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FJH SYMPHONIC BAND

Grade 5

METAL

Brian Balmages

Instrumentation

1 - Conductor's Full Score
1 - Piccolo
4 - Flute 1
4 - Flute 2
1 - Oboe 1
1 - Oboe 2
1 - Bassoon 1
1 - Bassoon 2
4 - B♭ Clarinet 1
4 - B♭ Clarinet 2
4 - B♭ Clarinet 3
2 - B♭ Bass Clarinet
1 - B♭ Contrabass Clarinet
2 - E♭ Alto Saxophone 1
2 - E♭ Alto Saxophone 2
2 - B♭ Tenor Saxophone
2 - E♭ Baritone Saxophone

3 - B♭ Trumpet 1
3 - B♭ Trumpet 2
3 - B♭ Trumpet 3
1 - F Horn 1
1 - F Horn 2
1 - F Horn 3
1 - F Horn 4
2 - Trombone 1
2 - Trombone 2
2 - Trombone 3
2 - Trombone 4
2 - Baritone/
Euphonium
2 - Baritone T.C.
4 - Tuba

1 - Timpani
2 - Mallet Percussion 1
Crotales
Bells
1 - Mallet Percussion 2
Vibraphone
3 - Percussion 1
Hi-hat
Snare Drum
Bass Drum
Opt. Drum Set
4 - Percussion 2
Ride Cymbal
Splash Cymbal
Drum Set Crash Cymbal
Crash Cymbals

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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 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 throughout the country and he has enjoyed world premieres and performances in prestigious venues such as Carnegie Hall and the Kennedy Center, as well as performances at the Macy's Thanksgiving Day 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 Collin.

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About the Music

Metal was conceived as an opener or closer inspired by two different types of “metal.” The first type manifests in the considerable use of metallic sounds in the percussion section. The vast majority of the percussion instrumentation relies on metal instruments, both pitched and non-pitched. The only exceptions are timpani, snare drum and bass drum. The second inspiration actually comes from the genre of “heavy metal.” I grew up listening to a wide range of music and I often like to go back to these early influences and explore the idea of setting them in a contemporary framework. While the style does not completely emerge in full form, there are several instances throughout the piece that suggest a strong heavy metal influence.

The opening section (measures 1–45) is centered around the presentation of the key elements that will develop throughout the piece. These include rhythmic pulse, the establishment of melodic and rhythmic cells (which are expanded later), and the use of color articulation (in which multiple sounds contribute to the attack of a note but the sustain is a different sound). There is also a brief nod to heavy metal in measure 27 that is more fully developed later, both in a loud, heavy orchestration and then in a lighter texture that is melodically based.

Measure 45 marks the only full-blown reference to heavy metal. Low reeds and brass (particularly low trombones!) should growl here. The concept is to recreate the sound of distorted electric guitars playing power chords. Be sure the snare drum is not pitched too high.

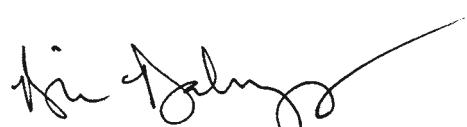
Measure 100 marks the beginning of a steady, deliberate build in intensity and momentum. While it initially appears to be focused on the arrival point at measure 122, the listener soon discovers that the true build is only just beginning. Soon, rhythmic elements from throughout the piece contrast with powerful sustained chords in the brass and low reeds over an ever-increasing harmonic complexity. This continues to build until the music is practically chaotic in nature before resolving to a final chord in dramatic fashion.

Metal was commissioned by the Herndon High School Wind Ensemble and director Kathleen Jacoby to celebrate the school's 100th anniversary. The fusion of styles in the piece reflects the diversity of the school as well as its evolution over the past 100 years. In addition, the piece commemorates the original ideal upon which the school was founded — that the “Pride of Herndon” is a diverse group of students and teachers who can still come together after 100 years and stand as one.

Performance Suggestions

If there are limited percussionists, the crash cymbal part in percussion 2 can be omitted. Very often, it is covered in the drum set crash cymbal (also on that part, but played with a stick by the same person playing ride and splash cymbals).

Likewise, one player can be used to cover crotale and bells if needed by not doubling the part where indicated. Percussion 1 is most practical on a drum set, though note that a concert bass drum is still called for, specifically toward the end of the piece beginning at measure 141. Prior to that, it can be used at the director's discretion.



METAL

Fast, with rhythmic intensity ($\text{J} = 184$)
 (always 2+2+3)

BRIAN BALMAGES
 (ASCAP)

Fast, with rhythmic intensity ($\text{J} = 184$)
 st. mute (always 2+2+3)

Percussion 1
 (Hi-Hat, Snare Drum, Bass Drum, Opt. Drum Set)
 \times = closed \blacklozenge = open

Percussion 2
 (Ride Cymbal, Splash Cymbal, Drum Set Crash Cymbal, Crash Cymbals)

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Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3 4

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

6 7 8 9 10 11

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3 4

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

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971

972

<b

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cl. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3 4

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

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Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cl. 1
2
3

B. Cl.

Cb. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3
4

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

22 23 24 25 26

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3 4

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

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45

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3 4

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Cr. Cym.

45 46 47 48 49

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cl.

2

B. Cl.

Cb. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3
4

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

50

51

52

53

(crash)

54

55

59

56 57 58 59 60

Picc.

Fls. 1
Fls. 2

Obs. 1
Obs. 2

Bsns. 1
Bsns. 2

Cl. 1
Cl. 2
Cl. 3

B. Cl.

Cb. Cl.

A. Sax. 1
A. Sax. 2

T. Sax.

B. Sax.

Tpts. 1
Tpts. 2
Tpts. 3

Hns. 1
Hns. 2

Tbns. 1
Tbns. 2

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

61 *mp*

62

63

64

65

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67

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67

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Solo

cls. 1
2
3

B. Cl.

Cb. Cl.

A. Saxos 1
2

T. Sax.

B. Sax.

tutti

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3
4

Bar./
Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

66

67 *mf* << *f*
(crash)

68

69

70

71

Picc.

Fls. 1

Fls. 2

Obs. 1

Obs. 2

Bsns. 1

Bsns. 2

slowly bend into note

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

A. Saxes 1

A. Saxes 2

T. Sax.

B. Sax.

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2

Tbns. 3

Tbns. 4

Bar./Euph.

Tuba

Timp.

Ilt. Perc. 1

Ilt. Perc. 2

Perc. 1

Perc. 2

72

73

74

75

76

77

slowly bend into note

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cl. 1
2
3

B. Cl.

Cb. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpt. 1
2
3

Hns. 1
2

Tbn. 1
2

Bar./
Euph.

Tuba

Tim.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

78 79 80 81 82 83

84

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

84

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3 4

Bar./Euph.

Tuba

Tim.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

84

85

86

87

88

f

(D to E)

(G to Ab)

B1501

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3 4

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

89 90 91 92 *f* 93

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3 4

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cl. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3 4

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

104 105 106 107 108

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3 4

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cl. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3 4

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

114 115 116 117 118

122

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3 4

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

119

120

121

122

123

124

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3 4

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

125 126 127 128 129

132

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cl. 1

Cl. 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 3 4

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

130

131

132

133

134

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cl. 1
2
3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3
4

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

opt. 8va

opt. 8va

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cl. 1
2
3

B. Cl.

Cb. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3
4

Bar./
Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

140

141 Cr. Cym.

142

143

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

1 Cls. 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

1 Tpts. 2 3

Hns. 1 2 3 4

Tbn. 1 2 3 4

Bar./Euph.

Tuba

Timpani

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

144 145 146 147

149

Preliminary View Only

149

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

Cb. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3
4

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

148 149 150 151 152

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

Cb. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

153 154 155 156 157

loco

158

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

158

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3 4

Bar./Euph.

Tuba

Tim.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

158 159 160 161

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cl. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbn. 1 2 3 4

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

162 163 164 165 166