 2 - Mallet Percussion 2
Chimes
Marimba |
| 2 - E \flat Alto Saxophone 1 | 1 - Timpani |
| 2 - E \flat Alto Saxophone 2 | 4 - Percussion
Bass Drum
Triangle
Suspended Cymbal
Crash Cymbals
Finger Cymbals
Wind Chimes |
| 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 | |
| 2 - F Horn 1 | |
| 2 - F Horn 2 | |

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

Frank J. Hackinson

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



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

On February 1, 2008, tragedy struck my hometown in Maryland. A young high school boy, Nicholas Browning, made national headlines after being arrested for murdering his parents and two younger brothers. The entire community was thrown into shock because he was an honors student and the whole episode seemed so impetuous.

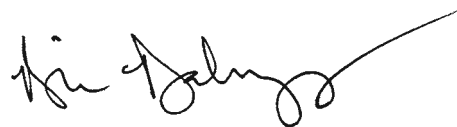
Brothers Gregory and Benjamin were percussionists in the Cockeysville Middle School Bands. It was shortly after this tragedy that their band director, Jonathan Sindler, approached me about writing a piece for a memorial concert. I have done several of these types of works in the past, and they are never easy. This occasion, however, was particularly difficult to digest. My wife attended the same middle school as the two brothers, and both of us are alumni of the high school where Nicholas Browning was a student. So, it is with a heavy heart and great remorse that I offer this work as a musical eulogy for the family. It is also written for Nicholas Browning, who despite the acts charged against him, must be in a great deal of pain.

The music is quite mournful and reflective in nature, though periods of warmth project through, each becoming more intense and uplifting as the work develops. The opening statement in the piano appears throughout the work and helps unify all the sections of the piece. These quiet outbursts are reminiscent of both Greg and Ben, who were able to make anyone laugh at the drop of a hat. In its musical context, the phrase takes on a mournful quality as well, thus juxtaposing the two contrasting emotions.

Beginning at measure 42, the work centers around its most desolate section, where percussion and piano echo the thoughts of the opening, yet with the presence of a heartbeat and soft metallic ringing that accompanies the entrance of the piano each time, as to suggest the presence of something greater than at the beginning of the piece. This leads into soft woodwind swells that are accompanied by the sounding of a single chime four times — one for each family member who lost their life. All the chords are bound by the same note (concert F), which is also the pitch of the chime. This single note remains present throughout the section to help keep all of the elements together, a metaphor to illustrate the unbroken bonds of the family.

As the music grows more dissonant and intense, so does the feeling of unrest, confusion, and anxiety. This continues to build and expand both harmonically and texturally until finally giving way to a pedal *Al* and warmer, brighter harmonies. These continue to grow as the piece becomes more and more uplifting, eventually crashing into a massive statement in G major and echoing the positive sentiments of the beginning, but on a much grander scale (*Grandioso* at measure 76).

Voices at the end accompany the sound of the piano, while a few woodwind soloists echo the powerful themes once more as the music fades to nothing. A closing statement in the piano offers a final musical outburst that carries both great joy and sorrow.



KINDRED SPIRITS

in memory of John, Tamara, Gregory, and Benjamin Browning

BRIAN BALMAGES
(ASCAP)

Slowly (♩ = 72)

Flutes 1 2

Oboe

Basoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Baritone/Euphonium

Tuba

Piano

Mallet Percussion 1 (Bells, Chimes)

Mallet Percussion 2 (Chimes, Marimba)

Timpani

Percussion (Bass Drum, Triangle, Suspended Cymbal, Crash Cymbals, Finger Cymbals, Wind Chimes)

stagger breath

p

Solo

mp

pedal always

3

6

3

3

2 p

3

4

5

6

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9

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

9

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./ Euph.

Tuba

Piano

Mit. Perc. 1

Mit. Perc. 2

Timp.

Perc.

p *mp* *p*

(4)

mp *mp* *p*

mp *mp*

p *mp* *p*

p *mp*

Solo *p* *mp*

Bells *p*

(4)

Tri. *mp*

7 8 9 10 11 *mp*

con moto, rubato

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

Piano

Mit. Perc. 1

Mit. Perc. 2

Timp.

Perc.

p

mp

div.

(8)

(12)

tutti

mp

a2

mp

tutti

mp

p

mp

F. Cym.

12 13 14 15 16 17

Fls. 1 *mp cresc. poco a poco* **molto rit.** **22 A tempo** *f*

Ob. *mp cresc. poco a poco* *f*

Bsn. *mp* *mf* *f*

Cls. 1 *mp cresc. poco a poco* *f*
 2 (16) *mf*
 3 *mf*

B. Cl. *mf* *f*

A. Saxes. 1 *mp cresc. poco a poco* *f*
 2 *mf* *mf*

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

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

Tpts. 1 *mf cresc.* *f*
 2 *mf cresc.* *mf*
 3 *mf*

Hns. 1 *mp* *mf* *mf*
 2 *mp* *mf* *mf*

Tbns. 1 *mp* *mf* *f*
 2 *mp* *mf* *f*
 3 *mp* *mf* *f*

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

Tuba *mp* *mf* *f*

Piano *mf* 6 3 *mf* 6 3 *f*

Mlt. Perc. 1 *mf* (16) *f*

Mlt. Perc. 2 *cresc. poco a poco* *f*

Timp. *mf* *f*

Perc. *mp* *f*

Sus. Cym. *mp* *f*

18 19 20 21 22

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

Piano

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc.

mf *cresc. poco a poco* *f* *cresc.* **molto rit.**

23 24 25 *mp* *cresc. poco a poco* 28 29

30 A tempo

The musical score is arranged in a standard orchestral layout. It begins with a rehearsal mark '30' and the tempo marking 'A tempo'. The instruments are grouped into woodwinds, brass, strings, and percussion. The woodwind section includes Flutes (1 and 2), Oboe, Bassoon, Clarinets (1, 2, and 3), and Saxophones (Alto, Tenor, and Baritone). The brass section includes Trumpets (1, 2, and 3), Horns (1 and 2), Trombones (1, 2, and 3), Baritone/Euphonium, and Tuba. The string section includes Piano. The percussion section includes Milt. Perc. 1 (with Chimes), Milt. Perc. 2, Timp., and Cr. Cym. The score features various dynamics such as *ff*, *mf*, and *ff*, and includes articulation marks like accents and slurs. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page.

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

Piano

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc.

f *mf* *mp*

(F to G, Eb to D)

35 36 37 38 39 40

rit. 42 Tempo I 46 With intense sadness

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

one player
p *mf*
2. one player
p *mf*

rit. 42 Tempo I 46 With intense sadness

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Piano
mp 3
pedal always

Mit. Perc. 1
Bells

Mit. Perc. 2
Mar. *mp* *p* (4) *mf* *p*

Timp.

Perc. F. Cym.

41 42 *mp* B.D. *secco* 44 *mp* 46 47 48

two players

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
Piano
Milt. Perc. 1
Milt. Perc. 2
Timp.
Perc. Wind Chimes

49 50 51 52 53 54 *p* 55 56 57 58

59

Fls. 1 2

Ob.

Bsn.

1 2 3

Cls.

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

59

1 2 3

Tpts. Tbn. 1-2 Hn. 1-2

Hns. 1 2

1 2 3

Tbns. Bar./Euph.

Tuba div.

Piano

Mlt. Perc. 1 Bells

Mlt. Perc. 2 (20) p

Timp.

Perc. Tri. F. Cym.

59 60 61 62 63

tutti p

tutti p

mp

mp

mp

mp

mp

mp

mp

mf

pedal

p

p

Tri.

F. Cym.

64 Intensifying...

Fls. 1
2

mp mf

Ob.

mp mf

Bsn.

Cl. 1
2
3

mp tutti mf

B. Cl.

cresc. poco a poco

A. Sax. 1
2

mf

T. Sax.

B. Sax.

64 Intensifying...

Tpts. 1
2
3

cresc. poco a poco

mf play

Hns. 1
2

cresc. poco a poco

Tbns. 1
2
3

cresc. poco a poco

Bar./Euph.

cresc. poco a poco

Tuba

cresc. poco a poco

Piano

pedal always 3

f 3

Mlt. Perc. 1

mf 3

f 3

Mlt. Perc. 2

Timp.

mf

Perc.

64

65 mf

66

67 f

68

con moto

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

Piano

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc.

F. Cym. *ff*

Cr. Cym.

69 *mp* 71 72 73

76 **Grandioso**

The musical score is arranged in systems for various instruments. The first system includes Flutes 1 & 2, Oboe, Bassoon, Clarinets 1, 2, & 3, Bass Clarinet, Saxophones (Alto and Tenor), and Bass Saxophone. The second system includes Trumpets 1, 2, & 3, Horns 1 & 2, Trombones 1, 2, & 3, Baritone/Euphonium, and Tuba. The third system includes Piano, Milt. Perc. 1, Milt. Perc. 2, Timpani, and Percussion. The score features dynamic markings such as *ff* (fortissimo) and *mp* (mezzo-piano), and includes performance instructions like *div.* (diviso). A large red watermark 'Preview Only - Requires Purchase' is overlaid on the score.

rit.

A tempo

Fls. 1
2

Ob.

Bsn.

3

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

3

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Piano

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc.

mp *ff* *mf* *ff*

(G to F)

79 81 82 83

mp *ff* *mp* *ff*

rit. A tempo

rit. A tempo

ff *ff* *ff* *ff*

mf *ff* *mf* *ff*

mp *ff* *mp* *ff*

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

Piano

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc.

85 86 87 *mp* *ff* *mp*

poco rit. 94 Tempo I, morendo

The page contains the musical score for measures 90 through 96. It features the following parts and markings:

- Flutes:** Part 1 and 2. Dynamics: *f dim.*
- Oboe:** Part. Dynamics: *p*. Lyrics: "sing p", "Ah".
- Bassoon:** Part. Dynamics: *f dim.*. Lyrics: "Ah".
- Clarinets:** Parts 1, 2, and 3. Dynamics: *f dim.*, *p*. Lyrics: "sing p", "Ah (pitch is transposed)", "sing p".
- B. Clarinet:** Part. Dynamics: *f dim.*. Lyrics: "Ah (pitch is transposed)".
- Saxophones:** A. Sax. Parts 1 and 2; T. Sax.; B. Sax. Dynamics: *f dim.*. Lyrics: "sing p", "Ah (pitch is transposed)", "sing p", "Ah (pitch is transposed)", "sing p", "Ah (pitch is transposed)".
- Trumpets:** Parts 1, 2, and 3. Dynamics: *p*. Lyrics: "sing p", "Ah (pitch is transposed)".
- Horns:** Parts 1 and 2. Dynamics: *p*. Lyrics: "sing p", "Ah (pitch is transposed)".
- Trombones:** Parts 1, 2, and 3. Dynamics: *mp 3*. Lyrics: "sing p", "Ah", "sing p", "Ah".
- Baritone/Euphonium:** Part. Dynamics: *f dim.*. Lyrics: "sing p", "Ah".
- Tuba:** Part. Dynamics: *f dim.*. Lyrics: "sing p", "Ah".
- Piano:** Part. Dynamics: *mp 3*. Lyrics: "pedal always".
- Mit. Perc. 1:** Part. Dynamics: *f dim.*
- Mit. Perc. 2:** Part. Dynamics: *mp*, *p*. Lyrics: "Chimes (top note only)".
- Timp.:** Part. Dynamics: *f*, *p*. Lyrics: "Mar. (bottom note)".
- Perc.:** Part. Dynamics: *p*. Lyrics: "F. Cym."

Measure numbers 90, 91, 92, 93, 94, 95, and 96 *mp* are indicated at the bottom of the page.

Fl. 1 and 2 Solos

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

Piano

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc.

p div. "mmm,, *n*

two players *p* "mmm,, *n*

p *pp*

6 3 3 3

97 98 99 100 *p* 101 102 *p*

