

BRINGER OF WAR

(AFTER HOLST)

Brian Balmages

Instrumentation

1 - Conductor's Full Score	2 - Baritone / Euphonium
8 - Flute	2 - Baritone T.C.
2 - Oboe	4 - Tuba
2 - Bassoon	1 - String Bass
10 - B \flat Clarinet	1 - Timpani
2 - B \flat Bass Clarinet	2 - Bells
4 - E \flat Alto Saxophone	4 - Percussion 1 Snare Drum Bass Drum
2 - B \flat Tenor Saxophone	4 - Percussion 2 Tom-toms Crash Cymbals Tam-tam
2 - E \flat Baritone Saxophone	
8 - B \flat Trumpet	
4 - F Horn	
4 - Trombone	

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. 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

Inspired by *The Planets*, the amazing orchestral work by Gustav Holst, this original piece pays homage to the first movement, *Mars*. Opening with a 2-measure ostinato, the music begins to evolve as various sections add layers of sound. Following the basic form of Holst's masterpiece, the music becomes very powerful before moving into a softer and more lyrical section while the original ostinato continues to sound in the bells. This moves into the height of the piece as the full brass and low woodwinds perform the menacing theme under the continuing ostinato in the upper woodwinds. Ultimately, the ostinato is broken apart and the music slows down dramatically, echoing the ending of *Mars*.

Using only 6 notes, the piece allows teachers and performers to focus on style, blend and balance. I highly recommend having students listen to *Mars* from *The Planets* and encourage a discussion about the similarities and differences between the two pieces. The Percussion 2 part includes tom-tom which can also be performed on snare drums with snares off. It is appropriate to include as many players as desired. This also provides a great way to involve your entire percussion section. Timpani is optional, but very effective.

Musical Jump-Start exercises (short excerpts that help teach students about elements of the piece) are included on the back of each student part. Teachers can use these as a way to introduce all students to the ostinato, main theme and secondary themes.

Bringer of War was commissioned by the Elementary Schools of the Fox Chapel Area School District in Pittsburgh, Pennsylvania.

Brian Balmages

BRINGER OF WAR

(After Holst)

BRIAN BALMAGES
(ASCAP)

Allegro (♩ = 144)

5

2nd time only

Flute *p* *mp*

Oboe *p* *mp*

B♭ Clarinet *p* 2nd time only

B♭ Bass Clarinet *p*

E♭ Alto Saxophone *p*

B♭ Tenor Saxophone *p* *mp*

E♭ Baritone Saxophone *p*

Allegro (♩ = 144)

5

2nd time only

Trumpet *p* *mp*

F Horn *p* *mp*

Trombone Baritone / Euphonium Bassoon *p* 2nd time only

Tuba String Bass *p* 2nd time only

Timpani (G, C, D)

Bells *p* *mp* 2nd time only

Percussion 1 (Snare Drum, Bass Drum) S.D. (snare off) *p*

Percussion 2 (Tom-toms, Crash Cymbal, Tam-tam) *p* Large Tam-tam

2 3 4 5 6 7

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1. 2.

Fl. *p*

Ob. *p*

Cl. *p*

B. Cl.

A. Sax. *p*

T. Sax. *p* *mp*

B. Sax.

Tpt. *p* *mp*

Hn. *p* *mp*

Tbn. Bar./ Euph. Bsn.

Tuba S.B.

2nd time only

Timp. *p*

Bells *p*

Perc. 1

Perc. 2

8 9 10 11 12 *p* 13 14

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15

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

15

Tpt. *f*

Hn. *f*

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

Tuba S.B. *f*

Timp. *f*

Bells *f*

Perc. 1 *f*

Perc. 2 *f*

15

16

Tom-toms (as many players as available) *f*

18

19

Fl. *f*

Ob. *f*

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. *f*

Hn.

Tbn. Bar. / Euph. Bsn.

Tuba S.B.

Timp.

Bells

Perc. 1

Perc. 2 Cr. Cym.

20 21 22 23 24

25

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

25

Tpt.

Hn.

Tbn.
Bar. /
Euph.
Bsn.

Tuba
S.B.

Timp.

Bells

Perc. 1

Perc. 2

f

muffle on rests

25

26

27

28

29

30

33

Fl. *p*

Ob. *p*

Cl. *p*

B. Cl.

A. Sax. *p*

T. Sax.

B. Sax.

33

Tpt.

Hn.

Tbn. Bar. / Euph. Bsn.

Tuba S.B.

Timp. *v*

Bells *p*

Perc. 1

Perc. 2

41

Fl. *p*

Ob. *p*

Cl. *p*

B. Cl. *p*

A. Sax. *p*

T. Sax.

B. Sax. *p*

Tpt. *p*

Hn.

Tbn. Bar. / Euph. Bsn. *p*

Tuba S.B. *p*

Timp. *p*

Bells

Perc. 1 *p* snares on

Perc. 2

Fl. *mp* *f*

Ob. *mp* *f*

Cl. *f*

B. Cl. *p* *mp* *mf* *f*

A. Sax. *mp* *f*

T. Sax. *mp* *f*

B. Sax. *p* *mp* *mf* *f*

Tpt. *f*

Hn. *mp* *f*

Tbn. Bar./ Euph. Bsn. *p* *mp* *mf* *f*

Tuba S.B. *p* *mp* *mf* *f*

Timp. *p* *mp* *mf* *f*

Bells *f*

Perc. 1 *p* *f*

Perc. 2 *f*

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba
S.B.

Timp.

Bells

Perc. 1

Perc. 2

f

f

f

f

f

Tam-tam

50

51

52

53

54

55

57

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

f

57

Tpt.

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba
S.B.

Timp.

Bells

Perc. 1

Perc. 2

56

57

58

59

60

61 molto rit. al fine

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

61 molto rit. al fine

Tpt.

Hn.

Tbn. Bar. / Euph. Bsn.

Tuba S.B.

Timp.

Bells

Perc. 1

Perc. 2

61 62 63 64 65 66

Musical Jump Start

SUPPLEMENTARY MATERIAL

No. 1: Ostinato

This musical score is for a piece titled "No. 1: Ostinato". It is written for a full orchestra and is in 4/4 time. The score is divided into two systems. The first system includes the woodwind section: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The second system includes the brass and percussion sections: Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium/Bassoon (Tbn. Bar./Euph. Bsn.), Tuba/Sousaphone (Tuba S.B.), Timpani (Timp.), Bells, Percussion 1 (Perc. 1) with Snare Drum (S.D.) and Bass Drum (B.D.), and Percussion 2 (Perc. 2) with Crash Cymbal (Cr. Cym.) and Tom-tom. The music consists of a repeating eighth-note ostinato pattern across all instruments. A large red watermark reading "Preview Only" is overlaid diagonally across the score.

No. 2: Powerful Theme

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

No. 2: Powerful Theme

Tpt.

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba
S.B.

Timp.

Bells

Perc. 1
S.D.
B.D.

Perc. 2
Tam-tam
Tom-tom

2 3 4 5

No. 3: Ending (practice in tempo and also slowing down)

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

No. 3: Ending (practice in tempo and also slowing down)

Tpt.

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba
S.B.

Timp.

Bells

Perc. 1
S.D.
B.D.

Perc. 2
Tom-tom

No. 4: Opening Theme

Fl. *p* *mp* *p* *mp*

Ob. *p* *mp* *p* *mp*

Cl. *p* *mp* *p* *mp*

B. Cl. *p* *mp* *p* *mp*

A. Sax. *p* *mp* *p* *mp*

T. Sax. *p* *mp* *p* *mp*

B. Sax. *p* *mp* *p* *mp*

No. 4: Opening Theme

Tpt. *p* *mp* *p* *mp*

Hn. *p* *mp* *p* *mp*

Tbn. Bar. / Euph. Bsn. *p* *mp* *p* *mp*

Tuba S.B. *p* *mp* *p* *mp*

Timp. *p*

Bells *p* *mp* *p* *mp*

Perc. 1
S.D. *p*
B.D.

Perc. 2
Tam-tam
Tom-tom *p*

2 3 4 5 6 7

No. 5: Opening Secondary Theme

Fl. *p* *f*

Ob. *p* *f*

Cl. *p* *f*

B. Cl. *p* *f*

A. Sax. *p* *f*

T. Sax. *p* *f*

B. Sax. *p* *f*

No. 5: Opening Secondary Theme

Tpt. *p* *f*

Hn. *p* *f*

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

Tuba S.B. *p* *f*

Timp. *p* *f*

Bells *p* *f*

Perc. 1 S.D. B.D. *p* *f*

Perc. 2 Tam-tam Tom-tom *p* *f* Cr. Cym.