

WHALE WARRIORS

Brian Balmages

Instrumentation

- | | |
|----------------------------------|---|
| 1 - Conductor's Full Score | 2 - Baritone/
Euphonium |
| 4 - Flute 1 | 2 - Baritone T.C. |
| 4 - Flute 2 | 4 - Tuba |
| 2 - Oboe | 1 - Timpani |
| 2 - Bassoon | 2 - Percussion 1
Bells
Bongos |
| 5 - B $\flat$ Clarinet 1 | 4 - Percussion 2
Chimes
Mid Tom
Snare Drum
Bass Drum |
| 5 - B $\flat$ Clarinet 2 | 4 - Percussion 3
Triangle
Crash Cymbals
Suspended Cymbal
Finger Cymbals |
| 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 | |
| 4 - B $\flat$ Trumpet 1 | |
| 4 - B $\flat$ Trumpet 2 | |
| 4 - F Horn | |
| 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.





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

In 1986, the International Whaling Commission issued a moratorium on commercial whaling, but several countries continue to hunt whales, including endangered species. These countries circumvent the law by stating that whales are caught for research, but most scientists agree that killing the whales is unnecessary for research and that it is quite possible to learn more from living whales. In addition, whale meat from these campaigns is packaged and sold in stores and restaurants.

With no clear method of stopping these whalers (who hunt in whale sanctuaries as well), Captain Paul Watson and his organization, the Sea Shepherd Conservation Society, have endeavored to stop the whaling fleets on their own. Their tactics include throwing stink bombs on whaling ships to make the crew sick, using prop foulers to jam engines, and even ramming ships. He has rammed and sunk several whaling ships, and has saved hundreds if not thousands of whales, seals, and other animals. Captain Watson and his crew regularly risk their lives.

This work paints a picture of life aboard this modern-day pirate ship. After describing the quiet morning at port, the music becomes more rhythmically intense as it portrays the Farley Mowat, Watson's ship. Painted entirely black with a pirate flag hoisted up, it is an intimidating ship that includes a giant spear on its side. Called the can opener, this weapon is used to pierce the hull of whaling ships.

Soon, the ship leaves port in pursuit of whaling fleets. The music becomes more adventurous and intense as they eventually encounter a fleet and attempt to stop it from catching more whales. During the campaign, the crew discovers the body of a dead whale floating in the water. This section, labeled *The Harpoon*, describes the crew's aversion to seeing the harpooned whale. The music then takes on a very solemn character, in remembrance of the fallen creature. The final section begins to build and take on the character of the beginning. With this increasing intensity comes a new resiliency and hope that Watson and his crew can once again make a difference, both now and in the future.

Whale Warriors was commissioned by the Reeths-Puffer Middle School Symphonic Band in Muskegon, Michigan; Richard Erne, Director.

WHALE WARRIORS

BRIAN BALMAGES
(ASCAP)

Morning at port (♩ = 72)

5

Flutes 1 2 *mp*

Oboe

Bassoon

B♭ Clarinets 1 2 *mp*

B♭ Bass Clarinet *mp*

E♭ Alto Saxophones 1 2 *mp*

B♭ Tenor Saxophone *mp*

E♭ Baritone Saxophone

B♭ Trumpets 1 2 *mp* Solo

F Horn

Trombones 1 2 *mp* Solo

Baritone/Euphonium

Tuba

Timpani

Percussion 1 (Bells, Bongos*) *mp* (G, D) Bells

Percussion 2 (Chimes, Mid Tom, Snare Drum, Bass Drum) *mp* Chimes

Percussion 3 (Triangle, Crash Cymbals, Suspended Cymbal, Finger Cymbals) *mp* Triangle

2 3 4 5

Finger Cymbals

*opt. Tom-toms or Congas

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Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

6 7 8 9 10

mp

mp

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Fls. 1 2 *mp* *mf* a2

Ob. *mf*

Bsn. *mp*

Cls. 1 2 *mf* *mf*

B. Cl. *mp*

A. Saxes 1 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpts. 1 2 *mf* *mf*

Hn. *mp* *tutti*

Tbns. 1 2 *tutti*

Bar./ Euph. *mp*

Tuba *mp*

Timp. *mp* *p*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp*

11 *mp* 12 13 14

15 The Farley Mowat – più mosso

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 2

B. Cl. *mf*

A. Saxes 1 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

15 The Farley Mowat – più mosso

Tpts. 1 2

Hn. *mf*

Tbns. 1 2 *mf*

Bar./Euph. *mf*

Tuba *mf*

Timp. *mf*

Perc. 1

Perc. 2 Mid Tom B.D. *mf*

Perc. 3 Cr. Cym. *mf*

a2

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

mf

19 20 21 22

23

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

23

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

23 24 25 26

Sus. Cym.

mf

p

Fls. 1 2 *mf*

Ob. *mf*

Bsn.

Cls. 1 2 *mf*

B. Cl. *mf*

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 *mf*

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

27 *mf* 28 29 30 *mp*

div.

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10

poco rit.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

31 *f*

32

33

34 *f*

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35 Pursuit (♩ = 160)

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 2

B. Cl. *mf*

A. Saxes 1 2

T. Sax. *mf*

B. Sax. *mf*

35 Pursuit (♩ = 160)

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph. *mf*

Tuba *mf*

Timp.

Perc. 1 Bongos with sticks (opt. Tom-toms) *mf*

Perc. 2 S.D. *mf*

Perc. 3

35

36

37

38

39

40

B1416

51

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

mf

51

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

47

48

49

50

51

52

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

53 54 55 56 57 58

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59

Fls. 1 2 *f*

Ob. *f*

Bsn. *f*

Cls. 1 2 *f*

B. Cl. *f*

A. Saxes 1 2 *f*

T. Sax. *f*

B. Sax. *f*

59

Tpts. 1 2 *f*

Hn. *f*

Tbns. 1 2 *f*

Bar./Euph. *f*

Tuba *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

59 60 61 62 63 64

67

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

67

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

65 66 67 68 69 70

71 72 73 74 75 ^{mp} 76

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

77 78 79 80 81 82

B1416

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

88 89 90 91 92

mf

mf

mf

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99

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

99

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

div.

a2

f

100 101 102

B1416

106

107 The Harpoon (♩ = 72)

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

107 The Harpoon (♩ = 72)

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

107 108 109 110

ff *mp* *ff*

115

Fls. 1 2

Ob.

Bsn.

div. *mp*

Cls. 1 *mp*

2 *mp*

B. Cl.

A. Saxes 1 *mp* a2

2 *mp*

T. Sax. *mp*

B. Sax.

115

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

112 113 114 115 116 117

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Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./
Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Solo

mp

div.

poco rit.

8

118 119 120 121 122

B1416

123 With resolve and hope – Tempo I

Fls. 1 *p*

Ob.

Bsn. *p* *cresc. poco a poco*

Cls. 1 *p*

2 *p*

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

A. Saxes 1 *p*

2 *p* *mp cresc. poco a poco*

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

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

123 With resolve and hope – Tempo I

Tpts. 1 *p*

2

Hn. *p* *cresc. poco a poco*

Tbns. 1 *p* *cresc. poco a poco*

2 *p* *cresc. poco a poco*

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

Tuba *p* *cresc. poco a poco*

Timp. *p* *mp*

Perc. 1 Bells *p* *mp*

Perc. 2 Chimes *p* *mp*

Perc. 3 Tri. *mp* F. Cym.

123 124 125 126 127 *mp*

B1416

rit. poco a poco

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

div.

2

S.D.

132

mp

ff

134

mp

ff

rit. poco a poco

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

molto rit.

div.

mp

ff

136

138

140

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