



Hear and download this piece at [www.fjhmusic.com](http://www.fjhmusic.com)

# FJH YOUNG BAND

Grade 2.5-3

## PHASING THUNDER

Brian Balmages

### Instrumentation

- |                                   |                     |
|-----------------------------------|---------------------|
| 1 - Conductor's Full Score        | 2 - Baritone T.C.   |
| 4 - Flute 1                       | 4 - Tuba            |
| 4 - Flute 2                       | 1 - Piano           |
| 2 - Oboe                          | 1 - Timpani         |
| 2 - Bassoon                       | 1 - Bells           |
| 5 - B $\flat$ Clarinet 1          | 1 - Vibraphone      |
| 5 - B $\flat$ Clarinet 2          | 1 - Chimes          |
| 2 - B $\flat$ Bass Clarinet       | 4 - Percussion 1    |
| 1 - B $\flat$ Contrabass Clarinet | 3 Crystal Glasses   |
| 2 - E $\flat$ Alto Saxophone 1    | Hi-hat              |
| 2 - E $\flat$ Alto Saxophone 2    | Bass Drum           |
| 2 - B $\flat$ Tenor Saxophone     | (shared w/ Perc. 2) |
| 2 - E $\flat$ Baritone Saxophone  | Tambourine          |
| 4 - B $\flat$ Trumpet 1           | 4 - Percussion 2    |
| 4 - B $\flat$ Trumpet 2           | Crash Cymbals       |
| 4 - F Horn                        | Suspended Cymbal    |
| 2 - Trombone 1                    | China Cymbal        |
| 2 - Trombone 2                    | Cabasa              |
| 2 - Baritone / Euphonium          | Triangle            |
|                                   | Bass Drum           |
|                                   | (shared w/ Perc. 1) |
|                                   | Finger Cymbals      |

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



2525 Davie Road, Suite 360  
Fort Lauderdale, Florida 33317-7424  
[www.fjhmusic.com](http://www.fjhmusic.com)

## 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

This work began with its title and seeks to take a sound of nature and set it musically in a minimalistic style. Essentially, the entire piece is based on simple rhythms and sequences of notes that are slowly combined and then broken down again. These small sequences shift between directions throughout the piece, beginning with downward movement (measure 9), transitioning to upward movement (measure 19) and eventually back to downward movement. As the title implies, these small cells are also juxtaposed with other cells that wind up being “out of phase,” either because of staggered entrances or augmented note values. Elements of thunder are present throughout, including literal depictions (bass drum and timpani rolls) as well as figurative depictions (forceful tutti sections and thick, complex harmonic writing and textures). Ultimately, the storm passes and leaves a soft rain (created by the ensemble) accompanied by lingering minimalistic devices and effects.

The opening tempo changes should be performed immediately on each downbeat, without any ritardandos or accelerandos. Measure 17 will require a bit of rehearsal since the tempo change occurs in the middle of a phrase, but it will be very effective once the ensemble understands how it should sound. At measure 21 and throughout, the bass drum should not overplay the crescendo – remind them that it only goes to *mp* at first! Chimes are instructed to use a triangle beater throughout – they should hit the very top of the chime (literally on top of the chime, not the edge). It creates a hollow, haunting sound. Let it ring. At measure 111, do not let the ensemble slow down too quickly. It should be very gradual all the way into measure 123. At 123, students are instructed to pat their thighs at random (and not too quickly!) – this should create the sound of a gentle rain. At measure 123, divide sections as necessary so that a decent number of students are still patting their thighs and are audible during the chorale. At measure 141, all students can continue patting, provided there is no audible change in volume. The very end should simply fade out – there is no need to get to the very last measure (in fact, I originally ended the piece at measure 150 and wrote “repeat as needed, gradually fading out”).

*Phasing Thunder* was commissioned by the Temecula Middle School Band in Temecula, California (Brad Hinkson, Director). It was premiered with the composer conducting.

# PHASING THUNDER

BRIAN BALMAGES  
(ASCAP)

Serene, yet ominous (♩ = 50)

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

Piano *mp*

Timpani *And. always*  
(G, B♭, C)

Bells *brass mallets*

Vibraphone *medium hard yarn mallets* *mp*

Chimes

Percussion 1  
(3 Crystal Glasses, Hi-Hat, Bass Drum, Tambourine)

Percussion 2  
(Crash Cymbals, Suspended Cymbal, China Cymbal, Cabasa, Triangle, Bass Drum, Finger Cymbals)

Crystal Glasses (at notated pitch)  
rub rim w/finger *mf*

Tri. *mp*

F. Cym. *mp*

2 3 4 5 6 7 8

Copyright © 2014 The FJH Music Company Inc. (ASCAP).

International Copyright Secured. Made in U.S.A. All Rights Reserved.

WARNING! The music, text, design, and graphics in this publication are protected by copyright law.  
Any duplication is an infringement of U.S. copyright law.



Hear and download this piece at [www.fjhmusic.com](http://www.fjhmusic.com)

9 (♩ = 126) 13 (♩ = 50) (♩ = 126)

Fls. 1 2 *p*

Ob.

Bsn. *p*  
*tutti*

Cls. 1 2 *p*

B. Cl. *p*

Cb. Cl. *p*

A. Saxes 1 2 Hn. *p*

T. Sax.

B. Sax. *p*

9 (♩ = 126) 13 (♩ = 50) (♩ = 126)

Tpts. 1 2 *p* st. mute

Hn. *p* st. mute

Tbns. 1 2 *p*

Bar. / Euph. *p*

Tuba *p* play

Piano *mp*

Timp. *mp*

Bells *mp*

Vibr. *mp*

Ch. *mp* w/Triangle beater on top of Chimes *p* w/mallet *mp* w/Triangle beater on top of Chimes

Perc. 1 *mp*

Perc. 2 *mp*

10 11 12 14 15 16

(♩ = 50)

Steady and unyielding (♩ = 126)

23

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

*mp*

*p*

*mp*

*p*

*play mp*

(♩ = 50)

Steady and unyielding (♩ = 126)

23

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Piano

Timp.

Bells

Vibr.

Ch.

Perc. 1

Perc. 2

closed Hi-hat

*mp*

B.D.

*p*

*mp*

*mp*

This page contains a musical score for 31 measures, marked with a large red watermark: "PREVIEW Only Legal Use Requires Purchase". The score is organized into systems for different instrument groups:

- Flutes:** Part 1 (Fls. 1) and Part 2 (Fls. 2). Dynamics range from *mp* to *mf*.
- Oboe:** Part 1 (Ob.). Dynamics range from *mf* to *mf*.
- Bassoon:** Part 1 (Bsn.). Dynamics range from *mf* to *mf*.
- Clarinets:** Part 1 (Cls. 1) and Part 2 (Cls. 2). Dynamics range from *mf* to *mf*.
- Saxophones:** Alto Sax (A. Saxes), Tenor Sax (T. Sax.), and Baritone Sax (B. Sax.). Dynamics range from *mp* to *mf*.
- Brass:** Trumpets (Tpts. 1, 2), Horns (Hn.), Trombones (Tbns. 1, 2), Baritone/Euphonium (Bar./Euph.), and Tuba. Dynamics range from *mf* to *mf*. A "(st. mute)" instruction is present for the Trumpets.
- Piano:** Dynamics range from *mf* to *mf*.
- Timpani:** (Timp.). Dynamics range from *mf* to *mf*.
- Bells:** Dynamics range from *mf* to *mf*.
- Vibraphone:** (Vibr.). Dynamics range from *mf* to *mf*.
- Chimes:** (Ch.).
- Percussion:** Perc. 1 and Perc. 2. Dynamics range from *p* to *mf*.

25

26

27

28

29

30

*mp*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Piano

Timp.

Bells

Vibr.

Ch.

Perc. 1

Perc. 2

half of section remove mute

half of section remove mute

*mf*

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

32 33 34 35 36 37 38

39

Fls. 1/2

Ob.

Bsn.

Clas. 1/2

B. Cl.

Cb. Cl.

A. Saxes 1/2

T. Sax.

B. Sax.

39 all open

Tpts. 1/2

Hn.

Tbns. 1/2

Bar. / Euph.

Tuba

Piano

Timp.

Bells

Vibr.

Ch.

Perc. 1

Perc. 2

Sus. Cym. w/stick

China Cym.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

40 41 42 43 44



51

Fls. 1 2

Ob.

Bsn.

Cl. 1 2

B. Cl.

Cb. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Piano

Timp.

Bells

Vibr.

Ch.

Perc. 1

Perc. 2

*mf* *f* *mp*

Cr. Cym.

51

45 46 47 48 49 50

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Piano

Timp.

Bells

Vibr.

Ch.

Perc. 1

Perc. 2

mp

solo

div.

p

p

p

F. Cym.

52 53 54 55 56 57 58

63

tutti

Fls. 1 2 *mf* *mp*

Ob. *mp*

Bsn. *mp*

Cls. 1 2 *mp*

B. Cl. *mp*

Cb. Cl. *mp*

A. Sax. 1 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpts. 1 2 *mp*

Hn. *mp*

Tbns. 1 2 *mp*

Bar. / Euph. *mp*

Tuba *mp*

Piano *mf* *mp*

Timp. *mp*

Bells *mf* *mp*

Vibr. *mf* *mp*

Ch. *mf* w/Triangle beater on top of Chimes

Perc. 1 *p* *mp* Tamb.

Perc. 2 *mp*

59

60

61

62

64

65

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Piano

Timp.

Bells

Vibr.

Ch.

Perc. 1

Perc. 2

*mf*

*mp*

*w/mallet*

*mp*

71

The image shows a page of a musical score, page 13, with measures 73 through 79. The score is for a large ensemble including woodwinds, brass, strings, piano, and percussion. The woodwinds (Flutes, Oboe, Bassoon, Clarinets, Bass Clarinet, Contrabass Clarinet) play melodic lines, often marked *mf*. The brass (Saxophones, Trumpets, Horns, Trombones, Baritone/Euphonium, Tuba) provides harmonic support, with some parts marked *mf*. The strings (Piano) play a rhythmic accompaniment. The percussion (Tympani, Bells, Vibraphone, Chimes, Percussion 1 & 2) includes Cabasa and China Cymbal parts, with Perc. 2 marked *mp*. The score features various dynamics such as *mp*, *mf*, and *mf*, and includes performance instructions like *cresc. poco a poco*. A large red watermark "Preview Only" is overlaid diagonally across the score. The page number "13" is in the top right corner, and the alphanumeric code "B1598" is in the bottom right corner.

81

Fls. 1  
2

Ob.

Bsn.

Clars. 1  
2  
upper 8ve optional

B. Cl.

Cb. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

81

Tpts. 1  
2

Hn.

Tbns. 1  
2

Bar. / Euph.

Tuba

Piano

Timp.

Bells

Vibr.

Ch.

Perc. 1

Perc. 2

Sus. Cym.

Cr. Cym.

*f*

*mf*

*mp*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Piano

Timp.

Bells

Vibr.

Ch.

Perc. 1

Perc. 2

China Cym.

*mf* < *f*

*f*

*mp*

*f*

*mp*

*f*

Legal Use Requires Purchase

93

Fls. 1 2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 2 *ff*

B. Cl. *ff*

Cb. Cl. *ff*

A. Saxes 1 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

93

Tpts. 1 2 *ff*

Hn. *ff*

Tbns. 1 2 *ff*

Bar. / Euph. *ff*

Tuba *ff*

Piano *ff*

Timp. *mp* *ff*

Bells *ff*

Vibr. *ff*

Ch.

Perc. 1 *mp* *ff*

Perc. 2 *mp* *ff*



105

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Piano

Timp.

Bells

Vibr.

Ch.

Perc. 1

Perc. 2

Sus. Cym.

*mp* *ff* *mp* *ff*

*mp* *ff*

*mp* *ff*

*mp* *ff*

105

111 *morendo (rit. e dim. poco a poco)*

Fls. 1 2

Ob. *ff*

Bsn. *ff*

Cls. 1 2

B. Cl. *ff*

Cb. Cl. *ff*

A. Saxes 1 2

T. Sax. *ff*

B. Sax. *ff*

111 *morendo (rit. e dim. poco a poco)*

Tpts. 1 2 *div.*

Hn. *ff*

Tbns. 1 2 *ff*

Bar./Euph. *ff*

Tuba *ff*

Piano

Timp. *ff* *mp* *ff*

Bells

Vibr. *f*

Ch. *f*

Perc. 1 *ff* *p* *ff*

Perc. 2 *mp* *ff* China Cym. *f*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Piano

Timp.

Bells

Vibr.

Ch.

Perc. 1

Perc. 2

*mf* *mp* *p*

div.

Legal Use Only

115

116

117

118

119

120

121

122

123 Tranquillo (♩ = 50)

All available players: randomly pat thighs, creating the sound of gentle rain (continue until the end of the piece, one per stand during notated music)

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Fls. 1: *pp* solo

B. Sax.: *p*

Cb. Cl.: *p*

123 Tranquillo (♩ = 50)

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Piano

Timp.

Bells

Vibr.

Ch.

Perc. 1

Perc. 2

Tbns.: *p*

Piano: *p*

Timp.: *red.* (keep down always)

Bells: *p*

Vibr.: *p* *red.* *sim.*

Ch.: *p* w/Triangle beater on top of Chimes

Perc. 1: *p* Crystal Glasses (at notated pitch) rub rim w/finger

133

129

130

131

132

134

Fls. 1 2  
Ob.  
Bsn.  
Cls. 1 2  
B. Cl.  
Cb. Cl.  
A. Saxes 1 2  
T. Sax.  
B. Sax.  
Tpts. 1 2  
Hn.  
Tbn. 1 2  
Bar./Euph.  
Tuba  
Piano  
Timp.  
Bells  
Vibr.  
Ch.  
Perc. 1  
Perc. 2

135 136 137 138 139 140

141

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

141

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Piano

Timp.

Bells

Vibr.

Ch.

Perc. 1

Perc. 2

142

143

144

145

146

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Piano

Timp.

Bells

Vibr.

Ch.

Perc. 1

Perc. 2

*fade away naturally*

*fade away naturally*

*fade away naturally*