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FJH YOUNG BAND

Grade 2.5-3

A HOUSE DIVIDED

Brian Balmages

Instrumentation

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

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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 holds a bachelor's degree in music from James Madison University and a master's degree from the University of Miami in Florida. His compositions have been performed worldwide at the state, national and international level. His active schedule of commissions and premieres has incorporated groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, Miami Symphony Orchestra, University of Miami Wind Ensemble, Boston Brass, and the Dominion Brass Ensemble. In 2012, Mr. Balmages received the prestigious Albert Austin Harding Award from the American School Band Directors Association. He is also a 2010 winner of the Harvey G. Phillips Award for Compositional Excellence, presented by the International Tuba-Euphonium Association.

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, National Association for Music Educators, American School Band Directors Association, CBDNA, 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 two sons.

About the Music

Abraham Lincoln gave several speeches during his career that became cornerstones of American history. Among them are the Gettysburg Address, his second inaugural address, and the “House Divided” Speech, which he gave in 1858 upon accepting the Illinois Republican Party’s nomination as senator. In this speech, Lincoln stresses the dangers of allowing slavery to be decided at the state level and the consequences for the United States. One of the most popular passages is as follows:

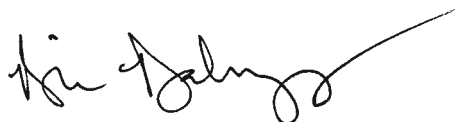
A house divided against itself cannot stand. I believe this government cannot endure, permanently, half slave and half free. I do not expect the Union to be dissolved — I do not expect the house to fall — but I do expect it will cease to be divided. It will become all one thing or all the other. Either the opponents of slavery will arrest the further spread of it, and place it where the public mind shall rest in the belief that it is in the course of ultimate extinction; or its advocates will push it forward, till it shall become alike lawful in all the States, old as well as new — North as well as South.

Abraham Lincoln; Springfield, Illinois, 1858

In trying to musically portray the power of this speech along with the incredibly polarizing atmosphere present at the time, the music of *A House Divided* draws on the music of *America (My Country 'Tis of Thee)*. The irony lies in the final lyrics to the first verse, which are “...from ev’ry mountainside, let freedom ring.” In looking at the historical relationship between Samuel Francis Smith’s lyrics and Lincoln’s speech, it is important to note that Smith wrote the lyrics in 1831, about 27 years before Abraham Lincoln gave his speech about slavery. Thus, the entire concept of this piece centers on the dichotomy between these two significant historical moments. Often, the melody to *America* is twisted, either melodically or harmonically, to indicate what the mood may have been like that day in the Hall of Representatives. Elements of anger, rage, and fear dissolve into “quirky” moments of patriotism while an underlying theme of hope consistently tries to prevail.

The end of the work is particularly significant. The last four measures mark the first and only time that *America* is represented with its original melody and harmonic progression intact. While it is noted as optional in the score, it is incredibly effective to have students sing the last phrase (along with instrumental soloists playing as indicated). Either the entire group can sing or select a smaller group if necessary. Once they sing the last word (“ring”), the “g” will never fully sound. Rather, the students follow the sound of the ringing vibraphone and chimes, eventually switching to a humming sound on cue. The entire ensemble then fades out, and it is perfectly appropriate to have the humming outlast the percussion by a few seconds. While there are many musical climaxes prior to this point, it can be widely argued that this exact moment is the emotional climax of the work, and by drifting into silence, that emotional grasp on performer and audience is never really released – much like in 1858.

A House Divided was commissioned by the Indiana Bandmasters Association.



BRIAN BALMAGES
(ASCAP)

[illegible]

B1539

9

Fls. 1 2 *p* *mf* *mp*

Ob. *mf* *mp*

Bsn. *mf* *mp*

Cls. 1 *p* *mp* *mf* *mp*

2 *p* *mf* *mp*

B. Cl. *p* *mf* *mp*

A. Saxes 1 2 *mf* *mp*

T. Sax. *mp* *mf*

B. Sax. *p* *mf* *mp*

Tpts. 1 *mp* *mf* *mp* to st. mute fast! st. mute

2 *p* *mf* *mp* to st. mute fast! st. mute

Hn. *p* *mf* *mp*

Tbns. 1 2 *p* *mf* *mp*

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

Tuba *p* *mf* *mp*

Timp. *p* *mf* *mp*

Mlt. Perc. 1 *p* *mf*

Mlt. Perc. 2 *Ch.* *mf*

Perc. 1 *p* *mf* *mp*

Perc. 2 *Sus. Cym.* *mp* *mf*

6 7 9 10

Fls. 1 2 *mf* *mp*

Ob. *mf* *mp*

Bsn. *mf* *mp*

Cl. 1 2 *mf* *mp*

B. Cl. *mf* *mp*

A. Sax. 1 2 *mf* *mp*

T. Sax. *mf* *mp*

B. Sax. *mf* *mp*

Tpts. 1 2 *mf* *mp* *div. open* *div.*

Hn. *mf* *mp*

Tbns. 1 2 *mf* *mp*

Bar./ Euph. *mf* *mp*

Tuba *mf* *mp*

Timp. *mf* *mp*

Mlt. Perc. 1 *mp*

Mlt. Perc. 2 *mp*

Perc. 1 *mf* *mp*

Perc. 2 *mf* *mp*

11 12 13 14 15 *mp*

23 Solo tutti

Fls. 1 2 *p* (*p*)

Ob.

Bsn.

Cls. 1 2 *mp* *p* (*p*)

B. Cl.

A. Sax. 1 2 *p* 1st only

T. Sax.

B. Sax.

23

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Mlt. Perc. 1 *p* pedal

Mlt. Perc. 2

Perc. 1

Perc. 2 Tri.

22 23 *p* 24 25 26 *p* 27 28

36 37 38 39 40 41

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12

accel. poco a poco molto rit.

Fls. 1 2 *mf* *cresc. poco a poco*

Ob. *mf* *cresc. poco a poco*

Bsn. *cresc. poco a poco*

Cls. 1 2 *cresc. poco a poco*

B. Cl. *cresc. poco a poco*

A. Sax. 1 2 *cresc. poco a poco*

T. Sax. *cresc. poco a poco*

B. Sax. *cresc. poco a poco*

Tpts. 1 2 *cresc. poco a poco*

Hn. *cresc. poco a poco*

Tbns. 1 2 *cresc. poco a poco*

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

Tuba *cresc. poco a poco*

Timp. *mp*

Mlt. Perc. 1 *mf*

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

Perc. 1 *cresc. poco a poco*

Perc. 2

48 *mp* 49 *mf* 50 51 52 *mf*

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B1539

This image shows a page of a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including Flutes (Fls.), Oboes (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Saxophones (A. Saxes, T. Sax., B. Sax.), Trumpets (Tpts.), Horns (Hn.), Trombones (Tbns.), Baritone/Euphonium (Bar./Euph.), Tuba, Timpani (Timp.), and Percussion (Mlt. Perc. 1, Mlt. Perc. 2, Perc. 1, Perc. 2). The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' (mezzo-forte) and 'mp' (mezzo-piano). A large red watermark 'Preview Only' is overlaid diagonally across the page.

15

rit.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Hn.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

mp

p

tr

Solo st. mute

p

rit.

p

pedal

snare off

Tri.

Sus. Cym. scrape w/ coin

64 65 66 67 68 69

OPTIONAL: available students sing where indicated (if not singing, students should not play any music with lyrics)

70 meno mosso

Fls. 1 2 *p* Solo Let free - dom ring. *

Ob. sing (any octave) *p* Let free - dom ring. *

Bsn. sing (any octave) *p* Let free - dom ring. *

Cls. 1 2 *p* div. Solo Let free - dom ring. *

B. Cl. sing (any octave) *p* Let free - dom ring. *

A. Saxes 1 2 *p* 1 player each Let free - dom ring. *

T. Sax. sing (any octave) *p* Let free - dom ring. *

B. Sax. sing (any octave) *p* Let free - dom ring. *

70 meno mosso

Tpts. 1 2 sing (any octave) *p* Let free - dom ring. *

Hn. sing (any octave) *p* Let free - dom ring. *

Tbns. 1 2 sing (any octave) *p* Let free - dom ring. *

Bar./Euph. sing (any octave) *p* Let free - dom ring. *

Tuba sing (any octave) *p* Let free - dom ring. *

Timp. sing (any octave) *p* Let free - dom ring. *

Mlt. Perc. 1 *pp* Solo ring. Solo *p* pedal (Ch.)

Mlt. Perc. 2 Solo ring. *

Perc. 1 sing (any octave) *p* Let free - dom ring. *

Perc. 2 sing (any octave) *p* Let free - dom ring. *

70 71 72 73 free - dom ring.

* slowly change to "mmmm," then fade to nothing, following ring of percussion