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FJH YOUNG BAND

Grade 2.5

ESCAPE FROM THE DEEP

Brian Balmages

Instrumentation

- | | |
|----------------------------------|-----------------------|
| 1 - Conductor's Full Score | 4 - Tuba |
| 8 - Flute | 4 - Mallet Percussion |
| 2 - Oboe | Chimes |
| 2 - Bassoon | Marimba |
| 5 - B \flat Clarinet 1 | Xylophone |
| 5 - B \flat Clarinet 2 | Bells |
| 2 - B \flat Bass Clarinet | 1 - Timpani |
| 2 - E \flat Alto Saxophone 1 | 3 - Percussion 1 |
| 2 - E \flat Alto Saxophone 2 | Bass Drum |
| 2 - B \flat Tenor Saxophone | Field Drum |
| 2 - E \flat Baritone Saxophone | Tom-toms |
| 4 - B \flat Trumpet 1 | Snare Drum |
| 4 - B \flat Trumpet 2 | 4 - Percussion 2 |
| 4 - F Horn | Suspended Cymbal |
| 2 - Trombone 1 | Tam-tam |
| 2 - Trombone 2 | Crash Cymbals |
| 2 - Baritone/ Euphonium | Tambourine |
| 2 - Baritone T.C. | Triangle |
| | Brake Drum |
| | Cabasa |

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, the Miami Symphony Orchestra, the University of Miami Wind Ensemble, Dominion Brass, members of the U.S. Marine Band, and others. He has also enjoyed world premieres in prestigious venues such as Carnegie Hall.

As a conductor, Mr. Balmages enjoys engagements with numerous all-state and regional 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.

Program Notes

Escape from the Deep is the result of a previous collaboration that produced *Moscow, 1941*. When asked to compose a second piece for Perry Hall Middle School, I gladly accepted and began thinking of material. It was in the car that I heard an interview with author Alex Kershaw about his book *Escape from the Deep*.

Kershaw tells the true story of the U.S. Navy submarine *Tang* and the events that took place in October 1944 (just three years after the events in *Moscow, 1941*, both being associated with World War II). Most importantly, the book recounts the story of the only Americans to date who have managed to escape from a sunken submarine. *Tang* was a legendary sub, having sunk more enemy ships, rescued more downed airmen, and successfully executed more dangerous surface attacks than any other Allied submarine in the Pacific. It was on its fifth patrol when disaster struck.

Tang fired what would be its last torpedo. The torpedo began right on target, but suddenly malfunctioned and turned back toward the *Tang*. Ultimately, it hit with incredible force. Those who survived the blast sunk to the bottom of the ocean 180 feet beneath the surface, while enemies dropped depth charges from above.

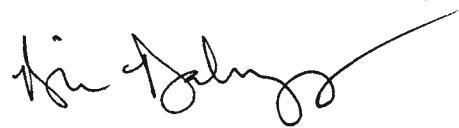
Five men were able to make the daring ascent through the escape trunk, which entailed climbing into a small space and flooding it with water to equal the outside pressure. They were joined by four other men who were thrown from the bridge and managed to tread water for over eight hours. It is a story of triumph amidst incredible tragedy.

The music begins with a nod to the great accomplishments of the *Tang* and its crew. It has a military quality to it and portrays thoughts of honor and integrity. As events unfold, the music takes on a much faster and dissonant character, implying the chaotic moments immediately following impact. (The impact itself is intentionally omitted from the music.)

Excerpts from *America* begin to appear in various forms, first in adrenaline-packed moments, then in a brief moment of solitude and calm. (Survivors have said that there was actually no panic for several hours after the sub sunk. Rather, there was an air of understanding, peace, and resolve.) The final burst of energy portrays the incredible escape, and celebrates the breaking of the surface of the water for those first breaths of air. Indeed amidst great tragedy, an incredible story was born, and against great odds, nine men survived.

About the Commission

Escape from the Deep was commissioned by the Perry Hall Middle School Band in honor of Bryan Palmer, a student who passed away his summer after sixth grade. Bryan played tuba in the school band and was planning to continue in high school. The music was composed as a remembrance that there is still hope in the midst of tragedy. Bryan's love for music and his passion for life are demonstrated in this work, which is infused with energy and excitement yet tempered with moments of silence and solitude. To learn more about Bryan and the foundation formed in his memory, visit www.bryanpalmerfund.org.



ESCAPE FROM THE DEEP

BRIAN BALMAGES
(ASCAP)

Andante (♩ = 60)

Flute

Oboe

Bassoon

1
B♭ Clarinets

2

B♭ Bass Clarinet

1
E♭ Alto Saxophones

2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Andante (♩ = 60)

1
B♭ Trumpets

2

F Horn

1
Trombones

2

Baritone/Euphonium

Tuba

Mallet Percussion
(Chimes, Marimba, Xylophone, Bells)

Chimes

p

Timpani
(G, B♭, D)

p

Percussion 1
(Bass Drum, Field Drum, Tom-toms, Snare Drum)

B.D.

p

Field Drum

Percussion 2
(Suspended Cymbal, Tam-tam, Crash Cymbals, Tambourine, Triangle, Brake Drum, Cabasa)

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10

Fl. *mf* *mp* *mf*

Ob. *mf* *mp* *mf*

Bsn. *mp*

1
Cls. *mf*

2
B. Cl. *mp*

A. Saxes 1
2

T. Sax. *mp* *mf*

B. Sax. *mp*

10

1
Tpts. *mp* *mf*

2

Hn. *mp* *mf*

1
Tbns. *mp*

2

Bar./ Euph. *mp*

Tuba *mp*

Mlt. Perc. *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Tam-tam *mp*

9 10 11 12



This musical score page, numbered 7, contains parts for the following instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Saxophone 1 (A. Sax. 1), Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet 1 (Tpts. 1), Trumpet 2 (Tpts. 2), Horn (Hn.), Trombone 1 (Tbns. 1), Trombone 2 (Tbns. 2), Baritone/Euphonium (Bar./Euph.), Tuba, Multiple Percussion (Mlt. Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score spans measures 13 to 16. A large red watermark reading "Preview Only" is overlaid diagonally across the page. Dynamic markings include *mf* and *f*. Performance instructions include "open" for the trumpets and "Cr. Cym." for the second percussion part. The percussion parts feature complex rhythmic patterns, including triplets and sixteenth-note runs.

Fl.

Ob.

Bsn.

1
Cls.

2
B. Cl.

1
A. Saxes

2
T. Sax.

B. Sax.

1
Tpts.

2
Hn.

1
Tbns.

2
Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

mf

mf

mp

f

mf

mf

mp

f

mf

mf

mf

mf

mf

mf

Tambourine

Tom-toms

B.D.

mf

mf

mf

mp

f

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

mf

27 28 29 30 31

33

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

B. Sax.

33

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

32

33

34

35

36

41 div.

Fl. *cresc. poco a poco*

Ob. *cresc. poco a poco*

Bsn. *cresc. poco a poco*

1 Cls. *cresc. poco a poco*

2 Cls. *cresc. poco a poco*

B. Cl. *cresc. poco a poco*

1 A. Sax. *cresc. poco a poco*

2 A. Sax. *cresc. poco a poco*

T. Sax. *cresc. poco a poco*

B. Sax. *cresc. poco a poco*

1 Tpts. *cresc. poco a poco*

2 Tpts. *cresc. poco a poco*

Hn. *cresc. poco a poco*

1 Tbns. *cresc. poco a poco*

2 Tbns. *cresc. poco a poco*

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

Tuba *cresc. poco a poco* div. a2

Mlt. Perc. Xylophone

Timp. S.D.

Perc. 1 *mf*

Perc. 2 Cr. Cym.

Sus. Cym. *mp*

f

41

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

42 43 44 45 46 47 48

f

49

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxs

2

T. Sax.

B. Sax.

49

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

49 50 51 52 53 54 55

57

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 *mp*

2 *mp*

B. Cl. *mp*

1 *mp*

2 *mp*

A. Saxes *mp*

T. Sax.

B. Sax.

57

1 *mp*

2 *mp*

Hn. *mp*

1 *mp*

2 *mp*

Bar./Euph. *mp*

Tuba *mp*

Mlt. Perc.

Timp. *mp*

Perc. 1

Perc. 2 *mp*

Triangle

56 57 58 59 60 61 62



65

Fl. *p cresc. poco a poco*

Ob. *p cresc. poco a poco*

Bsn. *p cresc. poco a poco*

1 Cls. *mf*

2 Cls. *mf*

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

1 A. Sax. *p cresc. poco a poco*

2 A. Sax. *p cresc. poco a poco*

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

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

65

1 Tpts. *p cresc. poco a poco*

2 Tpts. *p cresc. poco a poco*

Hn. *p cresc. poco a poco*

1 Tbns. *p cresc. poco a poco*

2 Tbns. *p cresc. poco a poco*

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

Tuba *p cresc. poco a poco*

Mlt. Perc. Bells *p* *mp*

Timp. *p*

Perc. 1 *p*

Perc. 2 Tamb. *p*

63 64 65 66 67 *p* 68 69



This is a page from a musical score, numbered 17. It covers measures 70 through 74. The instrumentation includes:

- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cl. (Clarinets 1 and 2)
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophones 1 and 2)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Bass Saxophone)
- Tpts. (Trumpets 1 and 2)
- Hn. (Horn)
- Tbns. (Trombones 1 and 2)
- Bar./Euph. (Baritone/Euphonium)
- Tuba
- Mlt. Perc. (Mallet Percussion)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

The score begins at measure 70 and ends at measure 74. A rehearsal mark '73' is present at the start of measure 73. Dynamic markings include *f* (forte), *mp* (mezzo-piano), and *T.T.* (Tutti). There are also markings for *Cr. Cym.* (Cymbal) and *T.T.* (Tutti) in the Percussion 1 part.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Brake Drum
Perc. 2

75 76 77 78 79

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

80

81

82

83

84

f

f

f

div.

senza rit.

87 Andante (♩ = 60)

Fl. *p legato*

Ob.

Bsn.

1 Cls. *p legato*

2 Cls.

B. Cl.

1 A. Saxes *p legato*

2 A. Saxes

T. Sax.

B. Sax.

senza rit.

87 Andante (♩ = 60)

1 Tpts. *p* st. mute

2 Tpts. *p* st. mute

Hn.

1 Tbns.

2 Tbns.

Bar./Euph.

Tuba

Mlt. Perc. *f* Ch. *p*

Timp. *p* *f*

Perc. 1 *f*

Perc. 2 *f* Tri. *p*

Sus. Cym. *mp* *f*

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

92 93 94 95 96 97 98 99

p *mp* *p* *mp* *mp* *p* *mp* *mp*

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107 Escape (♩ = 158)

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Sax.

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Hn. open

Xylo.

Cabasa

mp

p

mp

p

p

p

mp

p

mp

100 101 102 103 104 105 106 107 *mp*

The image displays a page of a musical score for a concert band or orchestra. The score is arranged in a system with multiple staves. The instruments listed on the left side of the page are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), Cls. 1 & 2 (Clarinets), B. Cl. (Bass Clarinet), A. Saxes 1 & 2 (Alto Saxophones), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Tpts. 1 & 2 (Trumpets), Hn. (Horn), Tbns. 1 & 2 (Trombones), Bar./Euph. (Baritone/Euphonium), Tuba, Mlt. Perc. (Mallet Percussion), Timp. (Timpani), Perc. 1 (Percussion 1), and Perc. 2 (Percussion 2). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The music is marked with a dynamic of *mp* (mezzo-piano). A large, diagonal watermark reading "Preview Only" is overlaid across the center of the page, with the text "Legal Use Requires Purchase" written below it.

Fl. *mf* *f*

Ob. *f*

Bsn. *mf* *p* *f*

1 Cls. *mf* *f*

2 Cls. *mf* *f*

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

1 A. Saxes *mf* *f*

2 A. Saxes *mf* *f*

T. Sax. *mf* *f*

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

1 Tpts. *mf* open *div.* *p* *f*

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

Hn. *mf* *p* *f*

1 Tbns. *mf* *p* *f*

2 Tbns. *mf* *p* *f*

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

Tuba *mf* *p* *f*

Mlt. Perc. *mf* *f*

Timp. *mf* *p* *f*

Perc. 1 *p* *f*

Perc. 2 *mf* *p* *f*

Sus. Cym. *p* *f*

117

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

f

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

ff

mp

ff

div.

ff