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FJH CONCERT BAND

Grade 3

THE SPIRIT OF ALOHA

(ISLAND DANCE)

Brian Balmages

Instrumentation

1 - Conductor's Full Score	3 - B♭ Trumpet 1	1 - Timpani
1 - Piccolo	3 - B♭ Trumpet 2	1 - Bells
4 - Flute 1	3 - B♭ Trumpet 3	1 - Marimba
4 - Flute 2	2 - F Horn 1	1 - Vibraphone
2 - Oboe	2 - F Horn 2	4 - Percussion 1
2 - Bassoon	2 - Trombone 1	'Uli 'Uli (Maracas)
4 - B♭ Clarinet 1	2 - Trombone 2	Medium Pahu (Tom)
4 - B♭ Clarinet 2	2 - Trombone 3	Large Pahu
4 - B♭ Clarinet 3	2 - Baritone / Euphonium	4 - Percussion 2
2 - B♭ Bass Clarinet	2 - Baritone T.C.	Triangle
1 - B♭ Contrabass Clarinet	4 - Tuba	Ipu (Hand Drum)
2 - E♭ Alto Saxophone 1		Suspended Cymbal
2 - E♭ Alto Saxophone 2		Crash Cymbals
2 - B♭ Tenor Saxophone		4 - Percussion 3
2 - E♭ Baritone Saxophone		4 Kala'au (Rhythm Sticks)
		Crash Cymbals
		Suspended Cymbal
		1 - Ukelele (opt.)

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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

The Spirit of Aloha was born after a trip I took to Honolulu, Hawaii to work with the Niu Valley Middle School Concert Band and director Wayne Fanning. They had been selected by the American School Band Directors Association to premiere a new work of mine called *Open Space*. Wayne decided to fly me out to the island ahead of the premiere so we could dive into the piece together and dig into the musical aspects of the music. While there, my wife and I had the opportunity to soak in the beautiful scenery and culture of Oahu. I actually did not work with the band until my fifth day on the island. By that point, I was already incredibly relaxed and in great spirits. On a Monday morning, I walked into the band room at Niu Valley Middle School and immediately felt the "aloha spirit" in the students and directors. In fact, it was stunning. I immediately received numerous leis (a wreath of flowers or other objects) as a welcome to the island and received additional ones when it was time to leave. Students brought chocolate covered macadamia nuts, Hawaiian coffee (which I am drinking as I write this!) and too many other gifts to mention. However, it was not the gifts that truly affected me. It was the "aloha spirit" of the students and visiting directors. They were so engaged, musical, respectful, spirited and kind. They took risks. They laughed. They poured their hearts into my music and made me a better person as a result of my time with them.

As I returned home, I immediately felt the need to "give back" to these wonderful people. It is in this "aloha spirit" that I have composed this piece and dedicated it to them. The music reflects on my time in Honolulu. While the majority of the music is original, I do incorporate *Hawaii Aloha* toward the end of the piece. While this song is not the official state song of Hawaii, many consider it to be just as important (much like *America, the Beautiful*). When people in Hawaii sing this song, they often stand up and hold hands. It is a beautiful sight. The music was presented to the Niu Valley Middle School Concert Band immediately after their concert at the American School Band Directors National Convention in Cedar Rapids, Iowa. While they had just premiered a new piece of mine, the dedication was to ASBDA, the commissioning group. Now, they have their own piece.

There are quite a few authentic Hawaiian instruments that are called for in the music, mostly in the percussion section. Alternate instruments are provided and will still be effective, but I always encourage directors to use as many authentic instruments as possible. Here is a basic list:

Pahu – “Pahu” literally translates into the word “drum.” This drum is often carved from a portion of a coconut tree trunk and comes in various sizes. The heads traditionally use shark or ray skin. The music calls for 2 drums (medium and low pitches). If there are enough players, it is appropriate to use additional players. Tom-toms are an acceptable alternative.

Ipu – This instrument is made from a dried gourd that has been cut off at the neck and hollowed. Some instruments combine two gourds together to allow more sound to escape. An ipu has two basic sounds - an open “bass tone” (the palm hits the bottom of the instrument or the player hits the ground with the bottom of the instrument) and a higher pitched slap where the player uses the fingers to hit the side of the instrument. A basic hand drum is an acceptable alternative, where the player uses the palm in the center for the bass tone and fingers on the edge of the head for the higher pitched sound. As with the pahu, it is appropriate to use additional players on this instrument if they are available.

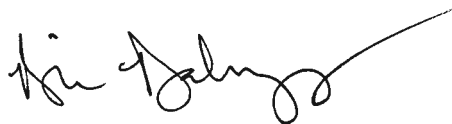
'Uli 'Uli – This is a highly decorated maraca often used in hula dancing. The notated rhythm is quite basic (quarter notes) but the advanced player will naturally sound sixteenth notes with emphasis on each quarter note. Either method is appropriate in this piece. In addition, visual choreography is appropriate if the director so desires.

Kala'au – These are similar to rhythm sticks and are also used in hula performances. They are made of resonant wood and are struck together (or on the floor) to create a clicking sound. Some pairs include a short and long stick (the long stick makes a deeper tone when hitting the floor or a brighter tone when hit with the other stick). For this music, it is best to have 2 pairs of different sized sticks so the audience can hear a difference in tone. As with the 'uli 'uli, visual choreography is appropriate if directors so desire.

Ukulele – This instrument is optional, but given its current popularity, it is quite accessible. Ideally, the ukulele would be played by a member of the band. I prefer that the instrument is hidden under the musician's chair until it is time to play. For the true effect, it is best that the audience hear the ukulele before they see it. Once the pulse has been established, directors may choose to have the ukulele player stand. Basic rhythmic patterns have been notated in the music, but advanced players can play a more traditional pattern including arpeggios.

This piece is dedicated to the Niu Valley Middle School Band and their director, Wayne Fanning. Thank you for your kindness, generosity, warm spirit and wonderful musicianship. I hope this gift “in the spirit of aloha” helps you understand just how much I have enjoyed our time together. I hope students and directors around the world get to experience the same feeling through this music.

Note: The mainland premiere was awarded to the Warren Concert Band, a community band located in Warren, Michigan. Jeff Cutter, President of the band, band director emeritus at Warren Cousino High School, and Past President of ASBDA, won the rights to the piece at an auction supporting the American School Band Directors Association Foundation. Funds from the ASBDA Educational Foundation are used to benefit instrumental music programs and support various initiatives throughout the country.



THE SPIRIT OF ALOHA

BRIAN BALMAGES
(ASCAP)

Warm and festive (♩ = 100)

(Island Dance)

Piccolo

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Warm and festive (♩ = 100)

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Baritone / Euphonium

Tuba / B♭ Contrabass Cl.

Timpani (F, B♭, C, E♭)

Bells

Marimba

Vibraphone

Percussion 1 (Uli'Uli (Maracas), Medium Pahu (Tom), Large Pahu)

Percussion 2 (Triangle, Ipu (Hand Drum), Suspended Cymbal, Crash Cymbals)

Percussion 3 (4 Kala'au (Rhythm Sticks), Crash Cymbals, Suspended Cymbal)

Ukelele (opt.)

TACET UNTIL MS. 126

2 3 4 5 6

Ideally performed by someone in the ensemble. Keep instrument out of sight. Audience should hear it before they see it.

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B1620

17

Picc.

Fls. 1 2

Ob.

Bsn.

mf

Clas. 1 2 3

B. Cl.

mf

A. Saxes 1 2

T. Sax.

B. Sax.

mf

17

Tpts. 1 2 3

Hns. 1 2

mf

Tbns. 1 2 3

Bar. / Euph.

mf

Tuba / C.B. Clar.

Timp.

Bells

mf

Mar.

mf

Vibr.

mf

Perc. 1

Perc. 2

Perc. 3

Kala'au (Rhythm Sticks)

ff

13 14 15 16 17 18

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Bells

Mar.

Vibr.

Perc. 1

Perc. 2

Perc. 3

19 20 21 22 23 24

B1620

25

Picc. *f*

Fls. 1 2 *f*

Ob. *f*

Bsn. *f*

Cls. 1 2 3 *f*

B. Cl. *f*

A. Saxes 1 2 *f*

T. Sax. *f*

B. Sax. *f*

25

Tpts. 1 2 3 *f*

Hns. 1 2 *f*

Tbns. 1 2 3 *f*

Bar. / Euph. *f*

Tuba / C.B. Clar. *mf*

Timp. *mf*

Bells *f*

Mar. *f*

Vibr. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

B1620

25 26 27 28 29 30

B1620

B1620

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Bells

Mar.

Vibr.

Perc. 1

Perc. 2

Perc. 3

43 44 45 46 47 48 *f*

B1620

49

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

49

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Bells

Mar.

Vibr.

Perc. 1

Ipu (Hand Drum)

Perc. 2

Perc. 3

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57

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Bells

Mar.

Vibr.

Perc. 1

Perc. 2

Perc. 3

55 56 57 58 59 60

B1620

65

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

65

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Bells

Mar.

Vibr.

Perc. 1

Perc. 2

Perc. 3

61 62 63 64 65 66

B1620

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Bells

Mar.

Vibr.

Perc. 1

Perc. 2

Perc. 3

67 68 69 70 71 72

B1620

73

Picc.

Fls. 1. *mp* + 2.

Ob.

Bsn.

Cls. 1 *mp* 2 *mp* 3

B. Cl.

A. Saxes 1 *mp* 2

T. Sax.

B. Sax.

73

Tpts. 1 in stand *mp* 2 in stand 3 *mp*

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph. *mp*

Tuba / C.B. Clar.

Timp.

Bells

Mar. *mp*

Vibr.

Perc. 1

Perc. 2 Tri. *mp*

Perc. 3

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B1620

This image shows a page of a musical score, likely for a symphony, featuring various instruments. The instruments listed on the left include Bsn. (Bassoon), Cls. (Clarinets), B. Cl. (Bass Clarinet), A. Saxes (Alto Saxophones), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Tpts. (Trumpets), Hns. (Horns), Tbns. (Tubas), Bar./Euph. (Baritone/Euphonium), Tuba/C.B. Clar. (Tuba/Contrabass Clarinet), Timp. (Timpani), Bells (Bells), and Mar. (Maracas). The score includes dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *mp cresc. poco a poco* (mezzo-piano, crescendo, a little at a time). A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page. The page number "89" is visible in the upper right corner.

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Bells

Mar.

Vibr.

Perc. 1

Perc. 2

Perc. 3

ff

f

91 92 93 94 95 96

Picc.

Fls. 1 2

Ob.

Bsn.

mp

Cls. 1 2 3

B. Cl.

mp

A. Saxes 1 2

T. Sax.

B. Sax.

mp

101

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Bsn.

mp

Tuba / C.B. Clar.

Timp.

mp

Bells

Mar.

mp

Vibr.

mp

'Uli 'Uli (Maracas)

(Advanced players can ad lib straight 16th notes with emphasis on notated rhythm)

Perc. 1

mp

Ipu (Hand Drum)

Perc. 2

mp

Perc. 3

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Bells

Mar.

Vibr.

Perc. 1

Perc. 2

Perc. 3

dim.

mp

st. mute

mp

mp

103 104 105 106 108

B1620

111

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

mp

mp

mp

mp

111

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba / C.B. Clar.

Bsn.

mp

Timp.

Bells

Mar.

Vibr.

Perc. 1

Perc. 2

Perc. 3

mp

116

Picc.

Fls. 1 2

Ob.

Bsn.

Clars. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Bells

Mar.

Vibr.

Perc. 1

Perc. 2

Perc. 3

stagger breathe

mp

Hn.

mp

Hn. 1 only

mp

play

mp

115 116 117 118 119 120 121

poco rit.

126 Twice as slow (♩ = 50 or ♩ = 100)

122 123 124 125 126 127

Picc.

Fls. 1 2 *mp*

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 *play* + 1. 2. *mp*

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Bells

Mar. *Ukelele mp*

Vibr. *Ukelele mp*

Perc. 1

Perc. 2

Perc. 3

Uke. *Ukelele - ad lib Eb mp*

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130 Hawaii Aloha

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Hn.

130 Hawaii Aloha

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Bells

Mar.

Vibr.

Perc. 1

Perc. 2

Perc. 3

Uke.

128 129 130 131 132 133

B1620

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

138

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Bells

Mar.

Vibr.

Perc. 1

Perc. 2

Perc. 3

Uke.

Bb7 Eb Ab Bb7 Eb Ab Eb Ab

134 135 136 137 138 139

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. /
Euph.

Tuba /
C.B. Clar.

Timp.

Bells

Mar.

Vibr.

Perc. 1

Perc. 2

Perc. 3

Uke.

140 141 142 143 144 145

146

Picc.

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax. *mf*

B. Sax.

146

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *mf*

Bar. / Euph. *mf*

Tuba / C.B. Clar. *mf*

Timp. *mf*

Bells

Mar. *mf* play

Vibr.

Perc. 1

Perc. 2 *mf*

Perc. 3

Uke. *A♭*

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154

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

154

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. /
Euph.

Tuba /
C.B. Clar.

Timp.

Bells

Mar.

Vibr.

Perc. 1

Perc. 2

Perc. 3

mf

mf

162

Picc.
 Fls. 1
 2
 Ob.
 Bsn.
 Cls. 1
 2
 3
 B. Cl.
 A. Sax. 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 Tbns. 1
 2
 3
 Bar. / Euph.
 Tuba / C.B. Clar.
 Timp.
 Bells
 Mar.
 Vibr.
 Perc. 1
 Perc. 2
 Perc. 3

ff
ff
ff
ff
f
mp

164 165 166 167 168 *mp* B1620

170 **molto rit.**

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

170 **molto rit.**

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba / C.B. Clar.

Timp. *f*

Bells

Mar.

Vibr.

Perc. 1

Perc. 2

Perc. 3

f *mp* *f*

170 171 172 173 174 175

176 Tempo I, Brillante (♩ = 100)

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

176 Tempo I, Brillante (♩ = 100)

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba / C.B. Clar.

Timp.

Bells

Mar.

Vibr.

Perc. 1

Perc. 2

Perc. 3

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. /
Euph.

Tuba /
C.B. Clar.

Timp.

Bells

Mar.

Vibr.

Perc. 1

Perc. 2

Perc. 3

186 *J* 187 188 189 190 191