

TWITTERING MACHINE

Brian Balmages

Instrumentation

1 - Conductor's Full Score	4 - Tuba
4 - Flute 1	1 - String Bass
4 - Flute 2	1 - Piano
2 - Oboe	1 - Timpani
2 - Bassoon	1 - Marimba
5 - B \flat Clarinet 1	2 - Chimes/Bells
5 - B \flat Clarinet 2	1 - Vibraphone
2 - B \flat Bass Clarinet	4 - Percussion 1
2 - E \flat Alto Saxophone 1	2 Tom-toms
2 - E \flat Alto Saxophone 2	Cabasa
2 - B \flat Tenor Saxophone	Bass Drum
2 - E \flat Baritone Saxophone	Brake Drum
4 - B \flat Trumpet 1	Triangle
4 - B \flat Trumpet 2	4 - Percussion 2
4 - F Horn	Suspended Cymbal
2 - Trombone 1	Bar Chimes
2 - Trombone 2	Ratchet
2 - Baritone / Euphonium	China Cymbal
2 - Baritone T.C.	Hi-Hat
	Temple Blocks
	Tambourine
	Crash Cymbals
	Splash Cymbal

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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Frank J. Hackinson

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



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 1922 artwork by Swiss-German painter Paul Klee, this ambiguous music follows the controversy presented in a painting that seems to depict a struggle between nature and machine. While there are many interpretations of Klee's creation, it is clearly a dark representation of four birds that appear to be shackled to a wire attached to a hand crank. Further, there is a pit below the "machine" and an eerie blueish gray fog surrounding everything. The music seeks to embody this ambiguity, beginning with soft clusters of sound amid the presence of random "machine-like sounds."

As the music develops, a haunting melody appears and soon begins to transform as the music around it becomes more rhythmic and aggressive. Commissioning director Chris Gleason adds: "In fact, it almost feels like we are on a tour of the painting exploring different parts of it sonically." The machine slowly begins to take over the entire texture before the melody battles back (representing the possibility of nature against machines).

A disturbing section in 3/4 hints at the idea of a carousel as the birds continue to ride the crank against their will. This moves into the darkest portion of the piece, but also the most aggressive. Percussion becomes more and more engaged as layers of sound embody the concept of resistance. The climax of the piece infuses all the themes into one powerful statement before the music winds down and references the opening, desolate textures. The crank continues to wind just a few more times before everything fades to silence, leaving the audience to wonder about the outcome of the struggle.

Twittering Machine was commissioned by Patrick Marsh Middle School (Sun Prairie, Wisconsin) and conductor Chris Gleason. All students researched the painting and offered their thoughts on its meaning and their reactions to it prior to my writing the piece.

Brian Balmages

TWITTERING MACHINE

BRIAN BALMAGES
(ASCAP)

Steady (♩ = 108)

Flutes 1, 2

Oboe

Bassoon

B♭ Clarinets 1, 2

B♭ Bass Clarinet

E♭ Alto Saxophones 1, 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Steady (♩ = 108)

B♭ Trumpets 1, 2

F Horn

Trombones 1, 2

Baritone / Euphonium

Tuba

String Bass

Piano

Timpani

Marimba

Bells / Chimes

Vibraphone

Percussion 1
(2 Tom-toms, Cabasa, Bass Drum, Brake Drum, Triangle)

Percussion 2
(Suspended Cymbal, Bar Chimes, Ratchet, China Cymbal, Hi-Hat, Temple Blocks, Tambourine, Crash Cymbals, Splash Cymbal)

Red.

(F, G, C)

soft yarn mallets

medium yarn mallets

Tom-tom rim

Bar. Ch.

p

2 3 4 5 6



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Fls. 1 2

Ob.

Bsn.

Cl. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba St. Bass

Pno.

Timp.

Mrb.

Bls. Ch.

Vib.

Perc. 1

Perc. 2

tr

pp

Bells medium plastic mallets

p

Cabasa

p

Fls. 1 2

Ob.

Bsn.

mp

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

mp

Tpts. 1 2

Hn.

Tbn. 1 2

Bar. / Euph.

Tuba St. Bass

Pno.

Timp.

Mrb.

Bls. Ch.

Vib.

Perc. 1

Perc. 2

19 20 21 22 23 24

This musical score page covers measures 36 through 40. The instrumentation includes:

- Flutes (Fls.)
- Oboes (Ob.)
- Bassoon (Bsn.)
- Clarinets (Cls.)
- Bass Clarinet (B. Cl.)
- Alto Saxophones (A. Saxes)
- Tenor Saxophone (T. Sax.)
- Bass Saxophone (B. Sax.)
- Trumpets (Tpts.)
- Horns (Hn.)
- Trombones (Tbns.)
- Baritone/Euphonium (Bar. / Euph.)
- Tuba/St. Bass (Tuba St. Bass)
- Piano (Pno.)
- Timpani (Timp.)
- Maracas (Mrb.)
- Bells/Chimes (Bls. Ch.)
- Vibraphone (Vib.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)

Dynamic markings such as *ff*, *mf*, and *f* are used throughout. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the score.

36

37

38

40

1. *mp*

Fls. 1 2

Ob.

Bsn.

1 2

Cls.

B. Cl.

1 2

A. Saxes

T. Sax.

B. Sax.

1 2

Tpts.

Hn.

1 2

Tbns.

Bar. / Euph.

Tuba St. Bass

Pno. *p*

Timp.

Mrb. *p*

Bls. Ch. *p*

Vib. *p*

Perc. 1 *p*

Perc. 2

55 56 57 58 59 60

65
+2.

Fls. 1 2
Ob.
Bsn.

Cls. 1 2
B. Cl.

A. Saxes. 1 2
T. Sax.
B. Sax.

65

Tpts. 1 2
Hn.
Tbns. 1 2
Bar. / Euph.
Tuba St. Bass

Pno.
Timp.

Mrb.
Bls. Ch.
Vib.
Perc. 1
Perc. 2

61 62 63 64 65 66

This musical score page covers measures 73 through 78. The instrumentation includes:

- Flutes (Fls.) 1 & 2
- Oboe (Ob.)
- Bassoon (Bsn.)
- Clarinets (Cls.) 1 & 2
- Bass Clarinet (B. Cl.)
- Alto Saxophones (A. Saxes) 1 & 2
- Tenor Saxophone (T. Sax.)
- Bass Saxophone (B. Sax.)
- Trumpets (Tpts.) 1 & 2
- Horn (Hn.)
- Trombones (Tbns.) 1 & 2
- Baritone/Euphonium (Bar./Euph.)
- Tuba/Staff Bass (Tuba St. Bass)
- Piano (Pno.)
- Timpani (Timp.)
- Maracas (Mrb.)
- Bassoon/Chorus (Bls. Ch.)
- Vibraphone (Vib.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)

Measure 77 is marked with a box containing the number 77. Dynamic markings include *mp* (mezzo-piano) and *p* (piano). Performance instructions such as *1.* and *+2.* are present. A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the score.

Musical score for page 16, featuring woodwinds, brass, strings, and percussion. The score includes parts for Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets (Tpts.), Horns (Hn.), Trombones (Tbns.), Baritone/Euphonium (Bar. / Euph.), Tuba/Street Bass (Tuba St. Bass), Piano (Pno.), Timpani (Timp.), Maracas (Mrb.), Bass Drum (Bls. Ch.), Vibraphone (Vib.), and Percussion 1 and 2 (Perc. 1, Perc. 2). The score spans measures 79 to 84. Dynamics include *mp* (mezzo-piano). Performance instructions include *div.* (divisi) and *+2.* (second ending). A large red watermark is overlaid diagonally across the page, reading "Preview Only - Legal Use Requires Purchase".

85 accel. poco a poco

Fls. 1 2 *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

Cl. 1 2 *mf* *f*

B. Cl. *mf* *f*

A. Saxes 1 2 *mf* *f*

T. Sax. play *mf* *f*

B. Sax. *mf* *f*

85 accel. poco a poco

Tpts. 1 2 *mf* *f* div. open

Hn. *mf* *f*

Tbns. 1 2 *mf* *f*

Bar. / Euph. *mf* *f*

Tuba St. Bass *mf* *f*

Pno. *mf* *f*

Timp. *mf* *f*

Mrb. *mf* *f*

Bls. Ch. *mf* *f*

Vib. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f* Tamb.

Hi-Hat *mf* *f*

85 86 87 88 89 90

93 Intensely (♩ = 132)

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

trill frantically between both notes

trill frantically between both notes

f

trill frantically between both notes

+1.

2.

93 Intensely (♩ = 132)

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba St. Bass

Pno.

Timp.

Mrb.

Bls. Ch.

Vib.

Perc. 1

Perc. 2

dampen

hard plastic mallets

China Cym.

ff

91 92 94 95 96

1 2
Fls.

Ob.

Bsn.

1 2
Cls.

B. Cl.

1 2
A. Saxes

T. Sax.

B. Sax.

1 2
Tpts.

Hn.

1 2
Tbns

Bar. / Euph.

Tuba St. Bass

Pno.

Timp.

Mrb.

Bls. Ch.

Vib.

Perc. 1
Cabasa

Perc. 2
Rcht.

div.

mp *f* *ff*

T. Blks.

103 106 107

poco rit. 109 Tempo I (♩ = 100)

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

tr

pp

p

Solo

p

poco rit. 109 Tempo I (♩ = 100)

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba St. Bass

div.

p

p

p

Pno.

Timp.

mf

ff

Mrb.

(quick!) soft yarn mallets

mf

p

Bls. Ch.

medium plastic mallets

p

Vib.

quick switch to medium yarn mallets (if possible)

mf

p

Perc. 1

mf

ff

rim

p

Perc. 2

mp

ff

108 mp ff 110 111 112 113 114



117

Fls. 1 2

Ob.

Bsn.

Cl. Solo 1 *p*

2

B. Cl. Solo *p*

A. Saxes 1 2

T. Sax.

B. Sax. *p*

117

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph. Solo *p* div.

Tuba St. Bass *p*

Pno. *p* *Rea.*

Timp. *p*

Mrb.

Bls. Ch.

Vib.

Perc. 1 Cabasa *p*

Perc. 2 *Reht.*

T. Blks. *p*

115 116 117 118 119 120 121

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba St. Bass

Pno.

Timp.

Mrb.

Bls. Ch.

Vib.

Perc. 1

Perc. 2

R.H. 8va

fade to silence (repeat as needed - exact remaining measures not necessary)

pp

fade to silence (repeat as needed - exact remaining measures not necessary)

pp

rim

Bar. Ch.

122 123 124 125 126 127 128

