

RENAISSANCE REIMAGINED

Brian Balmages

Instrumentation

1 - Conductor's Full Score	2 - Trombone 1
1 - Piccolo	2 - Trombone 2
4 - Flute 1	2 - Trombone 3
4 - Flute 2	2 - Baritone / Euphonium
2 - Oboe	2 - Baritone T.C.
2 - Bassoon	4 - Tuba
4 - B \flat Clarinet 1	1 - String Bass
4 - B \flat Clarinet 2	1 - Timpani
4 - B \flat Clarinet 3	2 - Mallet Percussion 1 Bells
2 - B \flat Bass Clarinet	3 - Mallet Percussion 2 Vibraphone Chimes Marimba
1 - B \flat Contra Alto Clarinet	3 - Percussion 1 Snare Drum Bass Drum Low Tom-tom
1 - B \flat Contrabass Clarinet	3 - Percussion 2 Crash Cymbals Tambourine Triangle
2 - B \flat Alto Saxophone 1	
2 - B \flat Alto Saxophone 2	
2 - B \flat Tenor Saxophone	
2 - B \flat Baritone Saxophone	
3 - B \flat Trumpet 1	
3 - B \flat Trumpet 2	
3 - B \flat Trumpet 3	
2 - F Horn 1	
2 - F Horn 2	

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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. The music he has written for winds, brass, and orchestra has been performed throughout the world with commissions ranging from elementary schools to professional orchestras. World premieres include prestigious venues such as Carnegie Hall, the Kennedy Center, and Meyerhoff Symphony Hall. His music was also performed as part of the 2013 Presidential Inaugural Prayer Service, which was attended by both President Obama and Vice President Biden. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. He is a recipient of the prestigious A. Austin Harding Award from the American School Band Directors Association and in 2016 was awarded the James Madison University Distinguished Alumni Award from the School of Visual and Performing Arts (the first year the award was given). In the same year, he was commissioned by his other alma mater, the University of Miami, to compose music for the inauguration of the institution's 6th president, Dr. Julio Frenk.

As a conductor, Mr. Balmages enjoys regular engagements with all-state and region bands and orchestras, as well as university and professional ensembles throughout the world. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, College Band Directors Conference, American School Band Directors Association National Conference and others. Additional conducting appearances have included the Kennedy Center and Meyerhoff Symphony Hall as well as engagements in Australia, Canada and Italy. Currently, he is Director of Instrumental Publications for The FJH Music Company and Assistant Director of Bands and Orchestras at Towson University.

About the Music

Renaissance Reimagined was commissioned in honor of the 20th anniversary of St. John Paul II Catholic High School (Huntsville, Alabama; Bruce Zeiger, Director of Bands). Much as the school has transformed over the years, this music takes a look at Renaissance-style music and then reimagines it in a completely new way, while still paying homage to the original. While the source material for this piece is completely original, it is clearly written with a strong nod toward Renaissance music. The harmonies are largely indicative of the style, yet some occasional contemporary harmonies emerge to foreshadow the development about to take place. As the piece moves into a faster tempo, rhythm takes on a central role and the orchestration becomes heavier with more layered elements. Throughout this evolution, the opening 8 notes of the piece continue to emerge, sometimes in fragments while other times in full form. These fragments continue to develop as the harmonic rhythm of the piece accelerates (particularly from measures 138-151). The final element of layering begins at measure 169, where the opening theme returns in duple against the triple meter of the presto section. The orchestration continues to develop, becoming more powerful until the final powerful statement in the timpani and brass. Symbolically, this final section combines "old" and "new," fusing the two together in something better than the sum of its parts. A school that is 20 years old can still be identified with its past, yet can be celebrated in a modern, more contemporary way with current students.

Notes to the Conductor

While it is certainly acceptable to do so before, I strongly encourage conducting in one beginning in measure 106. This helps the ensemble feel the linear phrasing of the music and becomes crucial beginning at measure 169, when half of the ensemble must feel duple rhythms in one while the other half feels triple meter in one. Conducting this in two or three will most likely do much more harm than good. If the ensemble is struggling to align the two, consider rehearsing all duple parts together first. In this case, it may be best to do initial rehearsal by conducting in two so the ensemble playing in duple can learn how their parts line up. Then conduct in one so they see the relationship. The same can then be done with parts in triple meter. Start off conducting in three, then move into one. Once each group is secure with you conducting in one, you can then put them together (duple against triple) and it should line up much better.

Brian Balmages

RENAISSANCE REIMAGINED

BRIAN BALMAGES
(ASCAP)

Maestoso (♩ = 108)

The musical score is written for a full band and includes the following parts:

- Piccolo
- Flutes 1 & 2
- Oboe
- Bassoon
- B♭ Clarinets 1, 2, & 3
- B♭ Bass Clarinet
- B♭ Contrabass Clarinet
- E♭ Alto Saxophones 1 & 2
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpets 1, 2, & 3
- F Horns 1 & 2
- Trombones 1, 2, & 3
- Baritone / Euphonium
- Tuba / String Bass
- Timpani (G, A, B♭, D)
- Mallet Percussion 1 (Bells)
- Mallet Percussion 2 (Vibraphone, Chimes, Marimba)
- Percussion 1 (Snare Drum, Bass Drum, Low Tom-tom)
- Percussion 2 (Crash Cymbals, Tambourine, Triangle)

The score is marked with dynamics such as *mf* (mezzo-forte) and *f* (forte). A large red watermark reading "Preview Use Requires Purchase" is overlaid diagonally across the page.



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9

Picc.

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 2 3 *mf*

B. Cl. *mf*

C.B. Cl. *mf*

A. Saxes. 1 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 2 3 *mf*

Hns. 1 2 *mf*

Tbns. 1 2 3 *mf*

Bar. / Euph. *mf*

Tuba St. Bass *mf*

Timp. *mf*

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1 *mf*

Perc. 2 *mf* Tamb.

8 *mf* 10 11 12 13 14

17

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

17

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

15 16 18 19 20 21

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

C.B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

25

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba
St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

mf

mf

mf

mf

mf

mf

mf

mf

f

mf

mf

mf

mp

Tri.

mp

22 23 24 26 27 28 29

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32

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

32

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. /
Euph.

Tuba
St. Bass

Timp.

Mlt.
Perc. 1

Mlt.
Perc. 2

Perc. 1

Perc. 2

30

31

33

34

35

36

Musical score for orchestra and woodwinds, measures 37-44. The score includes parts for Picc., Fls. (1 and 2), Ob., Bsn., Cls. (1 and 2), B. Cl., C.B. Cl., A. Saxes (1 and 2), T. Sax., B. Sax., Tpts. (1, 2, and 3), Hns. (1 and 2), Tbn. (1, 2, and 3), Bar./Euph., Tuba St. Bass, Timp., Mlt. Perc. 1, Mlt. Perc. 2, Perc. 1, and Perc. 2. The music is in 3/4 time with a key signature of one sharp (F#). A large red watermark reading "Preview Only! Legal Use Requires Purchase" is overlaid diagonally across the page. Measure numbers 37, 38, 39, 40, 41, 42, 43, and 44 are indicated at the bottom of the score.

Musical score for orchestral instruments, measures 45 to 51. The score includes staves for Piccolo, Flutes (1 and 2), Oboe, Bassoon, Clarinets (1, 2, 3), Bass Clarinet, Contrabass Clarinet, Alto Saxophones (1, 2), Tenor Saxophone, Bass Saxophone, Trumpets (1, 2, 3), Horns (1, 2), Trombones (1, 2, 3), Baritone/Euphonium, Tuba and Stripped Bass, Timpani, Mallet Percussion 1, Mallet Percussion 2, and various other percussion instruments including snare drum (Perc. 1) and cymbal (Cr. Cym.). Dynamics such as *mf* (mezzo-forte) and *f* (forte) are indicated throughout. The score also features time signatures of 5/4, 3/4, and 4/4, and rests for various instruments.

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. /
Euph.

Tuba
St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

52 53 54 55 56 57 58

tr

rit.

mf *f*

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59 Presto (♩ = 152)

This page contains the musical score for rehearsal mark 59, starting at measure 60. The tempo is marked 'Presto' with a quarter note equal to 152 beats per minute. The score is arranged in systems for various instruments:

- Woodwinds:** Piccolo (Picc.), Flutes (Fls. 1 and 2), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls. 1, 2, and 3), Bass Clarinet (B. Cl.), and Contrabass Clarinet (C.B. Cl.).
- Saxophones:** Alto Saxophones (A. Saxes 1 and 2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.).
- Brass:** Trumpets (Tpts. 1, 2, and 3), Horns (Hns. 1 and 2), Trombones (Tbns. 1, 2, and 3), Baritone/Euphonium (Bar./Euph.), and Tuba/Strick Bass (Tuba St. Bass).
- Timpani and Percussion:** Timpani (Timp.), Mallet Percussion 1 (Mlt. Perc. 1), Mallet Percussion 2 (Mlt. Perc. 2), Snare Drum (Perc. 1), and Cymbal (Perc. 2).

The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). It also features performance instructions like 'Hns.' (Horns) and 'to Vibra.' (to Vibraphone). The percussion parts include a snare drum pattern labeled 'S.D.' and a cymbal pattern labeled 'X'. The rehearsal mark 59 is indicated by a box at the beginning of the first system.

70

Picc. Fls. 1 2 Ob. Bsn. Cls. 1 2 3 B. Cl. C.B. Cl. A. Saxes 1 2 T. Sax. B. Sax.

70

Tpts. 1 2 3 Hns. 1 2 Tbn. 1 2 3 Bar. / Euph. Tuba St. Bass Timp. Mlt. Perc. 1 Mlt. Perc. 2 Perc. 1 Perc. 2

80

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

80

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba
St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Vibraphone

muffle on rests

78 81 82 83 84



Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbn. 1 2 3

Bar./Euph.

Tuba St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

85 86 87 88 89 90 91

Picc.
 Fls. 1
 2
 Ob.
 Bsn.
 Cls. 1
 2
 3
 B. Cl.
 C.B. Cl.
 A. Saxes 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 Tbn. 1
 2
 3
 Bar. / Euph.
 Tuba St. Bass
 Timp.
 Mlt. Perc. 1
 Mlt. Perc. 2
 Perc. 1
 Perc. 2

Musical score for a full orchestra and percussion ensemble, measures 92-99. The score includes parts for Piccolo, Flutes, Oboe, Bassoon, Clarinets, Bass Clarinet, Contrabass Clarinet, Saxophones, Trumpets, Horns, Trombones, Baritone/Euphonium, Tuba/Steel Bass, Timpani, and various Percussion instruments. A large red watermark "Legal Use Only Requires Purchase" is overlaid diagonally across the page. Measure 98 is boxed at the top right.

Musical score for page 16, measures 100-105. The score includes staves for Picc., Fls. 1 & 2, Ob., Bsn., Hn., Cls. 1, 2, & 3, B. Cl., C.B. Cl., A. Saxes 1 & 2, T. Sax., B. Sax., Tpts. 1, 2, & 3, Hns. 1 & 2, Tbns. 1, 2, & 3, Bar./Euph., Tuba/St. Bass, Timp., Mlt. Perc. 1, Mlt. Perc. 2, Perc. 1, and Perc. 2. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the score.

106 In One

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

106 In One

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba

St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

107 108 109 110 111 112 mp 114

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tpbs. 1
2
3

Bar./Euph.

Tuba St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

115 116 117 118 119 120 121

122

123 124 125 126 127 128 129 130 131 132

Picc.

Fls. 1
2 *mp*

Ob.

Bsn.

Cl. 1
2
3 *mp*

B. Cl.

C.B. Cl.

A. Sax. 1
2 *mp*

T. Sax. *mp*

B. Sax. *mp*

138

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3 *mp*

Bar. / Euph. *mp*

Tuba St. Bass

Timp. *mp*

Mlt. Perc. 1 *mp*

Mlt. Perc. 2

Perc. 1 *mp* Low Tom-tom

Perc. 2

133 134 135 136 137 139 *mp* 141 142

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Picc.
 Fls. 1 2
 Ob.
 Bsn.
 Cls. 1 2 3
 B. Cl.
 C.B. Cl.
 A. Saxes 1 2
 T. Sax.
 B. Sax.
 Tpts. 1 2 3
 Hns. 1 2
 Tbns. 1 2 3
 Bar. / Euph.
 Tuba St. Bass
 Timp.
 Mlt. Perc. 1
 Mlt. Perc. 2
 Perc. 1
 Perc. 2

Musical score for measures 143-150. The score includes parts for Piccolo, Flutes (1 and 2), Oboe, Bassoon, Clarinets (1, 2, 3), Bass Clarinet, Contrabass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, Bass Saxophone, Trumpets (1, 2, 3), Horns (1 and 2), Trombones (1, 2, 3), Baritone/Euphonium, Tuba/Strick Bass, Timpani, Mallet Percussion 1 and 2, and Percussion 1 and 2. Dynamic markings include *mf*, *mp*, and *tutti*. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the score.

151

Picc. *f*

Fls. 1 *f*

2 *f*

Ob. *f*

Bsn. *f*

Cls. 1 *f*

2 *f*

3 *f*

B. Cl. *f*

C.B. Cl. *f*

A. Saxes 1 *f*

2 *f*

T. Sax. *f*

B. Sax. *f*

151 *f* div.

Tpts. 1 *f*

2 *f*

3 *f*

Hns. 1 *f*

2 *f*

Tbns. 1 *f*

2 *f*

3 *f*

Bar. / Euph. *f*

Tuba *f*

St. Bass *f*

Timp. *f*

Mlt. Perc. 1 *f*

Mlt. Perc. 2 *f* Chimes

Perc. 1 *f* S.D.

Perc. 2 *f* Cr. Cym. Tamb. *f*

2 3 4 4 2 3 4 4 2 3 4 4 2 3 4 4 2 3 4 4 2 3 4 4 2 3 4 4

152 153 154 155 156

Musical score for orchestra and woodwinds, measures 164-173. The score includes parts for Picc., Fls. (1 and 2), Ob., Bsn., Cls. (1, 2, 3), B. Cl., C.B. Cl., A. Saxes (1 and 2), T. Sax., B. Sax., Tpts. (1, 2, 3), Hns. (1 and 2), Tbns. (1, 2, 3), Bar./Euph., Tuba/St. Bass, Timp., Mlt. Perc. 1, Mlt. Perc. 2, Perc. 1, and Perc. 2. A large red watermark 'Preview Only' is overlaid diagonally across the page. The score features various dynamics such as *mp* and *p*, and includes articulation marks like accents and slurs. The percussion parts include a snare drum pattern in Perc. 1 and a mallet pattern in Perc. 2.

177

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

C.B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba
St. Bass

Timp.

Mlt.
Perc. 1

Mlt.
Perc. 2

Perc. 1

Perc. 2

174 175 176 mp 178 179 180 181

This musical score page covers measures 182 through 188. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing eighth-note patterns.
- Fls. 1/2**: Flutes, playing eighth-note patterns.
- Ob.**: Oboe, playing eighth-note patterns.
- Bsn.**: Bassoon, playing a sustained bass line with a *b* dynamic marking.
- Cls. 1/2/3**: Clarinets, with the 2nd and 3rd parts playing eighth-note patterns starting in measure 185.
- B. Cl.**: Bass Clarinet, playing a sustained bass line.
- C.B. Cl.**: Contrabass Clarinet, playing a sustained bass line.
- A. Saxes 1/2**: Alto Saxophones, playing eighth-note patterns starting in measure 185.
- T. Sax.**: Tenor Saxophone, playing eighth-note patterns starting in measure 185.
- B. Sax.**: Baritone Saxophone, playing a sustained bass line.
- Tpts. 1/2/3**: Trumpets, playing eighth-note patterns.
- Hns. 1/2**: Horns, playing eighth-note patterns.
- Tbns. 1/2/3**: Trombones, playing eighth-note patterns.
- Bar. / Euph.**: Baritone/Euphonium, playing a sustained bass line with a *b* dynamic marking.
- Tuba St. Bass**: Tuba/Str. Bass, playing a sustained bass line.
- Timp.**: Timpani, playing a rhythmic pattern.
- Mlt. Perc. 1/2**: Mallet Percussion, playing eighth-note patterns.
- Perc. 1/2**: Percussion, playing eighth-note patterns.

Measures 185 and 188 contain a *mp* (mezzo-piano) dynamic marking. A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page.

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba
St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

196 197 198 199 200

mf

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201

Picc. *f*

Fls. 1 *f*

2 *f*

Ob. *f*

Bsn. *f*

Cls. 1 *f*

2 *f*

3 *f*

B. Cl. *f*

C.B. Cl. *f*

A. Saxes 1 *f*

2 *f*

T. Sax. *f*

B. Sax. *f*

201

Tpts. 1 *f*

2 *f*

3 *f*

Hns. 1 *ff*

2 *ff*

Tbns. 1 *f*

2 *f*

3 *f*

Bar. / Euph. *ff*

Tuba *f*

St. Bass *f*

Timp. *f*

Mlt. Perc. 1 *f*

Chimes *f*

Mlt. Perc. 2 *f*

Perc. 1 *f*

S.D. *f*

Perc. 2 *f*

202 203 204 205 206

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba
St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

207 208 209 210 211

molto rit.

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

C.B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

212 213 214 215 216

217 Brillante (♩ = 60)

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

217 Brillante (♩ = 60)

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba
St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Tri.