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FJH SYMPHONIC BAND

Grade 5

BACKSTAGE PASS

Brian Balmages

Instrumentation

- | | | |
|------------------------------------|----------------------------------|------------------|
| 1 - Conductor's Full Score | 2 - B \flat Tenor Saxophone | 1 - Timpani |
| 1 - Piccolo | 2 - E \flat Baritone Saxophone | 1 - Bells |
| 4 - Flute 1 | 3 - B \flat Trumpet 1 | 2 - Marimba |
| 4 - Flute 2 | 3 - B \flat Trumpet 2 | Chimes |
| 1 - Oboe 1 | 3 - B \flat Trumpet 3 | 1 - Vibraphone |
| 1 - Oboe 2 | 1 - F Horn 1 | 1 - Drum Set |
| 1 - Bassoon 1 | 1 - F Horn 2 | 4 - Percussion |
| 1 - Bassoon 2 | 1 - F Horn 3 | Crash Cymbals |
| 4 - B \flat Clarinet 1 | 1 - F Horn 4 | Suspended Cymbal |
| 4 - B \flat Clarinet 2 | 2 - Trombone 1 | Splash Cymbal |
| 4 - B \flat Clarinet 3 | 2 - Trombone 2 | Snare Drum |
| 2 - B \flat Bass Clarinet | 2 - Trombone 3 | Triangle |
| 1 - E \flat Contra Alto Clarinet | 2 - Baritone / Euphonium | 2 Wood Blocks |
| 1 - B \flat Contrabass Clarinet | 2 - Baritone T.C. | |
| 2 - E \flat Alto Saxophone 1 | 4 - Tuba | |
| 2 - E \flat Alto Saxophone 2 | 1 - String Bass | |

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

Inspired by the sounds, styles and moods of Broadway, this overture-style work was funded by the family of drummer Kyle Woodring, who played with Survivor, Dennis DeYoung, John Mellencamp, and in the Chicago run of *Jersey Boys* among many other gigs. The music serves as a backstage pass to his career and takes the listener through a series of styles and melodies, much like one would hear in an overture on Broadway. Kyle passed away much too young, but left a legacy of music behind for people to remember him.

Kyle released an instrumental CD called *A Child's Gift*. The title track is based on a series of low chord progressions and a pizzicato string ostinato. I decided to use those same chords in the low brass and base my own woodwind ostinato figure off of Kyle's note sequence (C-G-F-E). This builds into the first full ensemble statement that launches the listener into the next section of the music. As the various soloists begin to play at measure 42, I hear the melodies hinting at the songs one would hear later in the Broadway show. This style becomes very prevalent at measure 48. After this brief glimpse, the music moves into a more solemn mood with a melody derived from the previous material. Again, the style is pure Broadway, so soloists should feel free to take certain liberties.

The fourth section of the piece (measure 103) is loosely based on the energy and style of *West Side Story*, though it quickly departs from that as the music develops. The driving jazz rhythms and drum set playing showcase many of the styles Kyle played. Ironically, Kyle's family always talked about how he toured all the time, played shows and recorded jingles, but his true heart was in jazz. I did not know that until after I had written the jazz section of this piece.

As the jazz section concludes, fragments of the opening material return and the piece comes to a powerful conclusion. Again, in my mind, this was "just the beginning of the show." This music allowed me to revisit my childhood, when I would visit my grandparents in New York and they would always take me to a show. It made a huge impact on me and I am glad I now have the chance to share that with others.

My deepest thanks go to the Woodring family for not only making this piece possible, but for sharing so many wonderful stories and being such amazing supporters of the arts. While Kyle may no longer be with us, his legacy is stronger than ever. Also thanks to Beth Bousfield and the Mason High School Symphonic Band for commissioning and premiering the piece. Kyle was a graduate of Mason High School and the premiere included many family and friends.

commissioned by the Mason High School Band
Mason, Michigan; Beth Bousfield, Director
dedicated to the legacy of drummer Kyle Woodring

BACKSTAGE PASS

BRIAN BALMAGES
(ASCAP)

Maestoso (♩ = 66)

rit.

Piccolo

Flutes 1 2

Oboes 1 2

Bassoons 1 2

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Maestoso (♩ = 66)

rit.

B♭ Trumpets 1 2 3

F Horns 1 2 3 4

Trombones 1 2 3

Baritone / Euphonium

Tuba

String Bass

Timpani (G, B♭, D, F)

Bells

Marimba

Chimes

Vibraphone

Drum Set

Percussion (Crash Cymbals, Suspended Cymbal, Splash Cymbal, Snare Drum, Triangle, 2 Wood Blocks)

2

3

4

5



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6 Driving forward (♩ = 132)

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cl. 1 2 3

B. Cl.

C.B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Solo
mf

mf
2nds only
mf

f

6 Driving forward (♩ = 132)

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar. / Euph.

Tuba D.B.

Timp.

Bells

Mar. Ch.

Vibra.

D.S.

Perc.

f

mp

mp

mf

f Cr. Cym.

mf

f

mf

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. / Euph.

Tuba D.B.

Timp.

Bells

Mar. Ch.

Vibra.

D.S.

Perc.

24

25

26

27

ff

f

ff Splash Cym.

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42

41

42

43

44

Picc. *mp* Solo

Fls. 1 *mf*

Fls. 2

Obs. 1 *mp* Solo

Obs. 2

Bsns. 1

Bsns. 2

Cls. 1 *mf* *mp* div.

Cls. 2

Cls. 3 *mf* *mp*

B. Cl. *mp* *mf* *mp*

C.B. Cl.

A. Saxes 1 (Solo) *mp*

A. Saxes 2

T. Sax.

B. Sax.

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tbns. 1

Tbns. 2

Tbns. 3

Bar. / Euph. *mp* *mf*

Tuba

D.B.

Timp.

Bells *mp*

Mar. Ch.

Vibra.

D.S.

Perc. *p* Sus. Cym. Tri. *mp*

45

46

47

48

49

68 Suddenly slower (♩ = 66)

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Solo
mp

Solo
mp

Solo
mp

Solo
mp

tutti

2 soloists (2nd and 3rd)
mp

Bsn. 2
mp

68 Suddenly slower (♩ = 66)

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./ Euph.

Tuba D.B.

Timp.

Bells

Mar. Ch.

Vibra.

D.S.

Perc.

p

p

Solo
mp

p

p

p

75 Cantabile (♩ = 66)

Picc.

Fls. 1
2
mp
Ob. Solo

Obs. 1
2
mp
Solo

Bsns. 1
2

Cls. 1
2
3
mp
tutti

B. Cl.
mp

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

75 Cantabile (♩ = 66)

Tpts. 1
2
3

Hns. 1
2
3
4
mp
Solo

Tbns. 1
2
3

Bar. / Euph.

Tuba D.B.

Timp.

Bells

Mar. Ch.

Vibra.

D.S.

Perc. *p*
Tri.

75 76 77 78 79 80

91 A tempo

The musical score is arranged in systems for various instruments. The first system includes Picc., Fls. 1 & 2, Obs. 1 & 2, and Bsns. 1 & 2. The second system includes Cls. 1, 2, & 3, B. Cl., and C.B. Cl. The third system includes A. Saxes 1 & 2, T. Sax., and B. Sax. The fourth system includes Tpts. 1, 2, & 3, Hns. 1, 2, 3, & 4, and Tbn. 1, 2, & 3. The fifth system includes Bar./Euph., Tuba D.B., Timp., Bells, Mar. Ch., Vibra., D.S., and Perc. The score features dynamic markings such as *p* (piano) and *mp* (mezzo-piano), and performance instructions like *Solo* and *jazzy*. A large red watermark reading "Preview Use Requires Purchase" is overlaid diagonally across the page.

Picc. *f* *fp*

Fls. 1 2 *f* *fp*

Obs. 1 2 *f* *tutti* *fp*

Bsns. 1 2 *f* *fp*

Cls. 1 2 3 *f* *fp*

B. Cl. *f* *fp*

C.B. Cl. *f* *fp*

A. Saxes 1 2 *f* *fp*

T. Sax. *f* *fp*

B. Sax. *f* *fp*

Tpts. 1 2 3 *f* *div.* *fp*

Hns. 1 2 3 4 *f* *fp*

Tbns. 1 2 3 *f* *fp*

Bar./Euph. *f* *fp*

Tuba D.B. *f* *fp*

Timp. *f* *fp*

Bells

Mar. Ch. *f*

Vibra. *f*

D.S. *f*

Perc. *f*

151

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

mf

f

151

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. / Euph.

Tuba D.B.

Timp.

Bells

Mar. Ch.

Vibra.

D.S.

Perc.

mf

f

Picc. *mf* *f*

Fls. 1 *mf* *f*

Fls. 2 *mf* *f*

Obs. 1 *mf* *f*

Obs. 2 *mf* *f*

Bsns. 1 *f*

Bsns. 2 *f*

Cls. 1 *mf* *f*

Cls. 2 *f*

Cls. 3 *f*

B. Cl. *f* play

C.B. Cl. *f*

A. Saxes 1 *mf*

A. Saxes 2 *mf*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

Tpts. 1 *f*

Tpts. 2 *f*

Tpts. 3 *f*

Hns. 1 *f*

Hns. 2 *f*

Hns. 3 *f*

Hns. 4 *f*

Tbns. 1 *f*

Tbns. 2 *f*

Tbns. 3 *f*

Bar. / Euph. *f*

Tuba *f*

D.B. *f*

Timp. *f*

Bells *f*

Mar. Ch. *f*

Vibra. *f*

D.S. Floor Tom *f*

Perc. Hi-Hat - Foot *f*

155

156

157

158

159

160

165

fall (into beat 3)

fall (into beat 3)

fall (into beat 3)

fall (into beat 3)

fall (into beat 3)

fall (into beat 3)

fall (into beat 3)

165

fall (into beat 3)

fall (into beat 3)

fall (into beat 3)

fall (into beat 3)

fall (into beat 3)

fall (into beat 3)

(F, A, C, D)

161

162

163

164

165

166

177

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. play *mf* slightly separated

C.B. Cl.

A. Saxes 1 2 *mf*

T. Sax.

B. Sax. *mf* slightly separated

Tpts. 1 2 3 *mf* *mf*

Hns. 1 2 3 4

Tbns. Solo *mp* *mf*

Bar. / Euph. *mf* slightly separated

Tuba D.B. *mf* slightly separated

Timp.

Bells *mf*

Mar. Ch.

Vibra. *mf*

D.S.

Perc.

174

175

176

177

178

179

180

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. /
Euph.

Tuba
D.B.

Timp.

Bells

Mar.
Ch.

Vibra.

D.S.

Perc.

187

188

189

190

191

192

193 Exactly half speed (former ♩ = new ♩ = 108) accel. With building energy (♩ = 132)

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

193 Exactly half speed (former ♩ = new ♩ = 108) accel. With building energy (♩ = 132)

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 3

Bar. / Euph.

Tuba D.B.

Timp.

Bells

Mar. Ch.

Vibra.

D.S.

Perc.

Cr. Cym.

Hi-hat

keep closed

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbn. 1 2 3

Bar. / Euph.

Tuba D.B.

Timp.

Bells

Mar. Ch.

Vibra.

D.S.

Perc.

mp

mp

mp

mf

p

Sus. Cym.

198 199 200 201 202

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. / Euph.

Tuba D.B.

Timp.

Bells

Mar. Ch.

Vibra.

D.S.

Perc.

207 *f*

208

209

210 *mf*

211

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

211

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. / Euph.

Tuba D.B.

Timp. (C to Bb) *ff* (A to Ab)

Bells *ff*

Mar. Ch. Chimes *ff*

Vibra. *ff*

D.S. *ff*

Perc.

211 *ff* 212 213 214 215

The image shows a page of a musical score for a full orchestra, covering measures 216 to 220. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left are: Picc., Fls. (1 and 2), Obs. (1 and 2), Bsns. (1 and 2), Cls. (1, 2, and 3), B. Cl., C.B. Cl., A. Saxes (1 and 2), T. Sax., B. Sax., Tpts. (1, 2, and 3), Hns. (1, 2, 3, and 4), Tbns. (1, 2, and 3), Bar./Euph., Tuba D.B., Timp., Bells, Mar. Ch., Vibra., D.S., and Perc. The score includes dynamic markings such as *ff* and *mf*, and articulation marks like accents and slurs. A large red watermark reading "Preview Use Requires Purchase" is superimposed over the score. Measure numbers 216, 217, 218, 219, and 220 are indicated at the bottom of the page.

216

217

218

219

220

Picc.
Fls. 1
2
Obs. 1
2
Bsns. 1
2
Cls. 1
2
3
B. Cl.
C.B. Cl.
A. Saxes 1
2
T. Sax.
B. Sax.
Tpts. 1
2
3
Hns. 1
2
3
4
Tbns. 1
2
3
Bar./
Euph.
Tuba
D.B.
Timp.
Bells
Mar.
Ch.
Vibra.
D.S.
Perc.

221 *ff* 222 223 224 225