

SPONTANEOUS BEINGS

Brian Balmages

Instrumentation

1 - Conductor's Full Score	2 - Trombone 2
1 - Piccolo	2 - Trombone 3
4 - Flute 1	2 - Baritone / Euphonium
4 - Flute 2	2 - Baritone T.C.
2 - Oboe	4 - Tuba
2 - Bassoon	1 - String Bass
4 - B $\flat$ Clarinet 1	1 - Timpani
4 - B $\flat$ Clarinet 2	2 - Chimes
4 - B $\flat$ Clarinet 3	Bells
2 - B $\flat$ Bass Clarinet	2 - Vibraphone
1 - E $\flat$ Contra Alto Clarinet	4 - Percussion 1
1 - B $\flat$ Contrabass Clarinet	Snare Drum
2 - E $\flat$ Alto Saxophone 1	Bass Drum
2 - E $\flat$ Alto Saxophone 2	High Wood Block
2 - B $\flat$ Tenor Saxophone	Powwow Drum
2 - E $\flat$ Baritone Saxophone	4 - Percussion 2
3 - B $\flat$ Trumpet 1	Crash Cymbals
3 - B $\flat$ Trumpet 2	Suspended Cymbal
3 - B $\flat$ Trumpet 3	Bar Chimes
2 - F Horn 1	Rattle
2 - F Horn 2	Cabasa
2 - Trombone 1	Triangle
	Tam-tam
	Buffalo Drum

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.

Program Notes

Inspired by the city of Duluth, Minnesota (where the consortium for this commission was formed), *Spontaneous Beings* is based on the Anishinaabeg, a large group of tribes indigenous to the Northeastern area of North America including both Canada and the United States. The title comes from Ojibwe historian Basil Johnston, who offered that the literal translation of the name is “Beings Made Out of Nothing” or “Spontaneous Beings.”

According to oral history, seven “beings” (called *miigis*) appeared in a vision relating to a prophecy. The people were instructed to move west, away from the settlers who were entering the area, so they could keep their traditions alive. As they began their westward journey, they reached a series of “stopping places” that were confirmed by snail shells (*miigis* shells). During this time, the Anishinaabeg divided into six nations, including the Ojibwe. This group continued westward, dividing into several groups before eventually reaching the “sixth stopping place,” known today as the city of Duluth.

The music draws inspiration from an Anishinaabe “Spirit Bear” song. Spiritual medicine is an important aspect of this society and the oral history mentions the Sun Spirit, who came to the people in the form of a little boy to teach them the ways that would ultimately define the Ojibwe people. The boy lives with an adopted family when another of the sons dies. After seeing how sad this makes the mother and father, the boy takes the form of a spirit bear and, upon circling the body several times, is able to bring him back to life. At that point, he reveals himself as the Sun Spirit and stays to teach them the ways of Midewiwin, a spiritual practice. He eventually returns to the sun and mentions that they will continue to feel his influence that way.

The opening section of the music is based on fragments and alterations of the song. It suggests moments of great mystery, fear, power and pride. As the allegro section begins, the complete song is presented in the woodwinds. The entire section is based on a pentatonic scale, which follows the original song. Percussion includes a powwow drum (a large drum typically played with players all around it using a special beater) and a buffalo drum (similar to a frame drum, which is a viable substitute). As the music develops, harmony plays an intricate role and breaks from the pentatonic modality while the melody is augmented and juxtaposed against earlier rhythmic patterns.

Spontaneous Beings was commissioned by the 2014 Summer Teaching Symposium Consortium. The group was formed after I had the opportunity to present at the Minnesota Band Directors Association summer conference in Duluth, Minnesota. It was headed by Charles Weise and includes the following ensembles:

Craig Vogl – Albany High School Band Program

Terri Svec – Buffalo Community Middle School

Amanda Kaus – Century High School (Rochester, MN)

Paul D. Gronert – Chippewa Middle School

Peter Haberman – Concordia College

Andy Schmidt – Highview Middle School

Anthony Boldt & Elizabeth Harwood – Kasson-Mantorville Band Program

Michael Moeller – Mahtomedi High School

Timothy Arnold & Stephanie Hillman – Orono High School

Andrea Arnold & Alanna Lucey – Orono Middle School

Jim Baxter – Princeton High School

CW2 David Stordalen, Commander & WO1 James Baxter, XO – 34th Infantry Division "Red Bull" Band (Rosemount, MN)

Caroline Becker – Saint Agnes School

Heidi Stodola – Saint Frances Middle School

Brian Lukkasson & Nora Tycast – Spring Lake Park High School

Charles Weise & Geneva Fitzsimonds – South View Middle School

David M. Miller – Valley Middle School

Donald Krubsack – Wayzata High School

Nicole J. Boelter – Yellow Medicine East Schools

Brian Balmages

SPONTANEOUS BEINGS

BRIAN BALMAGES
(ASCAP)

Lento misterioso (♩ = 50)

Piccolo

Flutes 1 2

Oboes 1 2

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Lento misterioso (♩ = 50)

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Baritone / Euphonium

Tuba String Bass

Timpani

Chimes Bells (F, G, B♭, D)

Vibraphone

Percussion 1 (Snare Drum, Bass Drum, High Wood Block, Powwow Drum)

Percussion 2 (Crash Cymbals, Suspended Cymbal, Bar Chimes, Rattle, Triangle, Tam-tam, Buffalo Drum)

p pedal

Bar Chimes

W.B. 3

mp

2 3 4 5

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piece at www.fjhmusic.com

B1699

12

Picc.

Fls. 1 2

Obs. 1 2

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

12

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Ch. Bells

Vibr.

Perc. 1

Perc. 2

13 14 15

Sus. Cym.

B.D.

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17 **con moto** rit.

Picc. *f* *mp*

Fls. 1 *f* *mp*

2 *f* *mp*

Obs. 1 *f* *mp*

2 *f* *mp*

Bsn. *f* *mp*

Cls. 1 *f* *mp*

2 *f* *mp*

3 *f* *mp*

B. Cl. *f* *mp*

C.B. Cl. *f* *mp*

A. Sax. 1 *f* *mp*

2 *f* *mp*

T. Sax. *f* *mp*

B. Sax. *f* *mp*

17 **con moto** rit.

Tpts. 1 *f* *mp*

2 *f* *mp*

3 *f* *mp*

Hns. 1 *f* *mp*

2 *f* *mp*

Tbns. 1 *f* *mp*

2 *f* *mp*

3 *f* *mp*

Bar. / Euph. *f* *mp*

Tuba *f* *mp*

St. Bass *f* *mp*

Bass - lower 8ve always

Timp. *f* *mp*

Ch. Bells *f* *mp*

Vibr. *f* *mp*

Perc. 1 *f* *mp*

Perc. 2 *f* *mp*

S.D. *f* *mp*

Cr. Cym. *f* *mp*

18 *mp* 20 *f*

21 Tempo I

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

Cl. 1
2
3

B. Cl.

C.B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Fl. 1

mp *p*

mp *p*

pp *pp*

mp *p*

pp

pp

21 Tempo I

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. /
Euph.

Tuba
St. Bass

Timp.

Ch.
Bells

Vibr.

Perc. 1

Perc. 2

st. mute

p *st. mute*

pp *pp*

mp *p*

mp *p*

mp *p* *pp*

p

B. Ch.

mp *p*

[27] più mosso (♩ = 60)

1
Tpts.
2
3

1
Hns.
2

1
2
Tbns.
3

Bar. /
Euph.

Tuba
St. Bass

Timp.

Ch.
Bells

Vibr.

Perc. 1

Perc. 2

B1699

Allegro (♩ = 144)

39

Picc.

Fls. 1 2 *p*

Obs. 1 2

Bsn.

Cls. 1 2 3 *mf*

B. Cl.

C.B. Cl.

A. Saxes 1 2 *p*

T. Sax.

B. Sax.

Allegro (♩ = 144)

39

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Ch. Bells

Vibr.

Perc. 1 *mf*
Powwow drum w/ beaters
(opt. Low Tom w/ hard mallet)
Use as many players as available (up to 8)

Perc. 2 *mf*
16" (or close) Buffalo drum
w/ beater (opt. Frame Drum)

35

36

37

38

40

Picc.

Fls. 1 2

Obs. 1 2

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.

Ch. Bells

Vibr.

Perc. 1

Perc. 2

41 42 43 44 45 46

mf

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47

Picc.

Fls. 1 2

Obs. 1 2

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

47

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Ch. Bells

Vibr.

Perc. 1

Perc. 2

48 49 50 51 52

mf

B1699

63

Picc.

Fls. 1 2

Obs. 1 2

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

mf

63

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Ch. Bells

Vibr.

Perc. 1

Perc. 2

59 60 61 62 64

mp

71

Picc.

Fls. 1 2

Obs. 1 2

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

71

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba St. Bass

Timp.

Ch. Bells

Vibr.

Perc. 1

Perc. 2

Cr. Cym.

72 73 74 75 76

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79

Picc.

Fls. 1 2

Obs. 1 2

Bsn.

f

Cls. 1 2 3

B. Cl.

C.B. Cl.

f

A. Saxes 1 2

T. Sax.

f

B. Sax.

79

Tpts. 1 2 3

f

Hns. 1 2

f

Tbns. 1 2 3

f

Bar. / Euph.

f

Tuba St. Bass

f

Timp.

mf

f

Ch. Bells

f

Vibr.

f

Perc. 1

S.D.

mf

f

Perc. 2

f

77 78 80 81 82

87

Picc.

Fls. 1 2

Obs. 1 2

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

87

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba St. Bass

Timp.

Ch. Bells

Vibr.

Perc. 1

Perc. 2

83 84 85 86

f *f* *f*

Bells

f

Picc.

Fls. 1 2

Obs. 1 2

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.

Ch. Bells

Vibr.

Perc. 1

Perc. 2

88 89 90 92

f

95

Picc.

Fls. 1 2

Obs. 1 2

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

95

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Ch. Bells

Vibr.

Perc. 1

Perc. 2

Tri.

f

93 94 96 97 98

[illegible]

108

109

Picc.

Fls. 1 2

Obs. 1 2

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

109

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

Str. Bass

Timp.

Ch. Bells

Vibr.

Perc. 1 S.D.

Perc. 2 Cr. Cym.

ff

110 111 112

Picc. *ff*
 Fls. 1 2
 Obs. 1 2
 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.
 Ch. Bells
 Vibr.
 Perc. 1
 Perc. 2
 Sus. Cym. *mf*

113 *ff* 116 *ff* 117

119

Picc.

Fls. 1 2

Obs. 1 2

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

119

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Ch. Bells

Vibr.

Perc. 1

Perc. 2

ff

118 120 121 122

Picc.
 Fls. 1 2
 Obs. 1 2
 Bsn.
 Cls. 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.
 Ch. Bells
 Vibr.
 Perc. 1
 Perc. 2

Musical score for page 27, measures 123 to 126. The score includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoon, Clarinets (1, 2, and 3), Bass Clarinet, Contrabass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, Baritone Saxophone, Trumpets (1, 2, and 3), Horns (1 and 2), Trombones (1, 2, and 3), Baritone/Euphonium, Tuba/Street Bass, Timpani, Chimes/Bells, Vibraphone, and Percussion 1 and 2. The key signature is B-flat major (two flats). The time signature is 6/4. Dynamics include *ff* (fortissimo), *mp* (mezzo-piano), and *p* (piano). A large red watermark "Preview Only" is overlaid diagonally across the page.

in three (♩ = ♩) poco accel. poco rit. molto rit. [131] a tempo

Picc. *mf* *f*

Fls. 1 *p* *f*

2 *p* *f*

Obs. 1 *p* *f*

2 *p* *f*

Bsn. *p* *f*

1 *p* *f*

Cls. 2 *p* *f*

3 *p* *f*

B. Cl. *p* *f*

C.B. Cl. *p* *f*

A. Sax. 1 *p* *f*

2 *p* *f*

T. Sax. *p* *f*

B. Sax. *p* *f*

in three (♩ = ♩) poco accel. poco rit. molto rit. [131] a tempo

Tpts. 1 *p* *f*

2 *p* *f*

3 *p* *f*

Hns. 1 *p* *f*

2 *p* *f*

Tbns. 1 *mp* *f*

2 *mp* *f*

3 *mp* *f*

Bar. / Euph. *p* *f*

Tuba *p* *f*

St. Bass *mf* *f*

Timp. *mf* *f* *mf* *f*

Ch. Bells *f*

Vibr. *f*

Perc. 1 *f*

Perc. 2 *f*

127 128

Picc.
 Fls. 1
 2
 Obs. 1
 2
 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.
 Ch. Bells
 Vibr.
 Perc. 1
 Perc. 2

132 133 *mf* *f* 136

Picc.

Fls. 1 2

Obs. 1 2

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.

Ch. Bells

Vibr.

Perc. 1

Perc. 2

137 *mf* *f* 140 141

molto rit.

Picc.

Fls. 1 2

Obs. 1 2

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

molto rit.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Ch. Bells

Vibr.

Perc. 1

Perc. 2

f

a tempo

Picc. *f* *opt. 8va* *ff*
 Fls. 1 *mf* *f* *ff*
 2 *mf* *f* *ff*
 Obs. 1 *mf* *f* *ff*
 2 *mf* *f* *ff*
 Bsn. *p* *ff*
 Cls. 1 *mf* *f* *ff*
 2 *mf* *f* *ff*
 3 *mf* *f* *ff*
 B. Cl. *p* *ff*
 C.B. Cl. *p* *ff*
 A. Sax. 1 *mp* *f* *ff*
 2 *mp* *f* *ff*
 T. Sax. *mp* *f* *ff*
 B. Sax. *p* *ff*
 Tpts. 1 *mf* *ff*
 2 *mf* *ff*
 3 *mf* *ff*
 Hns. 1 *mp* *ff*
 2 *mp* *ff*
 Tbn. 1 *p* *ff*
 2 *p* *ff*
 3 *p* *ff*
 Bar./Euph. *div.* *mp* *ff*
 Tuba *p* *ff*
 St. Bass *p* *ff*
 Timp. *mp* *ff*
 Ch. Bells *mf* *ff*
 Vibr. *mf* *ff*
 Perc. 1 *mp* *ff*
 Perc. 2 *mp* *ff* dampen

147

148

*mp**ff*

dampen

dampen