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FJH BEGINNING BAND

Grade 1

FANFARE ON A THEME OF IMAGINATION

*"Imagination is more important than knowledge.
Knowledge is limited. Imagination encircles the world." – Albert Einstein*

Brian Balmages

Instrumentation

- | | |
|-----------------------------|-----------------------|
| 1 - Conductor's Full Score | 2 - Baritone T.C. |
| 8 - Flute | 4 - Tuba |
| 2 - Oboe | 1 - Timpani (opt.) |
| 2 - Bassoon | 2 - Bells |
| 5 - B♭ Clarinet 1 | 2 - Chimes |
| 5 - B♭ Clarinet 2 | Marimba |
| 2 - B♭ Bass Clarinet | 3 - Percussion 1 |
| 4 - E♭ Alto Saxophone | Snare Drum |
| 2 - B♭ Tenor Saxophone | Bass Drum |
| 2 - E♭ Baritone Saxophone | Triangle |
| 4 - B♭ Trumpet 1 | 3 - Adv. Percussion 1 |
| 4 - B♭ Trumpet 2 | Snare Drum |
| 4 - F Horn | Bass Drum |
| 4 - Trombone | Triangle |
| 2 - Baritone /
Euphonium | 2 - Percussion 2 |
| | Crash Cymbals |
| | Suspended Cymbal |

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

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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

Fanfare on a Theme of Imagination was commissioned to honor the grand opening of the All Saints Catholic School and the École Centennial School in Swift Current, Saskatchewan (Canada). The principals of both schools emphasized the need for the schools to be a place for learning and creativity, and in further illustration of this point, the schools were constructed with a great deal of input from students and teachers, including Director of Bands, Ross Kuglin. Students contributed to murals, design concepts, and more. I was struck by this emphasis on creativity, something that has been pulled away from many schools throughout the world, and this sparked my research into famous quotes about imagination and creativity, and I quickly stumbled on this well-known quote:

“Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world.”

-Albert Einstein

This quote and the resulting music serve to remind us how powerful creativity and imagination can be. Cornerstones of our humanity, they allow us to reach new heights when fully explored. Knowledge will always be important in society, but it will never have the same influence as those who bring extraordinary creativity and imagination to what they do. Let this piece serve as a reminder to those who have forgotten - our future lies in the imagination and creativity of today's youth.

FANFARE ON A THEME OF IMAGINATION

*"Imagination is more important than knowledge.
Knowledge is limited. Imagination encircles the world." – Albert Einstein*

BRIAN BALMAGES
(ASCAP)

Maestoso ($\text{J} = 92$)

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Flute

Oboe

B♭ Clarinets 1 2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2

F Horn

Trombone / Baritone / Euphonium / Bassoon

Tuba

Timpani (opt.)

Bells

Chimes / Marimba

Percussion 1 (Snare Drum, Bass Drum, Triangle)

Advanced Percussion 1 (Snare Drum, Bass Drum, Triangle)

Percussion 2 (Crash Cymbals, Suspended Cymbal)

Brass mallets

Cr. Cym.

B.D.

f

4

5

6

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9

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar. /
Euph.
Bsn.

Tuba

Timp.

Bells

Ch. Mar.

Perc. 1

Adv.
Perc. 1

Perc. 2

9

7 8 9 10 11 12

Sus. Cym. mp f

17

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar. /
Euph.
Bsn.

Tuba

Timp.

Bells

Ch. Mar.

Perc. 1

Adv. Perc. 1

Perc. 2

13 14 15 16 17 18

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar. /
Euph.
Bsn.

Tuba

Timp.

Bells

Ch. Mar.

Perc. 1

Adv. Perc. 1

Perc. 2

div.

rit.

mf

f

f

rit.

mf

f

f

f

f

f

mf

f

f

f

mf

f

f

f

rit.

19 20 21 22 23 24 25

25 Allegro energico ($\text{♩} = 152$)

Musical score for measures 25-28. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The tempo is Allegro energico ($\text{♩} = 152$). The bassoon part has a dynamic marking of f at the end of measure 28.

25 Allegro energico ($\text{♩} = 152$)

Musical score for measures 25-28. The score includes parts for Trombones 1 & 2 (Tpts. 1 & 2), Horn (Hn.), Trombone / Baritone / Euphonium / Bassoon (Tbn. Bar. / Euph. Bsn.), Tuba, Timpani (Timp.), Bells, Chimes / Marimba (Ch. Mar.), Percussion 1 (Perc. 1), Advanced Percussion 1 (Adv. Perc. 1), and Percussion 2 (Perc. 2). The score indicates "2 players if necessary" for the timpani. The tuba and timpani parts have dynamic markings of f . The chimes/marimba part has a dynamic marking of f and a performance instruction "rim". The advanced percussion part also has a "rim" instruction.

29

Fl.

Ob.

Cls. 1
2 play

B. Cl.

A. Sax.

T. Sax. Marimba

B. Sax.

29

Tpts. 1
2

Hn.

Tbn. /
Bar. /
Euph.
Bsn.

Tuba

Timp.

Bells

Ch. Mar. Mar.

Perc. 1

Adv. Perc. 1

Perc. 2

29

30

31

32

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax. play

B. Sax.

Tpts. 1
2

Hn.

Tbn. /
Bar. /
Euph.
Bsn.

Tuba

Timp.

Bells

Ch.
Mar.

Perc. 1

Adv.
Perc. 1

Perc. 2

w/ stick *mp*

33 34 35 36

37

Fl.

Ob.

Cls. 1
2

Hn. play

B. Cl.

A. Sax.

T. Sax.

B. Sax.

37

Tpts. 1
2

Hn.

Tbn.
Bar. /
Euph.
Bsn.

Tuba

Timp.

Bells

Ch. Mar.

Perc. 1

head

head

Adv. Perc. 1

Perc. 2

37 38 39 40 41 42

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Timp.

Bells

Ch.
Mar.

Perc. 1

Adv.
Perc. 1

Perc. 2

w/ mallets *mp* *f* muffle

48

Fl. *f*

Ob. *f*

Cls. 1
2 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

48

Tpts. 1
2 *f*

Hn. *f*

Tbn.
Bar. /
Euph.
Bsn. *f*

Tuba *f*

Timp. *f*

Bells

Ch.
Mar. *f*

Perc. 1 *f*

Adv.
Perc. 1 *f*

Perc. 2 *f*

48 *f*

49

50

mp < *f*

54

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar. /
Euph.
Bsn.

Tuba

Timp.

Bells

Ch. Mar.

Perc. 1

Adv. Perc. 1

Perc. 2

Flute part: Measures 54-57. Measures 54-55 show eighth-note patterns. Measure 56 starts with a rest followed by eighth-note patterns. Measure 57 ends with eighth-note patterns.

Oboe part: Measures 54-57. Measures 54-55 show eighth-note patterns. Measure 56 starts with a rest followed by eighth-note patterns. Measure 57 ends with eighth-note patterns.

Clarinet 1 part: Measures 54-57. Measures 54-55 show eighth-note patterns. Measure 56 starts with a rest followed by eighth-note patterns. Measure 57 ends with eighth-note patterns.

Bassoon part: Measures 54-57. Measures 54-55 show eighth-note patterns. Measure 56 starts with a rest followed by eighth-note patterns. Measure 57 ends with eighth-note patterns.

Alto Saxophone part: Measures 54-57. Measures 54-55 show eighth-note patterns. Measure 56 starts with a rest followed by eighth-note patterns. Measure 57 ends with eighth-note patterns.

Tenor Saxophone part: Measures 54-57. Measures 54-55 show eighth-note patterns. Measure 56 starts with a rest followed by eighth-note patterns. Measure 57 ends with eighth-note patterns.

Bass Saxophone part: Measures 54-57. Measures 54-55 show eighth-note patterns. Measure 56 starts with a rest followed by eighth-note patterns. Measure 57 ends with eighth-note patterns.

Trombones 1 part: Measures 54-57. Measures 54-55 show eighth-note patterns. Measure 56 starts with a rest followed by eighth-note patterns. Measure 57 ends with eighth-note patterns.

Horn part: Measures 54-57. Measures 54-55 show eighth-note patterns. Measure 56 starts with a rest followed by eighth-note patterns. Measure 57 ends with eighth-note patterns.

Tuba part: Measures 54-57. Measures 54-55 show eighth-note patterns. Measure 56 starts with a rest followed by eighth-note patterns. Measure 57 ends with eighth-note patterns.

Timpani part: Measures 54-57. Measures 54-55 show eighth-note patterns. Measure 56 starts with a rest followed by eighth-note patterns. Measure 57 ends with eighth-note patterns.

Bells part: Measures 54-57. Measures 54-55 show eighth-note patterns. Measure 56 starts with a rest followed by eighth-note patterns. Measure 57 ends with eighth-note patterns.

Chimes/Maracas part: Measures 54-57. Measures 54-55 show eighth-note patterns. Measure 56 starts with a rest followed by eighth-note patterns. Measure 57 ends with eighth-note patterns.

Percussion 1 part: Measures 54-57. Measures 54-55 show eighth-note patterns. Measure 56 starts with a rest followed by eighth-note patterns. Measure 57 ends with eighth-note patterns.

Advanced Percussion 1 part: Measures 54-57. Measures 54-55 show eighth-note patterns. Measure 56 starts with a rest followed by eighth-note patterns. Measure 57 ends with eighth-note patterns.

Percussion 2 part: Measures 54-57. Measures 54-55 show eighth-note patterns. Measure 56 starts with a rest followed by eighth-note patterns. Measure 57 ends with eighth-note patterns.

62

Fl.

Ob.

Cls. 1
2 play

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar. /
Euph.
Bsn.

Tuba

Timp.

Bells

Ch.
Mar.

Perc. 1

Adv.
Perc. 1

Perc. 2

58 59 60 61 62 w/ mallets mp

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba

Timp.

Bells

Ch.
Mar.

Perc. 1

Adv.
Perc. 1

Perc. 2

div.

muffle

muffle each remaining crash

mf f

mf f

mf f

f

64 f

65 mp

66 f

67

68

69