



Hear and download this piece at www.fjhmusic.com

FJH SYMPHONIC BAND

Grade 5

METAL

Brian Balmages

Instrumentation

- | | | |
|-----------------------------------|----------------------------|-------------------------|
| 1 - Conductor's Full Score | 3 - B \flat Trumpet 1 | 1 - Timpani |
| 1 - Piccolo | 3 - B \flat Trumpet 2 | 2 - Mallet Percussion 1 |
| 4 - Flute 1 | 3 - B \flat Trumpet 3 | Crotales |
| 4 - Flute 2 | 1 - F Horn 1 | Bells |
| 1 - Oboe 1 | 1 - F Horn 2 | 1 - Mallet Percussion 2 |
| 1 - Oboe 2 | 1 - F Horn 3 | Vibraphone |
| 1 - Bassoon 1 | 1 - F Horn 4 | 3 - Percussion 1 |
| 1 - Bassoon 2 | 2 - Trombone 1 | Hi-hat |
| 4 - B \flat Clarinet 1 | 2 - Trombone 2 | Snare Drum |
| 4 - B \flat Clarinet 2 | 2 - Trombone 3 | Bass Drum |
| 4 - B \flat Clarinet 3 | 2 - Trombone 4 | Opt. Drum Set |
| 2 - B \flat Bass Clarinet | 2 - Baritone/
Euphonium | 4 - Percussion 2 |
| 1 - B \flat Contrabass Clarinet | 2 - Baritone T.C. | Ride Cymbal |
| 2 - E \flat Alto Saxophone 1 | 4 - Tuba | Splash Cymbal |
| 2 - E \flat Alto Saxophone 2 | | Drum Set Crash Cymbal |
| 2 - B \flat Tenor Saxophone | | Crash Cymbals |
| 2 - E \flat Baritone Saxophone | | |

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

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 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.

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.

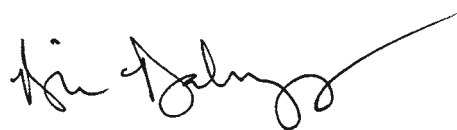
Measure 100 marks the beginning of a steady, deliberate build in intensity and momentum. While it initially appears to be focused on the arrival point at measure 122, the listener soon discovers that the true build is only just beginning. Soon, rhythmic elements from throughout the piece contrast with 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 crotales 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

BRIAN BALMAGES
(ASCAP)

Fast, with rhythmic intensity (♩ = 184)
(always 2+2+3)

Piccolo

Flutes 1 2

Oboes 1 2

Bassoons 1 2

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2 3 4

Trombones 1 2 3 4

Baritone/Euphonium

Tuba

Timpani (D, G, C, F)

Mallet Percussion 1 (Crotales, Bells)

Mallet Percussion 2 (Vibraphone)

Percussion 1 (Hi-Hat, Snare Drum, Bass Drum, Opt. Drum Set)

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

3. p

mp

p

mf

st. mute

Vibra. - slow motor

mf

p

Ride Cym. (dome)

p

2 **3** **4** **5**

× = closed
◆ = open



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

6 7 8 9 10 11

mp

mf

p

3. *p*

st. mute

st. mute

mute

(edge)

Splash Cym.

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
 Tbn. 1, 2, 3, 4
 Bar./Euph.
 Tuba
 Timp.
 Mlt. Perc. 1, 2
 Perc. 1
 Perc. 2

Musical notation includes dynamics such as *mp*, *mf*, *f*, and *p*. Performance instructions include "Solo", "Oboe (play sva)", "harmon - stem in", and "crash". Measure numbers 17, 18, 19, 20, and 21 are indicated at the bottom of the score.

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

33 34 35 36 37 38

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

50 51 52 53 (crash) 54 55

59

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

59

(Crotales)

ff

mp

This page contains the musical score for measures 78 through 83. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoons (1 and 2), Clarinets (1, 2, and 3), Bass Clarinet, and Contrabass Clarinet. The saxophone section includes Alto, Tenor, and Baritone saxophones. The brass section includes Trumpets (1, 2, and 3), Horns (1, 2, 3, and 4), Trombones (1, 2, 3, and 4), Baritone/Euphonium, and Tuba. The percussion section includes Timpani, Mallet Percussion 1 and 2, and two general Percussion parts (Perc. 1 and Perc. 2). The score features various dynamics such as *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). A large red watermark reading "Preview Only" is overlaid diagonally across the page, and another watermark "Legal Use Requires Purchase" is also visible.

78 79 80 81 82 83

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

(short fall with space before next note)

f

f secco

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
 Tbn. 1, 2, 3, 4
 Bar./Euph.
 Tuba
 Timp.
 Mlt. Perc. 1
 Mlt. Perc. 2
 Perc. 1
 Perc. 2

94

95

96

97

98

Musical score for orchestra and percussion, measures 104-108. The score includes parts for Picc., Fls. (1 and 2), Obs. (1 and 2), Bsns. (1 and 2), Cls. (1, 2, and 3), B. Cl., Cb. Cl., A. Saxes (1 and 2), T. Sax., B. Sax., Tpts. (1, 2, and 3), Hns. (1, 2, 3, and 4), Tbps. (1, 2, 3, and 4), Bar./Euph., Tuba, Timp., Mlt. Perc. 1, Mlt. Perc. 2, Perc. 1, and Perc. 2. A large red watermark 'Preview Only' is overlaid diagonally across the score.

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

f (G, A, D, E)

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.

122

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

Tbn. 1 2 3 4

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

ff

ff

ff

f

f

Crotales

ff 3 3

132

Musical score for orchestra and percussion, measures 130-134. The score includes parts for Picc., Fls., Obs., Bsns., Cls., B. Cl., Cb. Cl., A. Saxes, T. Sax., B. Sax., Tpts., Hns., Tbns., Bar./Euph., Tuba, Timp., Mlt. Perc. 1, Mlt. Perc. 2, Perc. 1, and Perc. 2. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page.

130

131

132

133

134

opt. 8va

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. 2

Cb. Cl. 2

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

ff

Bells + Crotales (A to Bb)

Concert B.D. only (not D.S.)

Cr. Cym.

140 141 142 143

140

141

142

143

This page contains a musical score for a large ensemble, spanning measures 144 to 147. The instruments listed on the left are: 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 & 2, Perc. 1, and Perc. 2. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A large red watermark reading 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page.

149

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. 2

Cb. Cl. 2

A. Saxes 1 2

T. Sax.

B. Sax. 2

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3 4

Bar./Euph.

Tuba 2

Timp.

Mlt. Perc. 1 *ff*

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 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
 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

162

163

164

165

166