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FJH YOUNG BAND

Grade 2

APPARITIONS

Brian Balmages

Instrumentation

1 - Conductor's Full Score
4 - Flute 1
4 - Flute 2
2 - Oboe
2 - Bassoon
5 - B♭ Clarinet 1
5 - B♭ Clarinet 2
2 - B♭ Bass Clarinet
2 - E♭ Alto Saxophone 1
2 - E♭ Alto Saxophone 2
2 - B♭ Tenor Saxophone
2 - E♭ Baritone Saxophone
4 - B♭ Trumpet 1
4 - B♭ Trumpet 2
4 - F Horn
2 - Trombone 1
2 - Trombone 2
2 - Baritone/ Euphonium
2 - Baritone T.C.
4 - Tuba
2 - Mallet Percussion 1
Chimes
Vibraphone
2 - Mallet Percussion 2
Bells
Marimba
1 - Timpani (Cymbal)
4 - Percussion
Crash Cymbals
Suspended Cymbal
Sizzle Cymbal
Tam-tam
1 - Piano

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THE F·J·H MUSIC COMPANY INC.
Frank J. Hackinson

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

The Composer

Brian Balmages (b. 1975) is an award-winning 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' compositions have been performed worldwide at conferences including the College Band Directors National Conference, the Midwest Clinic, American String Teachers Association National Conference, and the international trumpet, horn, trombone and tuba/euphonium conferences. His active schedule of commissions and premieres has incorporated groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, the Miami Symphony Orchestra, the University of Miami Wind Ensemble, Boston Brass, members of the United States Marine Band, and the Dominion Brass Ensemble. His music has been performed by members of leading orchestras including the St. Louis Symphony, Philadelphia Orchestra, Detroit Symphony, Chicago Symphony, San Francisco Symphony, National Symphony, and others. He has also enjoyed world premieres in prestigious venues including Carnegie Hall and the Kennedy Center, as well as performances at the Macy's Day Thanksgiving Parade.

As a conductor, Mr. Balmages enjoys engagements with numerous all-state and regional honor bands and orchestras along with university and professional groups. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, College Band Directors Eastern Regional Conference, and MENC. Additional conducting appearances have included the Kennedy Center and Meyerhoff Symphony Hall. He has also served as an adjunct professor of instrumental conducting and Acting Symphonic Band Director 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 Colin.

About the Music

Those who know me understand that I am a huge believer in writing expressive, lyrical music for young bands. An older work of mine, *Rain,* was the source of creative inspiration for this work, written in a similar style, but slightly easier and completely different. The result is this work, *Apparitions.*

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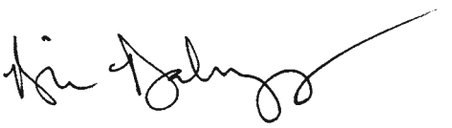
Contrary to what the title may imply, this is not a novelty work. Rather, it focuses on musicality and lyricism while having a slight contemporary edge. The work paints a picture of lonely apparitions that constantly appear and then fade away. To portray this, the work constantly alternates between consonant and dissonant sections while numerous effects serve to bind the entire work together. Ultimately, the work comes to a powerful climax before the apparitions begin to fade for the final time and the music ends in a soft state of unrest.

While heavily cued in case it is not available, the piano part makes a huge contribution to the texture and composition of the work. I highly recommend including the part if at all possible.

As previously stated, there is a comfortable amount of dissonance used throughout the piece. Directors should use this as an opportunity to let students embrace the unique sounds. They should approach the intervals with confidence so the chords don't sound "wrong" or lacking. As they begin to understand their relationship to the rest of the work, I am confident they will appreciate their role and approach it with more interest, dedication and intensity.

Percussion plays a largely atmospheric role in the piece and players should be extremely sensitive, blending as much as possible with the rest of the band. A few special effects include the use of a bow on the edge of a suspended cymbal and the use of a cymbal upside down on the timpani. To achieve the correct effect, a 22" (or similar) cymbal should be placed upside down on a 28" timpani head. The player should hold the cymbal in the middle (so it can vibrate) and then bow the edge with the other hand. After it is ringing, the player can let go of the cymbal and should move the pedal back and forth to create a "whirring" effect. The player should let this effect continue to the end of the piece until the cymbal has stopped vibrating on its own. The director can let the instruments ring as long as desired at the end of the piece—in my mind, the longer, the better!



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Duration: 4:20

commisioned by the Robbinsdale All District Band
in celebration of ten years of music,
Robbinsdale Area Schools, Minnesota; Lucinda A. Davis, Conductor

APPARITIONS

BRIAN BALMAGES
(ASCAP)

Andante misterioso (♩ = 60)

Flutes 1 2
Oboe
Bassoon
B♭ Clarinets 1 2
B♭ Bass Clarinet
E♭ Alto Saxophones 1 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone

Andante misterioso (♩ = 60)

B♭ Trumpets 1 2
F Horn
Trombones 1 2
Baritone/ Euphonium
Tuba
Mallet Percussion 1 (Chimes, Vibraphone)
Mallet Percussion 2 (Bells, Marimba)
Timpani (Cymbal)
Percussion (Crash Cymbals, Suspended Cymbal, Sizzle Cymbal, Tam-tam)
Piano

div.
div.
Hn.
Vibraphone - slow motor
Medium cord mallets
p pedal
Marimba,
yarn mallets
(G, C, D)
Sus. Cym. (bowed)
8va
pedal down always

2 3 4 5

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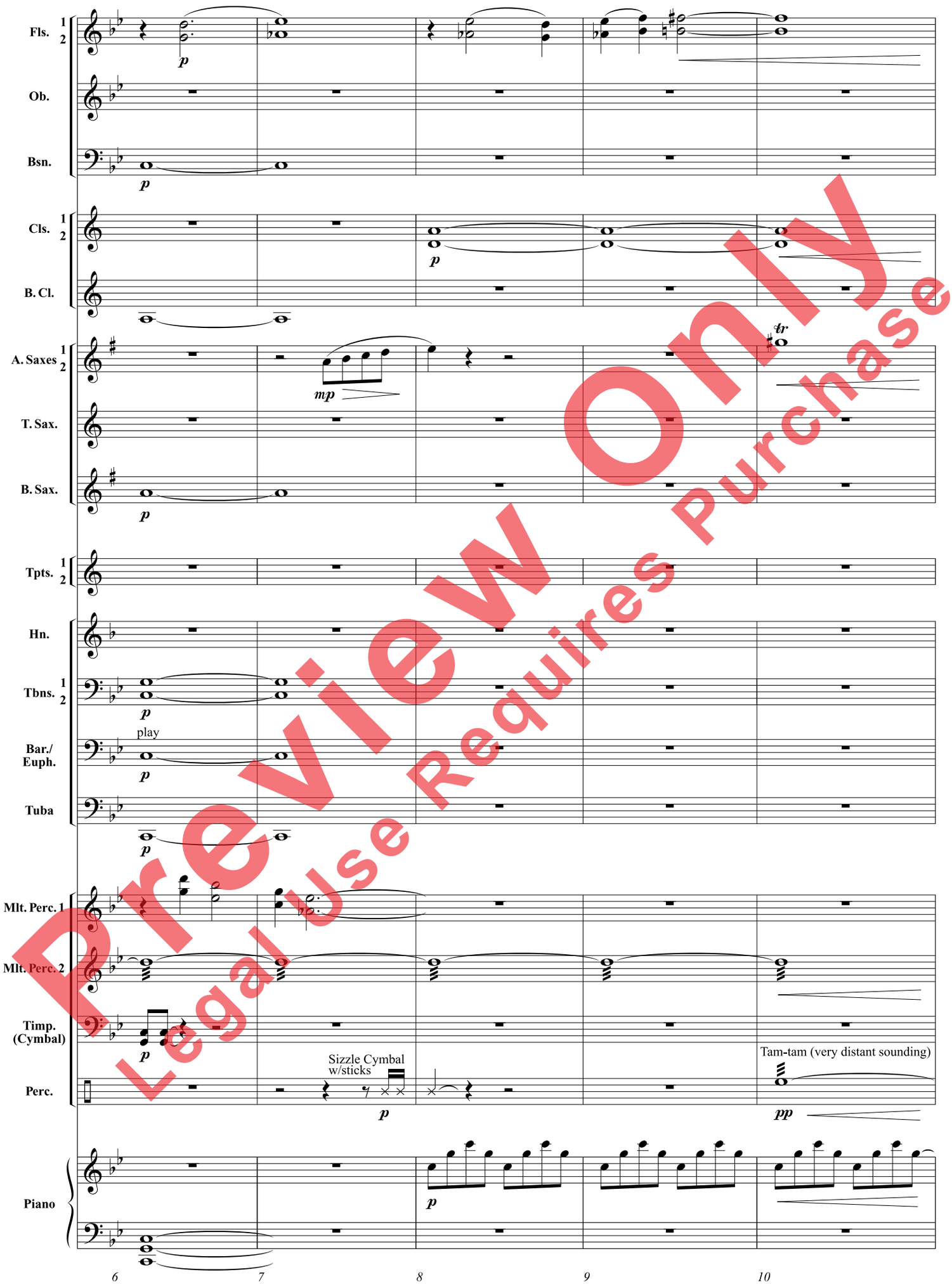

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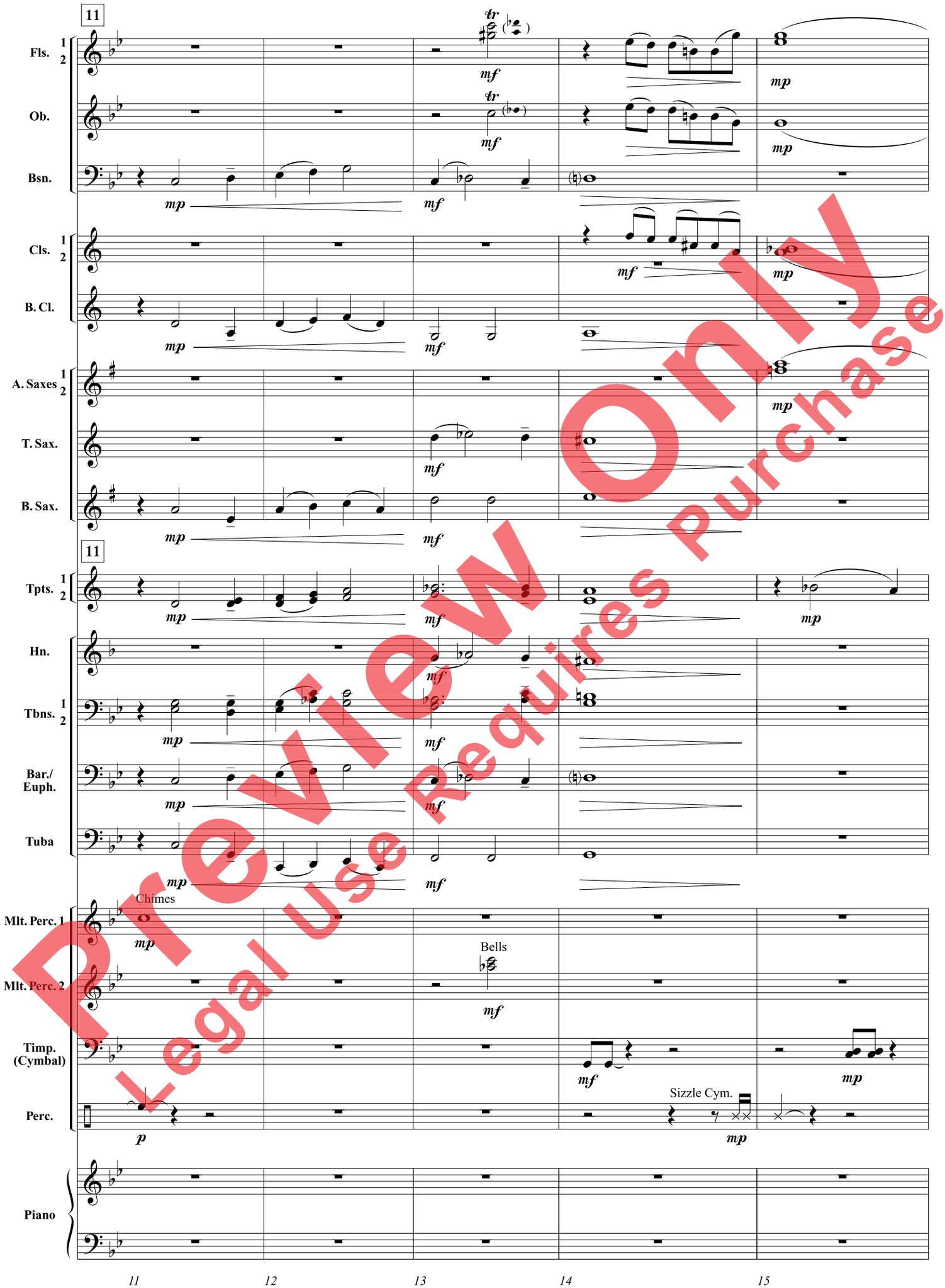

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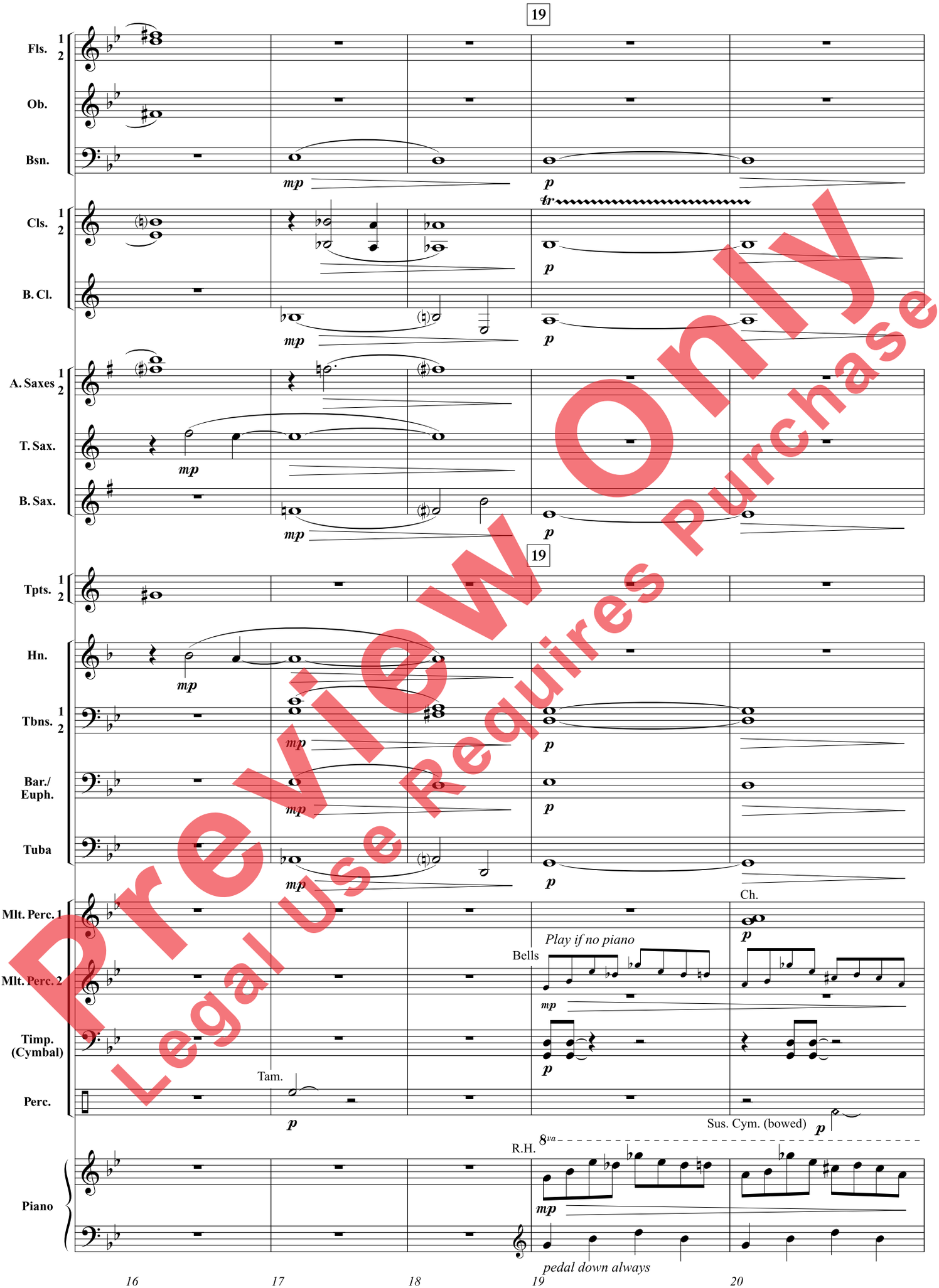

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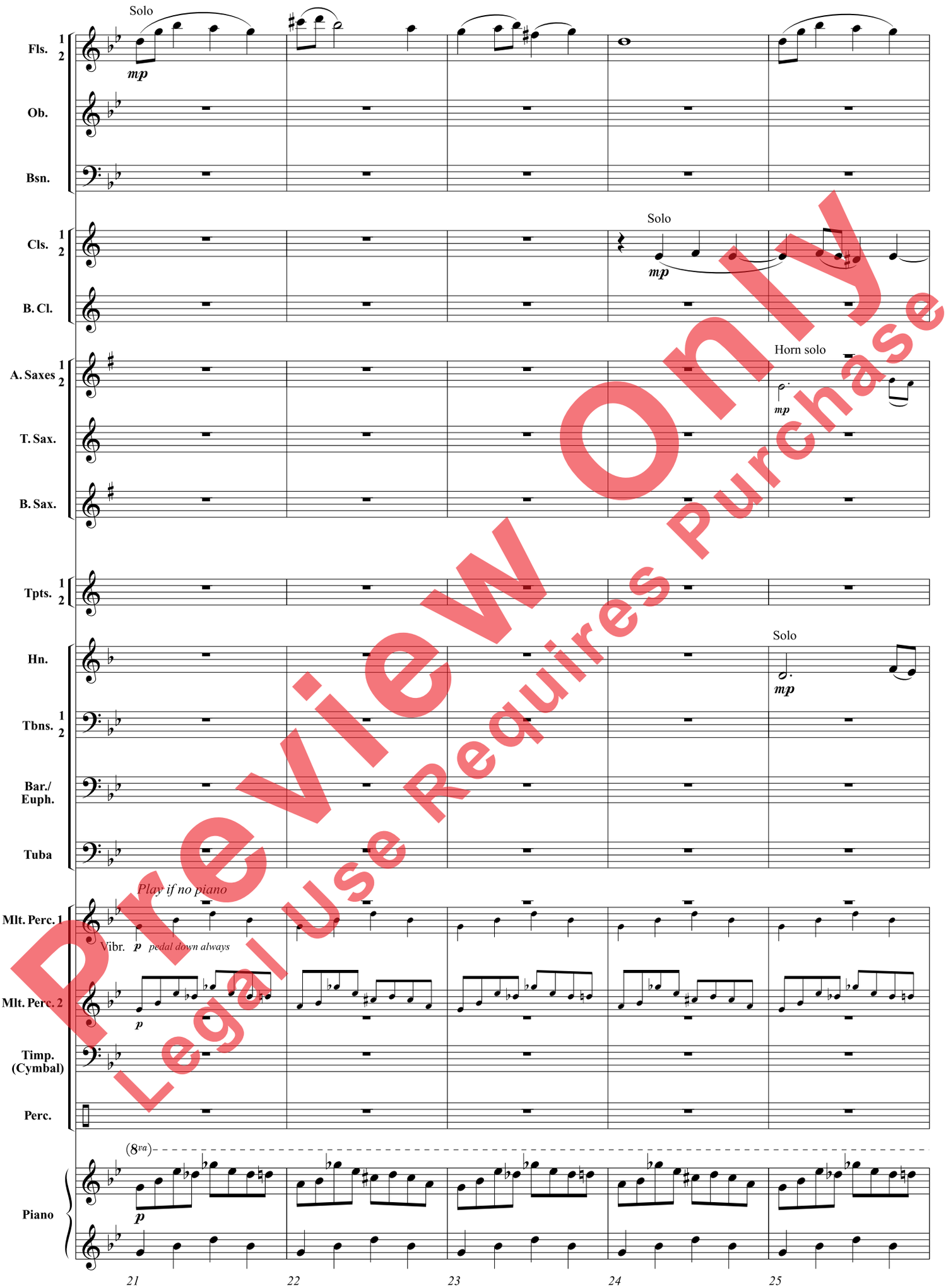

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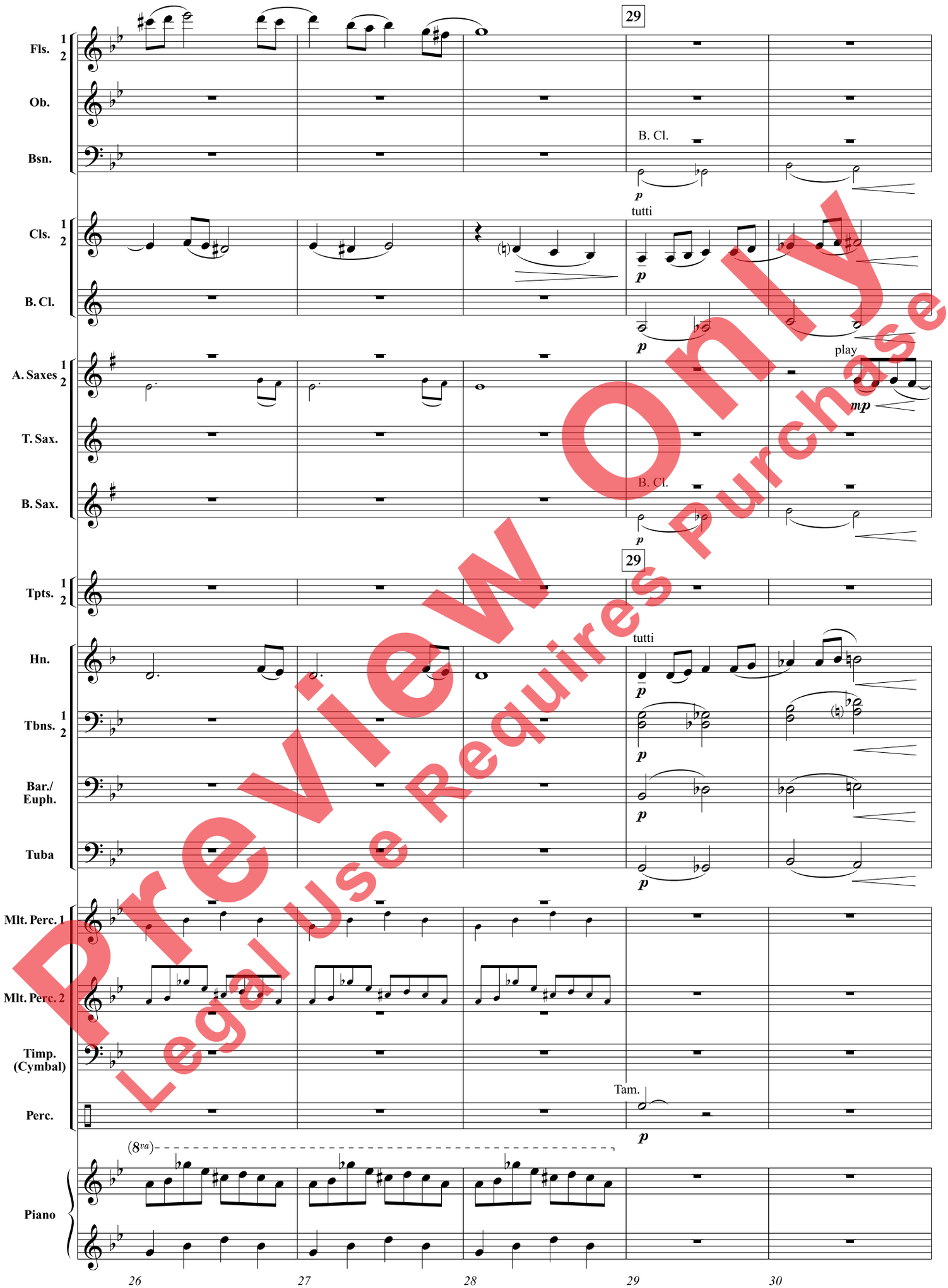

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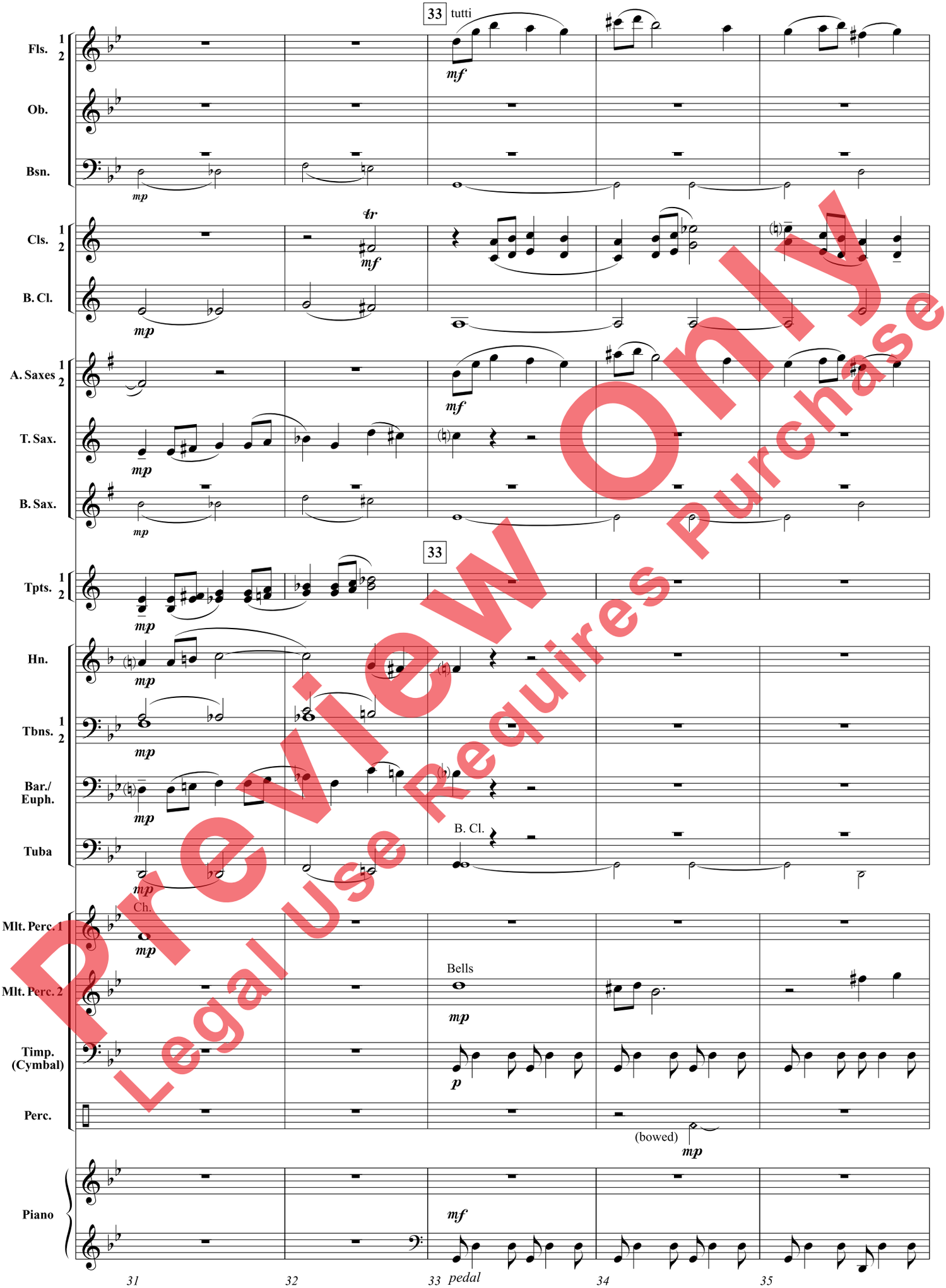

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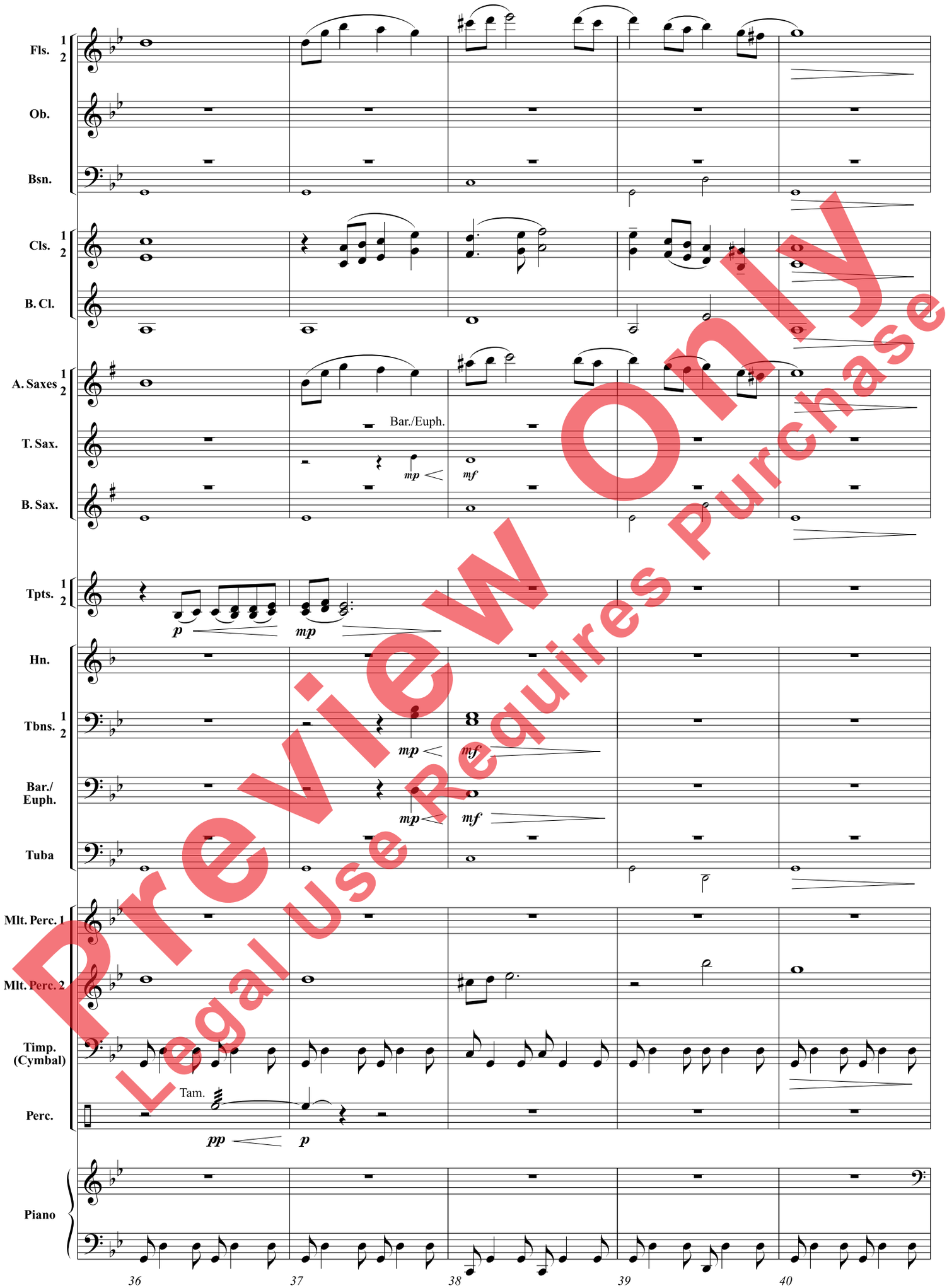

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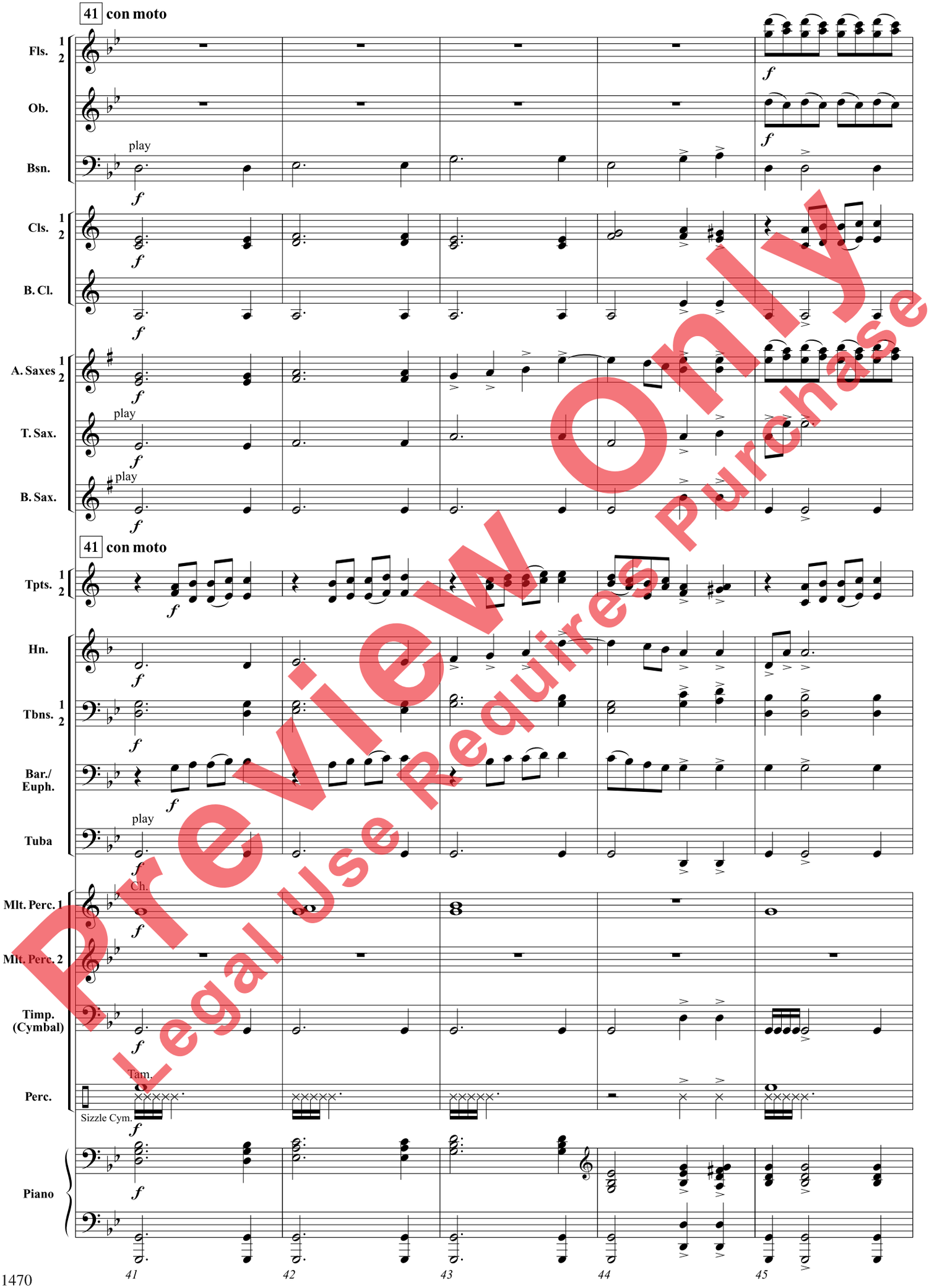

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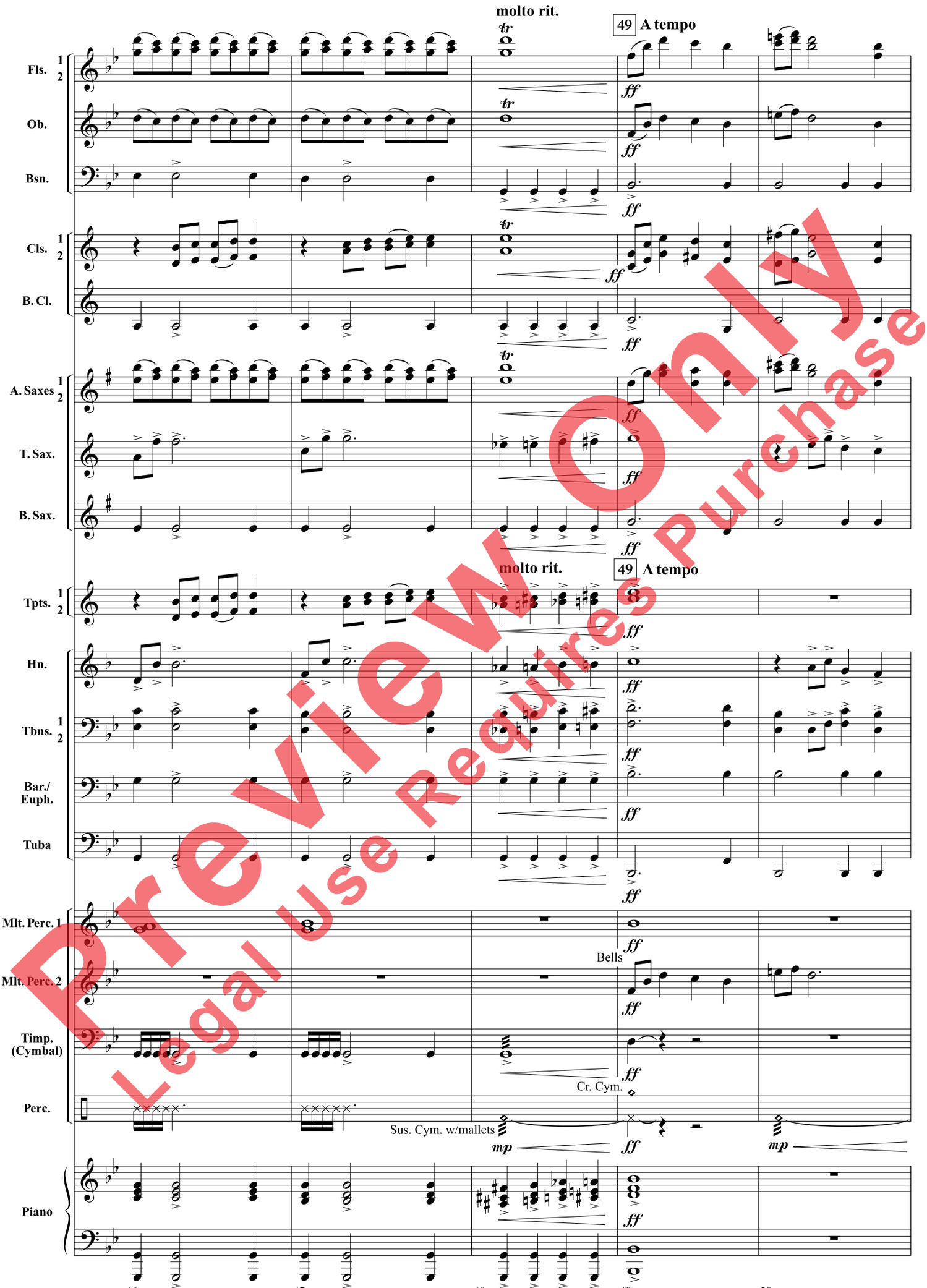

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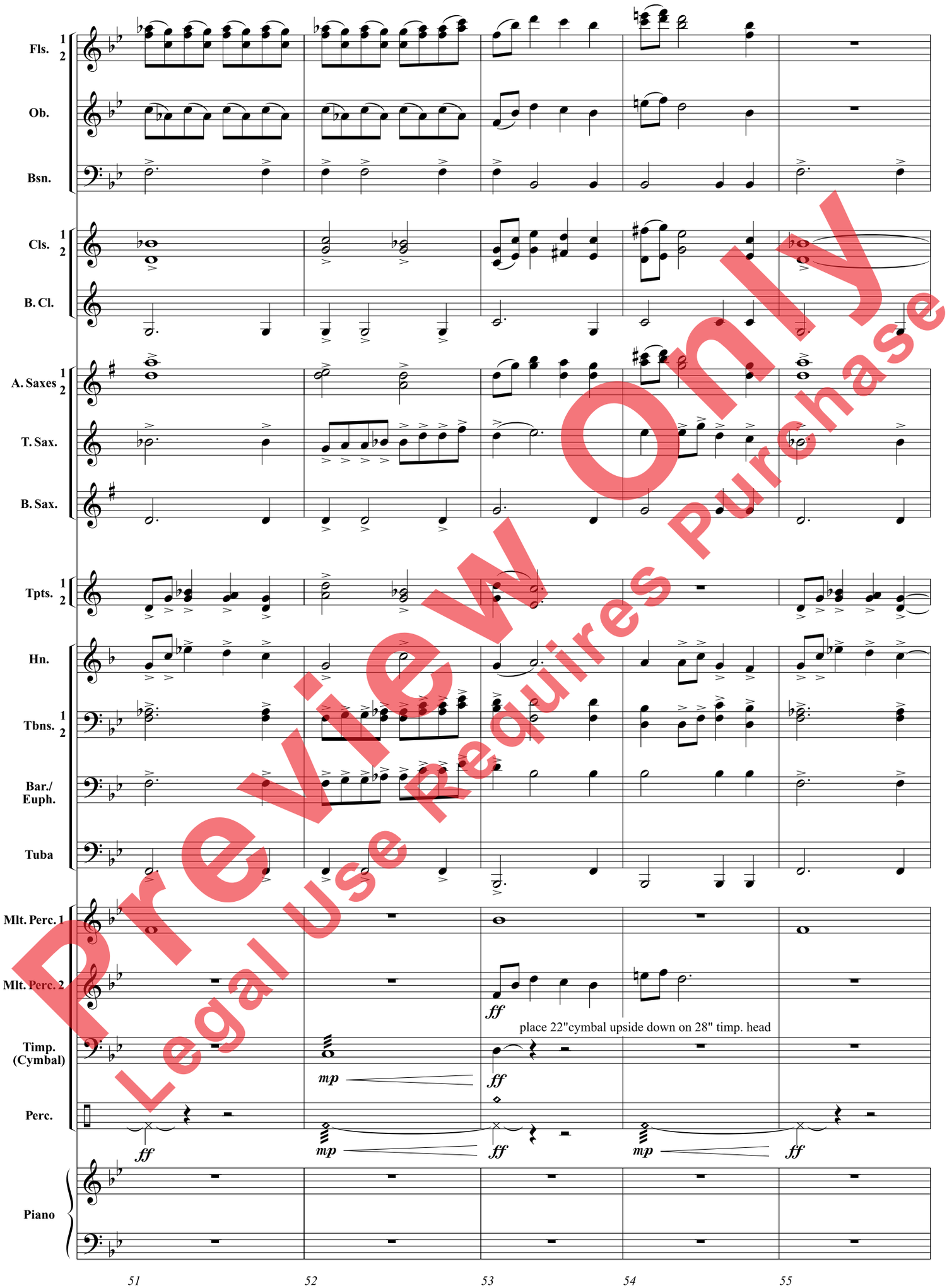

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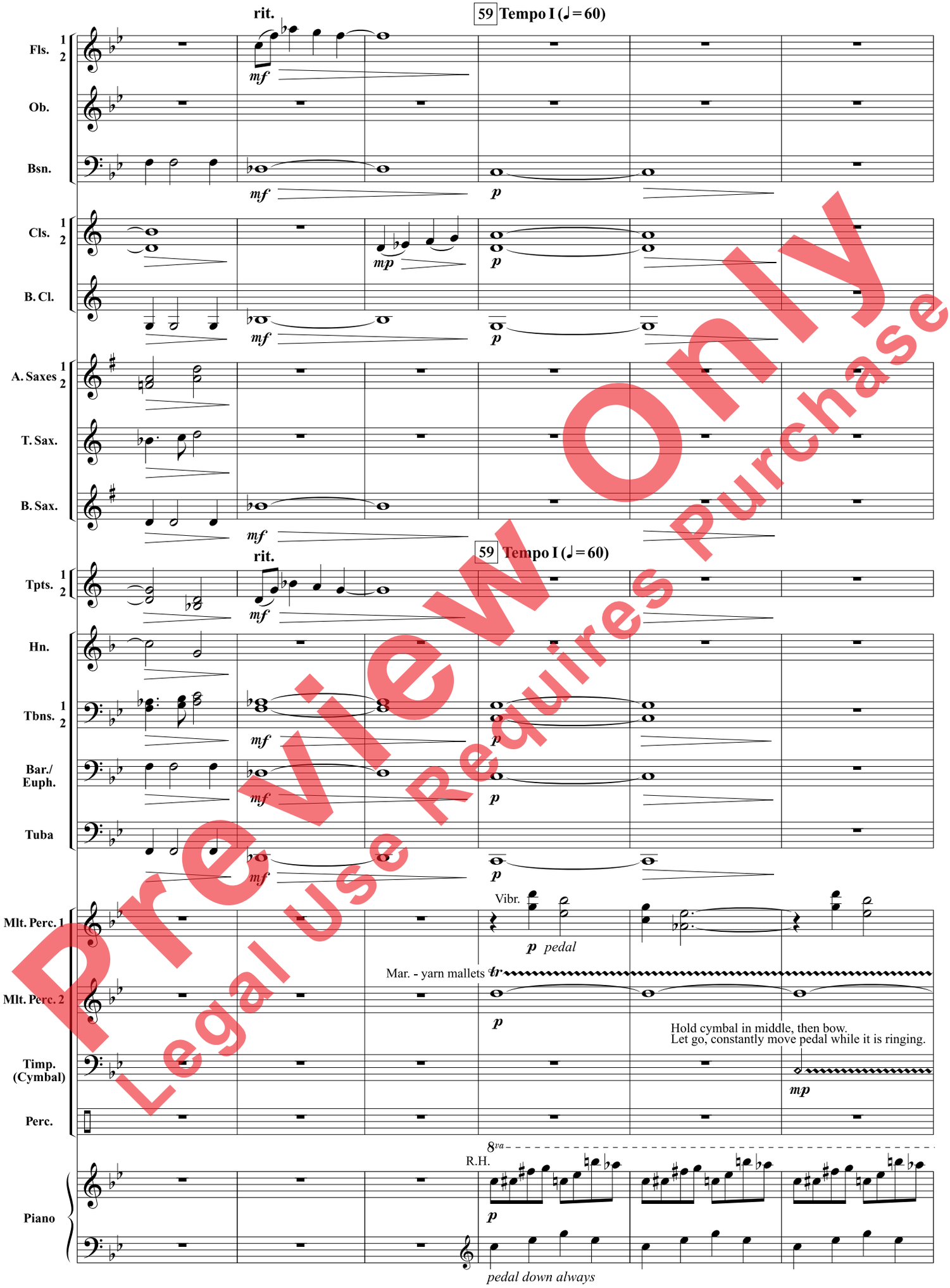

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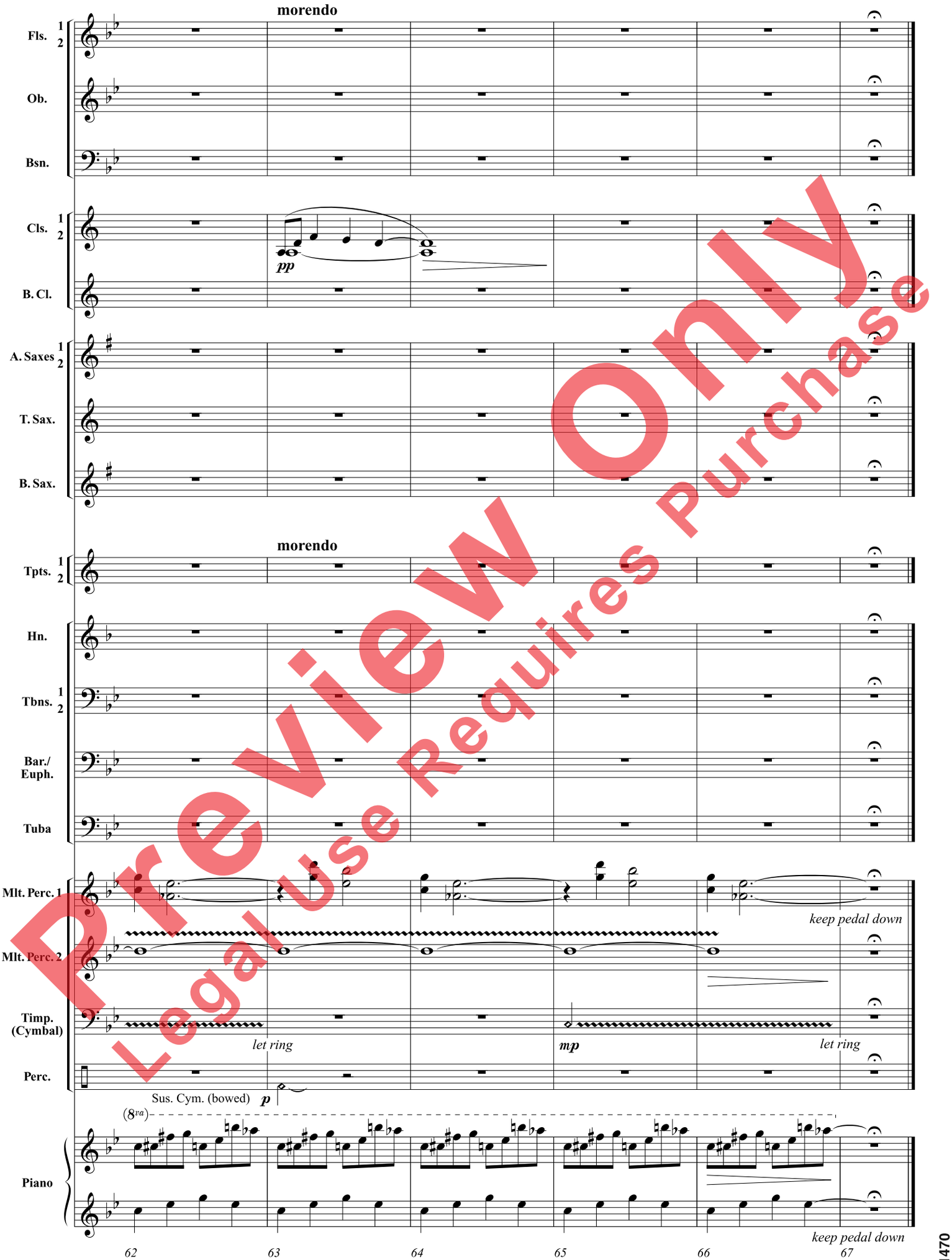

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