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FJH DEVELOPING BAND

Grade 1.5

THE TEARS OF ARIZONA

(PEARL HARBOR REMEMBERED)

Brian Balmages

Instrumentation

- | | |
|----------------------------------|-----------------------------|
| 1 - Conductor's Full Score | 2 - Baritone /
Euphonium |
| 8 - Flute | 2 - Baritone T.C. |
| 2 - Oboe | 4 - Tuba |
| 2 - Bassoon | 2 - Vibraphone |
| 5 - B $\flat$ Clarinet 1 | 2 - Bells |
| 5 - B $\flat$ Clarinet 2 | 2 - Percussion 1 |
| 2 - B $\flat$ Bass Clarinet | 2 Tom-toms |
| 4 - E $\flat$ Alto Saxophone | Shaker |
| 2 - B $\flat$ Tenor Saxophone | 2 - Percussion 2 |
| 2 - E $\flat$ Baritone Saxophone | Floor Tom |
| 4 - B $\flat$ Trumpet 1 | Bass Drum |
| 4 - B $\flat$ Trumpet 2 | 4 - Percussion 3 |
| 4 - F Horn | Crash Cymbals |
| 4 - Trombone | Suspended Cymbal |
| | Bar Chimes |
| | Triangle |

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

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 Tears of Arizona was commissioned to commemorate the 75th anniversary of the attack on Pearl Harbor. Rather than attempt to musically portray the events surrounding that tragic day, I chose to focus on a different aspect of Pearl Harbor. As many people know, the USS *Arizona* Memorial is an icon on the island of Oahu. The ship, which is visible just below the surface of the water, continues to leak small amounts of oil each day. The visible oil on the water's surface is sometimes referred to as the "tears of the *Arizona*." There is a great deal of pride among those who survived the attack on the *Arizona*, and as they pass away, many have requested to have their ashes released in the water over the ship or put in an urn to be placed inside the ship by divers (there is a special place on the ship for this).

The music begins very solemnly, referring to the "tears" that continue to be shed daily by the sunken ship. This theme continues throughout the work in various forms, but serves as a strong unifying device. The following section, *The pride of Arizona*, moves past the tears and, much like any memorial service, seeks to remember the good times – the day to day fun had by the shipmen and their opportunity to experience the "spirit of Aloha." Some of the percussion rhythms are intentionally written to have a loose connection to the groove in a luau. Even in this quicker section, there are still moments of pause and reflection (measure 35). As the music returns to its opening solemn state, the audience is reminded once more of the tears that begin 75 years ago. As the vibraphone makes a final, fading statement on a slightly incomplete phrase, the audience is reminded that the tears have not stopped flowing and will continue for many years to come.

The Tears of Arizona was commissioned by the Spring Grove Area Intermediate School Bands (Pennsylvania) and director Tim Bupp. It was commissioned specifically to commemorate the 75th anniversary of the attack on Pearl Harbor. This commission became even more personal for me as I had the opportunity to conduct in Oahu twice between the time I received this commission and completed the piece.

THE TEARS OF ARIZONA

(Pearl Harbor Remembered)

BRIAN BALMAGES
 (ASCAP)

Solemnly (♩ = 60)

Flute

Oboe

Bassoon

1 B♭ Clarinets

2 B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1 B♭ Trumpets

2 F Horn

Trombone

Baritone / Euphonium

Tuba

Vibraphone

Bells

Percussion 1
(Low-Mid and Low Toms, Shaker)

Percussion 2
(Floor Tom, Bass Drum)

Percussion 3
(Crash Cymbals, Suspended Cymbal, Bar Chimes, Triangle)

pedal notes for duration or let ring if indicated (keeping pedal down)

8va - 7

Tri.

Bar Chimes

2 4 5 6



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7

Fl. *mp* *mf* *mp*

Ob. *mp* *mf*

Bsn. *mp* *mf*

1 Cls. *mf*

2 Cls. *mp* *mf*

B. Cl. *mp* *mf*

A. Sax. *mp* *mf*

T. Sax. *mp* *mp* *mf*

B. Sax. *mp* *mf*

7 Tpts. 1 *mp* *mf* +2. *mf*

2 Tpts. *mp* *mf*

Hn. *mp* *mp* *mf*

Tbn. B. Cl. *mp* *mf* play

Bar. / Euph. *mf*

Tuba *mf*

Vibra. *mp* pedal

Bells *mp*

Perc. 1

Perc. 2

Perc. 3 *mp* *mf* *mp*

7 8 9 10 11 12 13

14 The pride of Arizona (♩ = 152)

18

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

mp

mp

mp

mp

mp

mp

14 The pride of Arizona (♩ = 152)

18

Tpts. 1

2

Hn.

Tbn.

Bar. / Euph.

Tuba

Vibra.

Bells

Low-Mid and Low Toms

Perc. 1

mf

Shaker

mp

Floor Tom

mp

Perc. 2

Perc. 3

14

15

16

17

18

19

20

21

B1680

B1680

B1680

51

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

51

Tpts. 1

2

Hn.

Tbn.

Bar. / Euph.

Tuba

Vibra.

Bells

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

45 46 47 48 49 50 51

mp *f* *mf* *f* *p* *f*

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts. 2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Vibra.

Bells

Perc. 1

Perc. 2

Perc. 3

52 53 54 55 56 57 *mp* 58

59 rit.

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

59 rit.

Tpts. 1

2

Hn.

Tbn.

Bar. / Euph.

Tuba

Vibra.

Bells

Perc. 1

Perc. 2

Perc. 3

B. Ch.

59 *f* 60 61 62 *mf* 63 *f* 64 65 66 *mp*

67 Tempo I (♩ = 60)

The musical score for measures 67-72 of 'The Rose Tree' features five parts: Tpts. 1 & 2, Hn., Tbn., Bar./Euph., and Tuba. The key signature has one flat (B-flat). The time signature changes from 4/4 to 3/4 at measure 68 and back to 4/4 at measure 70. The Tbn., Bar./Euph., and Tuba parts have a piano (*p*) dynamic marking at measure 68. The Tbn. part has a fermata over measures 69 and 70. The Bar./Euph. and Tuba parts also have fermatas over measures 69 and 70. The score ends with a 'slowing down...' instruction.

Tpts. 1 & 2

Hn.

Tbn.

Bar./Euph.

Tuba

p

p

p

slowing down...

Legal

Vibra.

Bells

Perc. 1

Perc. 2

Perc. 3

Tri.

pedal down

67 68 69 70 71 72 73 74 75

*slowing down...
keep pedal down
and let notes fade
out on their own*

pedal down ____