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# MARCHE DIABOLIQUE

## Brian Balmages

### Instrumentation

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

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



## 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

Those familiar with my music know that I often like to take traditional styles of music and rework them in a completely new way. Such is the case with *Marche Diabolique*, a piece that borrows elements of the traditional concert march and sets them within a contemporary framework to create a work that can actually function as a march or as a main concert piece.

The work makes extensive use of the tritone (it is the first interval in the piece other than unison and is also in the final chord). Surrounding the tritone is an expansive, dark harmonic language. Marked “menacing and deliberate,” the music comes across as direct and almost somewhat invasive. The opening rhythm in the clarinets becomes the foundation of the entire work and remains somewhat constant while material around it continuously evolves.

Loosely following the form of the march, a “trio” section begins at measure 40, where a new melody is introduced at a softer dynamic level. Rhythmic elements from the previous section are carried on, but a new rhythmic idea comes to the forefront (alto sax, measure 46). This idea is also present in the previous section, but becomes more prominent moving forward. What follows is a long, steady build toward measure 72, the “dog fight” section. This bombastic part of the piece is presented as a simple 2-part fugue while the chimes play a melody based on loose variations of the *Dies Irae*. This leads into the full ensemble playing the main rhythmic idea of the piece in unison before the intensity subsides (yet the unsettling character of the music continues). The final melodic statement is presented in the low reeds, sounding almost like a fading growl before one final spark ignites with the last chord.

Percussion plays an important role throughout the work. In addition to maintaining pulse, the instruments add a lot of color articulation (creating unique timbres that coincide with articulation in the winds). Players on instruments such as crash cymbals, splash cymbal, china cymbal, sand blocks, and ratchet should be extremely aware of the wind sections that play along with them – for example, if a splash cymbal is playing with trumpets, it should sound like the trumpets are articulating with a “splash” of color.

*Marche Diabolique* was commissioned by the North Carolina Bandmasters Association Eastern District for the 2014 All-District Middle School Symphonic Band.

# MARCHE DIABOLIQUE

BRIAN BALMAGES  
(ASCAP)

Menacing and deliberate, not rushed (♩ = 104)

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2

B♭ Bass Clarinet

B♭ Contrabass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2

F Horn

Trombones 1 2

Baritone / Euphonium

Tuba

Timpani (G, C, E♭)

Mallet Percussion 1 (Bells, Xylophone)

Mallet Percussion 2 (Marimba, Chimes)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Crash Cymbals, Suspended Cymbal, China Cymbal, Splash Cymbal, Sand Blocks, Triangle, Ratchet, Bar Chimes)

Menacing and deliberate, not rushed (♩ = 104)

S.D. p

B.D. *secco*

2 3 4 5



Fls. 1 2

Ob.

Bsn. *mp*

Cls. 1 2 *mp*

B. Cl. *mp*

C.B. Cl. *mp*

A. Saxes 1 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpts. 1 2

Hn.

Tbns. 1 2 *mp*

Bar./Euph. *mp*

Tuba *mp*

Timp. *mp*

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1 *mp*

Perc. 2

9

6 7 8 10





Fls. 1 2 *mf < f* *mf*

Ob. *mf < f* *mf*

Bsn. *mf*

Cls. 1 2 *mf* *mf*

B. Cl. *mf*

C.B. Cl. *mf*

A. Saxes 1 2 *mf < f* *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 2 *mf* *mf*

Hn. *mf*

Tbns. 1 2 *mf*

Bar. / Euph. *mf*

Tuba *mf*

Timp. *mf*

Mlt. Perc. 1 *mf < f* *mf*

Mlt. Perc. 2 *mf*

Perc. 1 *mf*

Perc. 2 *mf* Splash Cym.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

C.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

Cr. Cym.

Ratchet

*mp* *mf* *f*

*tr*

*div.*

5

26 27 29 30

This page contains the musical score for measures 31 through 35 of a symphony. The score is arranged in a standard orchestral format with the following parts:

- Flutes (Fls.) 1 & 2
- Oboes (Ob.)
- Bassoon (Bsn.)
- Clarinets (Cls.) 1 & 2
- Bass Clarinet (B. Cl.)
- Contrabass Clarinet (C.B. Cl.)
- Alto Saxophones (A. Saxes) 1 & 2
- Tenor Saxophone (T. Sax.)
- Bass Saxophone (B. Sax.)
- Trumpets (Tpts.) 1 & 2
- Horns (Hn.)
- Trombones (Tbns.) 1 & 2
- Baritone/Euphonium (Bar./Euph.)
- Tuba
- Timpani (Timp.)
- Military Percussion 1 (Mlt. Perc. 1)
- Military Percussion 2 (Mlt. Perc. 2)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)

The score features a variety of musical notations, including dynamic markings such as *f* (forte) and *mf* (mezzo-forte), articulation marks like accents and slurs, and performance instructions such as *legato* and *staccato*. The key signature is B-flat major, and the time signature is 4/4. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the page.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

C.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

*f*

*mp*

Euph. *mp*

*mp marcato*

*Tri.*

*mp*

36 37 38 39 40 41

Fls. 1 2 *mp*

Ob.

Bsn.

Cl. 1 *mf* play *mf* div. 8 8

Cl. 2 *mf*

B. Cl.

C.B. Cl.

A. Saxes 1 2 *mf*

T. Sax.

B. Sax. *mf* Euph.

Tpts. 1 *mp* st. mute

Tpts. 2 *mp* st. mute

Hn.

Tbns. 1 2

Bar./Euph. *mf*

Tuba

Timp. *mp*

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1 *mp*

Perc. 2 *mp* China Cym.

48

Fls. 1 *solo* *p* *tutti* *mp*

Fls. 2 *p* *mp*

Ob. *mp*

Bsn. *mp*

Cls. 1 *p*

Cls. 2 *p*

B. Cl. *p* *mp*

C.B. Cl. *mp*

A. Saxes 1 *mp*

A. Saxes 2 *mp*

T. Sax. *mp*

B. Sax. *mp* play *mp*

48

Tpts. 1 *Hn. (open)*

Tpts. 2 *p* *mp*

Hn. *p* *mp*

Tbns. 1 *st. mute (opt.)* *p* *mp*

Tbns. 2 *p* *mp*

Bar. / Euph. *p* *mp*

Tuba *p* *mp*

Timp. *p* *mp*

Mlt. Perc. 1 *Bells* *p*

Mlt. Perc. 2 *p* *mp*

Perc. 1

Perc. 2 *Sand Blocks* *p* *mp*

49 *p* *mp* 51 52



This page contains the musical score for measures 58 through 62. The score is for a full orchestra and includes the following parts:

- Fls. 1 & 2
- Ob.
- Bsn.
- Cls. 1 & 2
- B. Cl.
- C.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

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The dynamic marking *mp* (mezzo-piano) is used throughout. A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid on the score.



72

Fls. 1 2 *f* *ff* *tr*

Ob. *f* *ff* *tr*

Bsn. *f* *ff* *tr*

Cls. 1 (1-2 players opt. on upper octave) *f* *ff* *tr*

2 *f* *ff*

B. Cl. *f* *ff* *tr*

C.B. Cl. *f* *ff* *tr*

A. Saxes 1 2 *f* *ff* *tr*

T. Sax. *f*

B. Sax. *f* *ff* *tr*

72

Tpts. 1 2 *f*

Hn. *f*

Tbns. 1 2 *f* *ff* *tr*

Bar./Euph. *f* *ff* *tr*

Tuba *f* *ff* *tr*

Timp. *f* *ff*

Mlt. Perc. 1 (8va) *f* *ff*

Mlt. Perc. 2 *ff* Chimes

Perc. 1 *f* *ff*

Perc. 2 *ff*

68 69 70 71

This page contains a musical score for a full orchestra. The instruments listed on the left are: Fls. (Flutes), Ob. (Oboe), Bsn. (Bassoon), Cls. (Clarinets), B. Cl. (Bass Clarinet), C.B. Cl. (Contrabass Clarinet), A. Saxes (Alto Saxophones), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Tpts. (Trumpets), Hn. (Horns), Tbn. (Trombones), Bar./Euph. (Baritone/Euphonium), Tuba, Timp. (Timpani), Mlt. Perc. 1 (Multiple Percussion 1), Mlt. Perc. 2 (Multiple Percussion 2), Perc. 1 (Percussion 1), and Perc. 2 (Percussion 2). The score is written in a key signature of two flats and a common time signature. It features various musical notations such as rests, notes, slurs, and triplets. A large red watermark reading 'Preview Only' is overlaid diagonally across the page. The page number '17' is in the top right corner. At the bottom, there are measure numbers 73, 74, 75, 77, and a dynamic marking 'ff'.



Fls. 1 2

Ob.

Bsn.

solo

*p*

*p* + Fl. 2 solo

Cl. 1 2

B. Cl.

C.B. Cl.

stagger breathe

*p*

play

*p*

A. Sax. 1 2

T. Sax.

B. Sax.

stagger breathe

*p*

Hn.

*p*

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

solo st. mute

*p*

solo

*p*

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Splash Cym.

*p*

Fls. 1 2  
Ob.  
Bsn.  
Cls. 1 2  
B. Cl.  
C.B. Cl.  
A. Saxes 1 2  
T. Sax.  
B. Sax.  
Tpts. 1 2  
Hn.  
Tbn. 1 2  
Bar./Euph.  
Tuba  
Timp.  
Mlt. Perc. 1  
Mlt. Perc. 2  
Perc. 1  
Perc. 2  
China Cym. *p*

