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HAUNTED CLOCKS

Brian Balmages

Instrumentation

- | | |
|----------------------------------|----------------------------|
| 1 - Conductor's Full Score | 4 - Trombone |
| 8 - Flute | 2 - Baritone/
Euphonium |
| 2 - Oboe | 2 - Baritone T.C. |
| 2 - Bassoon | 4 - Tuba |
| 5 - B \flat Clarinet 1 | 2 - Chimes |
| 5 - B \flat Clarinet 2 | 4 - Percussion 1 |
| 2 - B \flat Bass Clarinet | Snare Drum |
| 4 - E \flat Alto Saxophone | Temple Blocks |
| 2 - B \flat Tenor Saxophone | 4 - Percussion 2 |
| 2 - E \flat Baritone Saxophone | Crash Cymbals |
| 4 - B \flat Trumpet 1 | Shaker |
| 4 - B \flat Trumpet 2 | Ratchet |
| 4 - F Horn | Suspended Cymbal |
| | 2 - Percussion 3 |
| | Toy Piano |
| | Cabasa |

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.



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

Haunted Clocks is a dark piece depicting a clock factory at night. At the beginning of the piece there is only one clock sounding; however, as the piece continues, additional clocks seemingly come to life and begin to join in, creating a chorus of clock effects including wind-up, grandfather and cuckoo clocks. Slowly, the sounds begin to line up rhythmically and conjure images of haunted clocks marching in consort. The *Dies Irae* is presented throughout the work, both in its original form as well as altered versions, adding to the somewhat diabolical nature of the scene. As dawn approaches, the sound of the clocks fades, and the audience is left with the sound of a few random cuckoo clocks ushering in a new day before they too fade away.

There are numerous contemporary effects used throughout the piece. The temple blocks in the opening should be very steady. Regardless of additional instrument entrances, it must maintain tempo (much as a clock would continuously go at the same speed). When the 2nd temple blocks player enters, it should sound as if a second clock has suddenly started working, but at a different speed (and this new speed should also be steady). The shaker is meant to sound similar to a wrist watch, but obviously more amplified. The toy piano at measure 4 can be any toy piano. The idea is for it to have an out of tune, hollow sound (similar to the chime of a cuckoo clock). It is important to note that the piano and the flutes should play in time, so the "cuckoo" always speaks after the clock chime. At measure 6, this rhythm can dissolve and become more random, with flute players beginning to divide and pick one of the three intervals presented. The ratchet should never be overpowering - rather, it mimics the sound of a clock being wound up at random. The grandfather clock enters at measure 7, and is quickly contrasted by the *Dies Irae* in the clarinets.

It will be difficult for instrumentalists to count while playing out of time. I like to remind flutes and percussion that clarinets enter at measure 12. In addition, the trumpet entrance is marked in the percussion parts to aid with counting. At the very end of the work, I encourage you to let the music fade gradually and slowly, almost without a final cutoff. The effect will be much more powerful.

Haunted Clocks was commissioned by the Ransom Everglades School in Coconut Grove, Florida; Cathi Leibinger, Director.

HAUNTED CLOCKS

BRIAN BALMAGES
(ASCAP)

Sinister (♩ = 112)
open repeats (on cue)

2

3

4

1 player

p

Flute

Oboe

Bassoon

B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

Sinister (♩ = 112)
open repeats (on cue)

2

3

4

B♭ Trumpets

F Horn

Trombone

Baritone/
Euphonium

Tuba

Chimes

Temple Blocks
(2nd and 3rd from top)

Percussion 1
(Snare Drum,
Temple Blocks)

Shaker - steady, but
slower than temple blocks

Percussion 2
(Crash Cymbals,
Shaker, Ratchet,
Suspended Cymbal)

Percussion 3
(Toy Piano,
Cabasa)

Low Temple Blocks - out of time,
but with a steady internal pulse

Toy Piano -
out of tune and with a hollow, bell-like sound

p

5



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gradually enter, picking one of the three options -
continue repeating at the speed of a cuckoo clock,
out of time with those around you

6 7

Fl.

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbn.

Bar./ Euph.

Tuba

Chimes

Perc. 1

Perc. 2

Perc. 3

mp

mp

mp

mp

mf

p

(Shaker - still at random)

Ratchet - random/out of time,
with a few seconds between notes

continue at random, not too quickly

Preview Only
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12

17

Fl.

Ob.

Bsn.

Cl. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

mp

p

p

mp

p

p

12

17

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

mp

p

Euph.

p

B. Cl.

p

Chimes

Perc. 1

Perc. 2

Perc. 3

(Tpt. entrance)

p

(Tpt. entrance)

(Tpt. entrance)

13 14 16

25

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 2 *mf*

Hn. *mf*

Tbn. *mf*

Bar./Euph. *mf*

Tuba *mf*

Chimes

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

div.

25

23 24 26 27

Preview Only
Legal Use Requires Purchase

Fl. *div.*

Ob.

Bsn.

Cl. 1
2 *mf*

B. Cl.

A. Sax.

T. Sax. *mf*

B. Sax.

Tpts. 1 *a2*
2 *mf*

Hn. *mf*

Tbn.

Bar./
Euph.

Tuba

Chimes *mf*

Perc. 1

Perc. 2 (shaker - in time)

Perc. 3

33

Fl. *mf*

Ob. *mf*

Bsn.

Cls. 1 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

33

Tpts. 1 2

Hn. *mf*

Tbn.

Bar./Euph.

Tuba

Chimes

Perc. 1

Perc. 2

Perc. 3

34

35

36

37

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Chimes

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.
mp

49

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

49

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Chimes

Perc. 1

Perc. 2

Perc. 3

S.D.

f

f

mp

53

Fl. *f*

Ob. *f*

Bsn.

Cls. 1 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

53

Tpts. 1 2 Tpt. 1 div. unis. a2

Hn.

Tbn.

Bar./Euph.

Tuba

Chimes *f*

Perc. 1

Low Temple Blocks
Cr. Cym.

Perc. 2 *f* Ratchet

Perc. 3 *f*

54

55

56

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Chimes

Perc. 1

Perc. 2

Perc. 3

1. div.

57 58 59 60

61

Fl.

Ob.

Bsn. *mf*

Cls. 1
2 *mf*

B. Cl. *mf*

A. Sax.

T. Sax.

B. Sax. *mf*

This block contains the musical notation for measures 61 through 64 for the woodwind section. It includes staves for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 and 2 (Cls.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The dynamic marking *mf* (mezzo-forte) is present for several instruments. The notation shows various rhythmic patterns, including quarter notes, eighth notes, and rests.

61

Tpts. 1
2

Hn.

Tbn. *mf*

Bar./
Euph. *mf*

Tuba *mf*

Chimes

Perc. 1 *mf*

Perc. 2

Perc. 3

This block contains the musical notation for measures 61 through 64 for the brass and percussion sections. It includes staves for Trumpets 1 and 2 (Tpts.), Horns (Hn.), Trombones (Tbn.), Baritone/Euphonium (Bar./Euph.), Tuba, Chimes, and three Percussion parts (Perc. 1, Perc. 2, Perc. 3). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The dynamic marking *mf* (mezzo-forte) is present for several instruments. The notation shows various rhythmic patterns, including quarter notes, eighth notes, and rests.

play one option at random

open repeat

Fl. *p*

Ob.

Bsn. *mp* *p*

Cls. 1 *mp* *p*
2

B. Cl. *mp* *p*

A. Sax.

T. Sax.

B. Sax. *mp* *p*

Tpts. 1 *mp* *p*
2

Hn.

Tbn. *mp* *p*

Bar./Euph. *mp* *p*

Tuba *mp* *p*

Chimes *mp* *p*

Perc. 1 *mp* *p* out of time, but with a steady internal pulse

Perc. 2 *p* Shaker - steady, but slower than temple blocks

Perc. 3 *p* Toy Piano - out of time but even

1st time only

open repeat

65 66 67 68 69