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# FJH BEGINNING BAND

Grade 1

## COLLIDING VISIONS

Brian Balmages

### Instrumentation

- |                                  |                       |
|----------------------------------|-----------------------|
| 1 - Conductor's Full Score       | 2 - Baritone T.C.     |
| 8 - Flute                        | 4 - Tuba              |
| 2 - Oboe                         | 1 - Optional Timpani  |
| 2 - Bassoon                      | 2 - Mallet Percussion |
| 5 - B $\flat$ Clarinet 1         | Bells                 |
| 5 - B $\flat$ Clarinet 2         | Marimba               |
| 2 - B $\flat$ Bass Clarinet      | 4 - Percussion 1      |
| 4 - E $\flat$ Alto Saxophone     | Triangle              |
| 2 - B $\flat$ Tenor Saxophone    | Suspended Cymbal      |
| 2 - E $\flat$ Baritone Saxophone | Claves                |
| 4 - B $\flat$ Trumpet 1          | Snare Drum            |
| 4 - B $\flat$ Trumpet 2          | Bass Drum             |
| 4 - F Horn                       | 4 - Percussion 2      |
| 4 - Trombone                     | Cabasa                |
| 2 - Baritone/<br>Euphonium       | Tambourine            |
|                                  | Crash Cymbals         |
|                                  | Wind Chimes           |

T H E  
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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.

## About the Music

This may quite possibly be the most ironic piece that I have ever written in my life. It began when a music program received a grant to commission a new work. The work was to be the highlight of the year for the students. But just before starting the piece, I received notice from Rick Palese, band director at Prairie Hill Elementary in Cary, Illinois, that the district had a budget shortfall. The grant itself was not affected, but one of the mandated cuts was the band program, grades 5–8.

So began the process of writing a world premiere for a band that would no longer exist after its performance. Even more ironic was that it was written as the final piece for their concert. It would now be the last work the band would ever play. The title, *Colliding Visions*, focuses on this important issue facing the arts everywhere.

I received the following words from Rick Palese, who commissioned the work:

We were quite surprised that everything went down the way it did. Everything happened so fast, and it seemed like all of the conditions created the perfect storm. We are not alone either...many districts...are cutting programs and losing teachers....I know what you mean about the irony of the situation. I had no idea this would play out like this when I first pursued the grant. I assumed we would experience some belt-tightening, but never thought total elimination would happen....I'm also OK with the subject matter tying into what is going on. There is a lot of frustration and conflict in what once was a very unified staff, but at the same time, glimmers of optimism, as some of us consider new possibilities.

This piece serves as an important reminder that we must all share our passion for music with others. When people look to cut funds, we should state with a firm and unified voice that it should not be from the arts. The arts are crucial to our culture and to our own well-being.

# COLLIDING VISIONS

BRIAN BALMAGES  
(ASCAP)

Andante lirico (♩ = 60)

Flute *mp*

Oboe

1 *mp*

2 *mp*

B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophone *mp* div. Hn.

B♭ Tenor Saxophone

E♭ Baritone Saxophone *mp*

Andante lirico (♩ = 60)

1 *mp*

2

B♭ Trumpets

F Horn *mp*

Trombone Baritone/Euphonium Bassoon *mp*

Tuba *mp*

Opt. Timpani (B♭, F)

Mallet Percussion (Bells, Marimba)

Triangle

Percussion 1 *mp* (Triangle, Suspended Cymbal, Claves, Snare Drum, Bass Drum)

Percussion 2 (Cabasa, Tambourine, Crash Cymbals, Wind Chimes)

2 3 4 5



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This page contains the musical score for measures 6 through 11 of the piece 'The Rose Tree'. The score is written for a large orchestra and includes the following parts:

- Fl.** (Flute): Measures 6-8 are rests; measures 9-10 play a melody starting on G4 (marked *mp*), and measure 11 plays a melody starting on A4 (marked *mf*).
- Ob.** (Oboe): Measures 6-8 are rests; measures 9-10 play a melody starting on G4 (marked *mp*), and measure 11 plays a melody starting on A4 (marked *mf*).
- Cls.** (Clarinets): Two parts. Part 1 plays a melody starting on G4 (marked *mf* in measure 11). Part 2 plays a melody starting on G4 (marked *mf* in measure 11).
- B. Cl.** (Bass Clarinet): Measures 6-8 play a melody starting on G3 (marked *mf* in measure 11). Measures 9-10 are rests.
- A. Sax.** (Alto Saxophone): Measures 6-8 are rests; measure 9 plays a melody starting on G4 (marked *mp*), and measure 11 plays a melody starting on A4 (marked *mf*).
- T. Sax.** (Tenor Saxophone): Measures 6-8 are rests; measure 9 is a rest, and measure 11 plays a melody starting on G3 (marked *mf*).
- B. Sax.** (Baritone Saxophone): Measures 6-8 play a melody starting on G3 (marked *mf* in measure 11). Measures 9-10 are rests.
- Tpts.** (Trumpets): Two parts. Part 1 plays a melody starting on G4 (marked *mp* in measure 6, *mf* in measure 11). Part 2 plays a melody starting on G4 (marked *mf* in measure 11).
- Hn.** (Horn): Measures 6-8 play a melody starting on G3 (marked *mf* in measure 11). Measures 9-10 are rests.
- Tbn. Bar./Euph. Bsn.** (Trombone, Baritone, Euphonium, Bassoon): Measures 6-8 play a melody starting on G3 (marked *mf* in measure 11). Measures 9-10 are rests.
- Tuba**: Measures 6-8 play a melody starting on G3 (marked *mf* in measure 11). Measures 9-10 are rests.
- Timp.** (Timpani): Measures 6-8 are rests; measure 11 plays a melody starting on G3 (marked *mf*).
- Mlt. Perc.** (Multiple Percussion): Measures 6-8 are rests; measure 11 plays a melody starting on G3 (marked *mf*).
- Perc. 1**: Measures 6-8 are rests; measure 9 plays a melody starting on G3 (marked *mp*), and measure 11 plays a melody starting on A3 (marked *mf*).
- Perc. 2**: Measures 6-8 are rests; measure 9 is a rest, and measure 11 is a rest.

The score includes a rehearsal mark '11' at the beginning of measure 11. A large red watermark 'Preview Only' is overlaid diagonally across the page.



## 17 Allegro (♩ = 158)

Fl.

Ob.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

17 Allegro (♩ = 158)

1

2

Tpts.

Hn.

Tbn.  
Bar/  
Euph.  
Bsn.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Mar.

Cabasa

*mp*

*mp*

*mp*

*mp*

17 18 19 20 21

Fl.

Ob.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1  
Tpts. 2

Hn.

Tbn.  
Bar/  
Euph.  
Bsn.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

*mp*

*mp*

play

*mp*

Tambourine

22 23 24 25 26

27

Fl. *mf*

Ob. *mf*

1 *mf*

Cls. 2 *mf*

B. Cl.

A. Sax. *mf*

T. Sax. *mf*

B. Sax.

27

1 *mf*

Tpts. 2

Hn. *mf*

Tbn. Bar./ Euph. Bsn.

Tuba

Timp.

Mlt. Perc. *mf*

Sus. Cym. w/stick

Perc. 1 *mf*

Claves

Perc. 2 *mf*

27 28 29 30 31



B1452

Fl.

Ob.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1  
Tpts. 2

Hn.

Tbn.  
Bar/  
Euph.  
Bsn.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

37 38 39 40 41

Fl.

Ob.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1  
Tpts. 2

Hn.

Tbn.  
Bar/  
Euph.  
Bsn.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

*mf*

*f*

42

43 *f*

44

45

46

47

Fl. *mf*

Ob.

1 *mf*

Cls. 2 *mf*

B. Cl.

A. Sax. *mf*

T. Sax.

B. Sax.

47

Tpts. 1 *mf*

2

Hn. *mf*

Tbn. Bar./ Euph. Bsn. *mf*

Tuba

Timp.

Mlt. Perc. *mf*

Perc. 1 Cl. *mf*

Perc. 2 Cbsa. *mf*

47 48 49 50

*[Musical score page 55, featuring various instruments including Fl., Ob., Cls., B. Cl., A. Sax., T. Sax., B. Sax., Tpts., Hn., Tbn./Bar./Euph./Bsn., Tuba, Timp., Mlt. Perc., Perc. 1, and Perc. 2. The score includes dynamic markings such as mf and f.]*

57

63

Fl.

Ob.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

63

1  
Tpts. 2

Hn.

Tbn.  
Bar/  
Euph.  
Bsn.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

62 63 *f* 64 65 66

67 Andante lirico (♩ = 60) fade to nothing...

Fl. “shhh,,

Ob. mp

1 (stagger breath) “shhh,,

Cls. 2 mp

B. Cl. “shhh,,

A. Sax. mp

T. Sax. “shhh,,

B. Sax. mp

67 Andante lirico (♩ = 60) fade to nothing...

Tpts. 1 2 “shhh,,

Hn. mp

Tbn. Bar./ Euph. Bsn. “shhh,,

Tuba mp

Timp. “shhh,,

Mlt. Perc. Solo

Perc. 1 p

Perc. 2 “shhh,,

Tri. mp

Wind Chimes “shhh,,

*p* mp

67 68 69 70 71 72 73