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FJH YOUNG BAND

Grade 2.5-3

SUN CYCLES

Brian Balmages

Instrumentation

1 - Conductor's Full Score	4 - Tuba
4 - Flute 1	1 - Timpani
4 - Flute 2	2 - Mallet Percussion 1
2 - Oboe	Vibraphone
2 - Bassoon	Bells
5 - B $\flat$ Clarinet 1	2 - Mallet Percussion 2
5 - B $\flat$ Clarinet 2	Marimba
2 - B $\flat$ Bass Clarinet	Vibraphone
2 - E $\flat$ Alto Saxophone 1	4 - Percussion 1
2 - E $\flat$ Alto Saxophone 2	Triangle
2 - B $\flat$ Tenor Saxophone	2 Darbukas
2 - E $\flat$ Baritone Saxophone	Frame Drum
4 - B $\flat$ Trumpet 1	Bass Drum
4 - B $\flat$ Trumpet 2	3 - Percussion 2
4 - F Horn	Tambourine
2 - Trombone 1	Tom-toms
2 - Trombone 2	Shaker
2 - Baritone/ Euphonium	3 - Percussion 3
2 - Baritone T.C.	Finger Cymbals
	Crash Cymbals
	Suspended Cymbal

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As a result, all single page parts are collated before multiple page parts.

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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.

About the Music

Sun Cycles is the result of an interesting commissioning project with the Patrick Marsh Middle School in Sun Prairie, Wisconsin; Chris Gleason, Director of Bands. Students were asked to research and recommend possible topics for a commissioned work. Once the topics and research were in, the students voted to choose the top 12, which were then sent to me for consideration. There were some incredible ideas in there - but as with any commission, I had to find something that I could communicate well within a medium level framework.

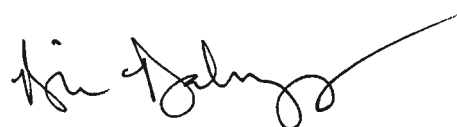
I immediately became taken with a paper I read by a student whose first name is Raviteja (Ravi, for short). He wrote about the Egyptian Sun God (Ra). As it turns out, the name Ravi means "sun light" and his full name, Raviteja, means "sun god." While his family is actually Hindu, he has a deep interest in mythology and civilizations of ancient history. Thus, I wound up taking all the information Ravi had compiled, combined it with my own research, and then looked at everything until several ideas started to come together to suggest the overall form of the work. The title, *Sun Cycles*, comes from very essence of Ra - that he is perpetually resurrected in the mornings, rides across the sky during the day, and then battles the goddess Nut in the evenings as he journeys into the underworld, only to emerge the following morning as part of a new cycle - a "Sun Cycle."

The opening section, "Sunrise," is very mystical in nature, seeking to represent both the beginning of day and the strong influence of Greek mythology. The music becomes more vibrant at measure 11: this is when Ra is reborn and emerges as the sun. The second section, "Journey through the Sky," takes the listener on a journey with Ra as he flies a "day boat" through the sky, moving like the sun's rotation. This music is lively and dance-like, relying on authentic Middle Eastern percussion instruments. This section develops continuously and is basically constructed of two very long crescendos (the first peaking at measure 44 and the second at measure 73, with a final "push" into measure 85).

As the music moves into a darker place, the "Underworld" section begins. In addition to the dark and subdued nature of this passage, the music is also somewhat unsettled as the downward lines beginning at measure 101 portray the full descent into the underworld. This immediately leads into "Renewal," which completes the full cycle and thus the opening melodic ideas return, but more fully developed at this point. The orchestration, ranges, and harmonic complexity continue to build to the end of the piece, signifying the completion of the cycle.

The piece calls for a large battery of percussion. To cover everything, a group needs a minimum of 9 players (though parts can obviously be distributed to include additional musicians). If that many players are not available, I suggest focusing on timpani and Percussion 1 (darbukas and frame drum, specifically). The majority of the mallet parts can be omitted in favor of the more ethnic instruments, but I suggest covering both mallet parts from measure 22–35, and the bells from measure 101–104.

As the music indicates, I highly suggest using 2 darbukas (a goblet-type drum that is held between the knees). The music is notated to represent two specific kinds of strokes - the "doun" and the "tek." The "doun" is a deeper sound that is produced by striking the center of the drum with the entire hand (fingers and palm). The higher pitched sound, the "tek," is produced by hitting close to the edge of the drum with the fingertips. When done correctly, it produces a very crisp and high pitched sound in contrast to the "doun." Students will certainly need to practice this technique, but I have found that they can learn it very easily, even in an honor band situation where they only have a day or two to rehearse. The frame drum should be on the larger side, played with the fingertips, not a stick.



commissioned by the Patrick Marsh Middle School 7th Grade Band
Sun Prairie, Wisconsin; Chris Gleason, conductor

SUN CYCLES

BRIAN BALMAGES
(ASCAP)

Sunrise (♩ = 60)

Flutes 1 2 *mp* *Solo*

Oboe

Bassoon

B♭ Clarinets 1 2 *p* *mp*

B♭ Bass Clarinet *mp*

E♭ Alto Saxophones 1 2 *p* *mp* *1sts only*

B♭ Tenor Saxophone

E♭ Baritone Saxophone *B. Cl.* *mp*

B♭ Trumpets 1 2

F Horn

Trombones 1 2 *Solo (start softer than B. Cl.)* *st. mute* *gliss.* *p*

Baritone/Euphonium

Tuba

Timpani (G, A, C, D) *p* (omit G if necessary) *Vibra. - bowed* *mf*

Mallet Percussion 1 (Vibraphone, Bells) *Mar.*

Mallet Percussion 2 (Marimba, Vibraphone) *p*

Percussion 1 (Triangle, 2 Darbukas, Frame Drum, Bass Drum) *B.D.* *p* *Tom-toms*

Percussion 2 (Tambourine, Tom-toms, Shaker) *F. Cym.* *p*

Percussion 3 (Finger Cymbals, Crash Cymbals, Suspended Cymbal) *p*

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11 più mosso

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

mp

mf

f

play

open

harmon mute - stem out

tutti

Tri.

11 più mosso

7 8 9 10 11 12

musical score for orchestra, featuring woodwinds, brass, and percussion. The score is marked with a large red watermark: "Preview Only - Legal Use Requires Purchase".

The score is divided into measures 13, 14, 15, 16, and 17. The key signature is one sharp (F#), and the time signature is 4/4.

Woodwinds:

- Fls. (Flutes):** Measures 13-14 are marked *mf*. Measures 15-17 are marked *f*. A *tutti* marking is present above the staff in measure 15.
- Ob. (Oboe):** Measures 13-14 are marked *mf*. Measures 15-17 are marked *f*.
- Bsn. (Bassoon):** Measures 13-14 are marked *mf*. Measures 15-17 are marked *f*.
- Cls. (Clarinets):** Measures 13-14 are marked *mf*. Measures 15-17 are marked *f*.
- B. Cl. (Bass Clarinet):** Measures 13-14 are marked *mf*. Measures 15-17 are marked *f*.
- A. Sax. (Alto Saxophone):** Measures 13-14 are marked *mf*. Measures 15-17 are marked *f*. A *tutti* marking is present above the staff in measure 15.
- T. Sax. (Tenor Saxophone):** Measures 13-14 are marked *mf*. Measures 15-17 are marked *f*.
- B. Sax. (Baritone Saxophone):** Measures 13-14 are marked *mf*. Measures 15-17 are marked *f*.

Brass:

- Tpts. (Trumpets):** Measures 13-14 are marked *mf*. Measures 15-17 are marked *f*.
- Hn. (Horn):** Measures 13-14 are marked *mf*. Measures 15-17 are marked *f*.
- Tbns. (Trombones):** Measures 13-14 are marked *mf*. Measures 15-17 are marked *f*.
- Bar./Euph. (Baritone/Euphonium):** Measures 13-14 are marked *mf*. Measures 15-17 are marked *f*.
- Tuba:** Measures 13-14 are marked *mf*. Measures 15-17 are marked *f*.

Percussion:

- Timp. (Timpani):** Measures 13-14 are marked *mp*. Measures 15-17 are marked *mf*. A note in measure 15 indicates "(retune A to G if necessary)".
- Mlt. Perc. 1 (Mallet Percussion 1):** Measures 13-14 are marked *mf*. Measures 15-17 are marked *f*. A note in measure 15 indicates "w/ mallets".
- Mlt. Perc. 2 (Mallet Percussion 2):** Measures 13-14 are marked *mf*. Measures 15-17 are marked *f*.
- Perc. 1 (Percussion 1):** Measures 13-14 are marked *mf*. Measures 15-17 are marked *f*.
- Perc. 2 (Percussion 2):** Measures 13-14 are marked *mf*. Measures 15-17 are marked *f*.
- Perc. 3 (Percussion 3):** Measures 13-14 are marked *mf*. Measures 15-17 are marked *f*. A note in measure 15 indicates "Sus. Cym." (Suspended Cymbal).

Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). The *tutti* marking indicates a full orchestral sound.

poco rit.

22 Journey through the sky (♩ = 152)

Fls. 1 2 *mf* *p*

Ob. *p*

Bsn. *mf*

Cls. 1 2 *p* *p*

B. Cl. *mf* *p*

A. Saxes 1 2 *mf* *p*

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 2 *mf* *p* st. mute

Hn. *p*

Tbns. 1 2 *mf* *p*

Bar./ Euph. *mf* *mp* *p*

Tuba *mf* *p*

Timp. *mf*

Mlt. Perc. 1 *mf* (Vibra.)

Mlt. Perc. 2 *mf* (Mar.)

Perc. 1 *mf* 2 Darbukas (entire part played on each drum)

Perc. 2 *mf* low note = palm in center (low tone)
high note = fingers on edge (high, crisp tone)

Perc. 3 *mf*

18

19

20

21

22

23

Fls. 1 2 *mp*

Ob.

Bsn.

Cls. 1 2 *mp*

B. Cl.

A. Saxes 1 2 *mp*

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./
Euph.

Tuba

Timp.

Mlt.
Perc. 1 *mp*

Mlt.
Perc. 2 *mp*

Perc. 1 *mp*

Perc. 2

Perc. 3

24 25 26 27 28 29

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

Frame Dr.

mp

mf

mf

mf

mf

mf

30 31 32 33 34 35

36 37 38 39 40 41

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.

48 *mp* *f* 50 51 52 *f* 53

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B1525

Fls. 1 2 *mf*

Ob. *mf*

Bsn.

Cls. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 *mf* open

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Mlt. Perc. 1 *mf* Bells

Mlt. Perc. 2

Perc. 1

Perc. 2 *mf*

Perc. 3

Cr. Cym.

mf

66 67 68 69 70 71

73 *f*

81

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

81

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

77 *f* 78 79 80 81 82

tr *tr* *tr* *f* *ff* *f* *ff* *f* *ff*

rit.

Fls. 1 2

Ob.

Bsn.

ff

mf

Cls. 1 2

f

ff

B. Cl.

ff

A. Saxes 1 2

f

ff

T. Sax.

B. Sax.

ff

mf

Tpts. 1 2

f

ff

mf

Hn.

f

Tbns. 1 2

Bar./ Euph.

ff

mf

Tuba

ff

mf

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

f

ff

Tom-toms

Perc. 2

f

ff

Perc. 3

f

83

84

85

86

87

88

89

The first system of the musical score includes parts for Flute (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The Flute, Oboe, and Clarinet parts are mostly rests. The Bassoon plays a half note G2. The Bass Clarinet plays a half note G2. The Alto Saxophone 1 part has a first ending (1sts only) marked *mp* and a second ending marked *p*. The Tenor Saxophone and Baritone Saxophone parts have first endings marked *p* and second endings marked *play*.

90 Underworld (♩ = 66)

1 Tpts. 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

90 91 92 93 94 95 96 97 98

poco rit.

101 A tempo

Fls. 1 2 *mp* *p*

Ob.

Bsn.

Cls. 1 2 *mp* *p*

B. Cl. *mp* *p*

A. Sax. 1 2

T. Sax. *p*

B. Sax. *p*

Tpts. 1 2

Hn. *mp*

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1 *p* (Bells)

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3 *p*

99 100 101 102 103 104

110

115

Fls. 1 *f* *cresc. poco a poco*

Ob. *f* *cresc. poco a poco*

Bsn. *f* *cresc. poco a poco*

Cls. 1 *f* *cresc. poco a poco*

2 *f* *cresc. poco a poco*

B. Cl. *f* *cresc. poco a poco*

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

2 *f* *cresc. poco a poco*

T. Sax. *f* *cresc. poco a poco*

B. Sax. *f* *cresc. poco a poco*

Tpts. 1 *f* *cresc. poco a poco*

2 *f* *cresc. poco a poco* *div.*

Hn. *f* *cresc. poco a poco*

Tbns. 1 *f* *cresc. poco a poco*

2 *f* *cresc. poco a poco*

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

Tuba *f* *cresc. poco a poco*

Timp. *f* *cresc. poco a poco*

Mlt. Perc. 1 *f* *cresc. poco a poco*

Vibra. *f* *cresc. poco a poco*

Mlt. Perc. 2 *f* *cresc. poco a poco*

Perc. 1 *f* *cresc. poco a poco*

Perc. 2 *f* *cresc. poco a poco*

Perc. 3 *f* *cresc. poco a poco*

f *<* *ff*

121	122	123	124	125	126
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