

PIXELATED WORLD

Brian Balmages

Instrumentation

1 - Full Score	2 - E \flat Baritone Saxophone	1 - Timpani
1 - Piccolo	3 - B \flat Trumpet 1	2 - Percussion 1 Bells
4 - Flute 1	3 - B \flat Trumpet 2	Vibraphone
4 - Flute 2	3 - B \flat Trumpet 3	1 - Percussion 2 Vibraphone
1 - Oboe 1	1 - F Horn 1	2 - Percussion 3 Marimba
1 - Oboe 2	1 - F Horn 2	Chimes
1 - Bassoon 1	1 - F Horn 3	2 - Percussion 4 Temple Blocks
1 - Bassoon 2	1 - F Horn 4	Snare Drum
4 - B \flat Clarinet 1	2 - Trombone 1	Bass Drum
4 - B \flat Clarinet 2	2 - Trombone 2	3 - Percussion 5 Triangle
4 - B \flat Clarinet 3	2 - Trombone 3	Tam-tam
2 - B \flat Bass Clarinet	2 - Baritone / Euphonium	Crash Cymbals
1 - E \flat Contra Alto Clarinet	2 - Baritone T.C.	Suspended Cymbal
1 - B \flat Contrabass Clarinet	4 - Tuba	
2 - E \flat Alto Saxophone 1	1 - String Bass	
2 - E \flat Alto Saxophone 2		
2 - B \flat Tenor Saxophone		

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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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

Screens. They have become one of the most addictive elements in our society. They are now one of the main ways people communicate with each other – even when they are in the same room. And yet, they also keep people who are in the same room from communicating at all. I cannot recall how many times I have seen a family out at dinner, with all of them staring at a screen instead of interacting with each other. Honor band and orchestra students who immediately go to their devices on a break instead of interacting with each other. Parents who watch live concerts through a tiny screen, when they could put the phone down and see (and experience) so much more. And how many of us have seen people in the audience who lift their phone up really high to get over people in front of them, and then strain their neck to look up at the phone – **when the performing group is right in front of them and they could see so much more just by watching.**

So many people live in a pixelated world. They spend so much time experiencing the world through a screen, not realizing they can experience the world just by looking around. I always feel a bit guilty when I am watching my boys in a concert or play and am not recording it (or if I do, I set it up so that I do not need to watch through my phone screen). No video will ever be as powerful, as personal, and as magical as the live performance. I cannot imagine missing it (I mean being there, but effectively missing it). We do this at sporting events, concerts, meals, and even at bedtime.

This piece explores the contrasting ideas of experiencing the world through our senses versus exploring it through screens. The opening repetitive pattern in the percussion symbolizes coding, and contrasts with fully orchestrated sections as the world around us tries to get our attention. Very often, we hear a powerful passage immediately followed by a softer, muted type of response – the depiction of a real-life experience followed by that exact same experience through a screen. The music also attempts to pull the listener in multiple directions at times – much like screen time does. I often find myself looking something up on my phone for a second, only to realize 10-20 minutes later that I have wandered off on so many tangents that I barely remember why I grabbed my phone in the first place. Ultimately, the digital / pixelated ideas from the opening begin to merge with the outside world. We are reminded not only how infinitely small the world is through screens, but also how quickly a screen can diminish the world around us.

Pixelated World was commissioned by the White Bear Lake Wind Ensemble in White Bear Lake, Minnesota; Shannon Anderson and Jeremy Rockford, conductors. It is my hope that conductors will use this piece as a vehicle to draw attention to screen addiction, and perhaps challenge their ensembles to engage each other more socially than digitally.

- Brian Balmages

PIXELATED WORLD

BRIAN BALMAGES
(ASCAP)

Moderato (♩ = 100)

Piccorno

Flutes 1 2

Oboes 1 2

Bassoons 1 2

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Moderato (♩ = 100)

B♭ Trumpets 1 2 3

F Horns 1 2 3 4

Trombones 1 2 3

Baritone / Euphonium

Tuba

Timpani (A, B♭, D, E)

Vibra - bowed (shared with Perc. 2)

Percussion 1 (Bells, Vibraphone) *mf*

Percussion 2 (Vibraphone) *p*

Percussion 3 (Marimba, Chimes) *p*

Percussion 4 (Temple Blocks, Snare Drum, Bass Drum)

Percussion 5 (Triangle, Tam-tam, Crash Cymbals, Suspended Cymbal) *p*

Sus. Cym - scrape w/ coin

Tri.

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5

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

5

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. / Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

p

pp

p

mf

Temple Blocks

p

p

5 6 7 8

Picc.
 Fls. 1
 2
 Obs. 1
 2
 Bsns. 1
 2
 Cls. 1
 2
 3
 B. Cl.
 A. Saxes. 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 3
 4
 Tbn. 1
 2
 3
 Bar. /
 Euph.
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

9 *p* 10 11 12 *ff*
 Sus. Cym.
 w/ mallets

13

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

13

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar. / Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

13 mp 14 15 16

Picc.
 Fls. 1 2
 Obs. 1 2
 Bsns. 1 2
 Cls. 1 2 3
 B. Cl.
 A. Saxes 1 2
 T. Sax.
 B. Sax.
 Tpts. 1 2 3
 Hns. 1 2 3 4
 Tbn. 1 2 3
 Bar./Euph.
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

Musical score for measures 17-20. The score includes parts for Piccolo, Flutes, Oboes, Bassoons, Clarinets, Bass Clarinet, Alto Saxophones, Tenor Saxophone, Bass Saxophone, Trumpets, Horns, Trombones, Baritone/Euphonium, Tuba, Timpani, and Percussion 1-5. Dynamics include *mp* (mezzo-piano) and *p* (piano). A large red watermark reading "Preview Only" is overlaid on the score.

17 18 *p* 19 *mp* 20

21

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cl. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

21

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. / Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

div.
mp

mf

mf

f

f

mf

mp

mp

mp

mp

mp

mp

mp

21 22 23 24 *mp*

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Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. / Euph.

Tuba

Timp.

Perc. 1
Bells

Perc. 2

Perc. 3

Perc. 4

Perc. 5

25 *f* 26 27 28 *mp*

29

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

29

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. / Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3
Chimes
f

Perc. 4
B.D.
f

Perc. 5

div.

mf

29 f 30 31 32 mp

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. / Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4
S.D.

Perc. 5
Cr. Cym.

low octave always preferred

33 *f*

34

35 *mp*

36

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

36

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar. / Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

36 *f* 37 38 *mp* 39 *f*

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

p

mp

p

45

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. / Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

st. mute

mp

st. mute

mp

p

p

mp

mp

45

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbps. 1 2 3

Bar./Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

mp

mp

mp

mp

*mf*³

*mf*³

mp

*mf*³

mp

rim

mp

53

Score for measures 51-55. Instruments include Picc., Fls., Obs., Bsns., Cls., B. Cl., A. Saxes., T. Sax., B. Sax., Tpts., Hns., Tbn., Bar./Euph., Tuba, Timp., Perc. 1-5, and T. Blks. The score features various musical notations including dynamics (mf), articulation (accents, slurs), and performance instructions (a2, open, B.D.).

This page of a musical score contains staves for the following instruments: Picc., Fls. 1 & 2, Obs. 1 & 2, Bsns. 1 & 2, Cls. 1, 2, & 3, B. Cl., A. Saxes. 1 & 2, T. Sax., B. Sax., Tpts. 1, 2, & 3, Hns. 1, 2, 3, & 4, Tbns. 1, 2, & 3, Bar. / Euph., Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, and Perc. 5. The score includes dynamic markings such as *f*, *mf*, and *mp*. A large red watermark reading "Legal Use Requires Purchase" is overlaid diagonally across the page.

61

Picc. *ff*

Fls. 1 *ff*

Fls. 2 *ff*

Obs. 1 *ff*

Obs. 2 *ff*

Bsns. 1 *ff*

Bsns. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

A. Saxes. 1 *ff*

A. Saxes. 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

61

Tpts. 1 *ff*

Tpts. 2 *ff*

Tpts. 3 *ff*

Hns. 1 *ff*

Hns. 2 *ff*

Hns. 3 *ff*

Hns. 4 *ff*

Tbns. 1 *ff*

Tbns. 2 *ff*

Tbns. 3 *ff*

Bar. / Euph. *ff*

Tuba *ff*

Timp. *mf* *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 S.D. head *ff* dampen

Perc. 5 *mf* *ff*

60 *mf* 61 *ff* 62 *mf* 63 *ff* 64

67

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

p

p

p

p

p

p

p

p

67

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. / Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

st. mute

p

st. mute

p

stopped
+ +

mf

p

65 66 67 68 69 70 71 72

77 Exactly half speed (♩ = 50)

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

77 Exactly half speed (♩ = 50)

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. / Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Tri.

73 74 75 *p* 76 77 78 79 80 *p*

Musical score for various instruments including Picc., Fls., Obs., Bsns., Cls., B. Cl., A. Saxes, T. Sax., B. Sax., Tpts., Hns., Tbps., Bar./Euph., Tuba, Timp., Perc. 1-5, and Chimes. The score includes measures 96-102 with dynamic markings like *p*, *mp*, and *Tri.*

106

Picc. *mp*

Fls. 1 *mp*

Fls. 2 *mp*

Obs. 1 *mp* *tutti*

Obs. 2 *mp*

Bsns. 1 *mp*

Bsns. 2 *mp*

Cls. 1 *mp*

Cls. 2 *mp*

Cls. 3 *mp*

B. Cl. *mp*

A. Saxes. 1 *mp*

A. Saxes. 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

106

Tpts. 1 *mp*

Tpts. 2 *mp*

Tpts. 3 *mp*

Hns. 1 *mp*

Hns. 2 *mp*

Hns. 3 *mp*

Hns. 4 *mp*

Tbns. 1 *mp*

Tbns. 2 *mp*

Tbns. 3 *mp*

Bar. / Euph. *mp*

Tuba *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp*

Perc. 4 *mp*

Perc. 5 *mp*

103

104

105

mp 106

107

108

Picc.
 Fls. 1 2
 Obs. 1 2
 Bsns. 1 2
 Cls. 1 2 3
 B. Cl.
 A. Saxes. 1 2
 T. Sax.
 B. Sax.
 Tpts. 1 2 3
 Hns. 1 2 3 4
 Tbns. 1 2 3
 Bar. / Euph.
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

109
 110
 111
 112
 113
 114
 115

mp
 mf
 f
 ff

Sus. Cym.
 Cr. Cym.

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116 Allegro non troppo (♩ = 120)

Picc. *mp*

Fls. 1 3 *mp*

Fls. 2 4

Obs. 1 4 *mp*

Obs. 2

Bsns. 1

Bsns. 2

Cls. 1 3 *mp*

Cls. 2 4 *mp*

B. Cl.

A. Saxes. 1 3 *mp*

A. Saxes. 2 4

T. Sax.

B. Sax.

116 Allegro non troppo (♩ = 120)

Tpts. 1

Tpts. 2 3

Hns. 1 4

Hns. 2 3 4

Tbns. 1 2

Tbns. 3

Bar. / Euph.

Tuba

Timp.

Perc. 1 3

Perc. 2 4 *mp*

Perc. 3

Perc. 4

Perc. 5 Tri. *mp*

116

117

118

119

120

121

122

rit.

126 Tempo I (♩ = 100)

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

mp *p* *p*

rit.

126 Tempo I (♩ = 100)

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. / Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Mar.

p *p*

123

124

125

126

127

This musical score page covers measures 128 through 131. The instrumentation includes:

- Woodwinds:** Piccolo, Flutes (1 & 2), Oboes (1 & 2), Bassoons (1 & 2), Clarinets (1, 2, 3), Bass Clarinet, Alto Saxophones (1 & 2), Tenor Saxophone, Bass Saxophone.
- Brass:** Trumpets (1, 2, 3), Horns (1, 2, 3, 4), Trombones (1, 2, 3), Baritone/Euphonium, Tuba.
- Timpani & Percussion:** Timpani, Percussion 1, Percussion 2, Percussion 3, Percussion 4 (with T. Blks.), Percussion 5.

Measure 128 features a bassoon and tuba entry with a *p* dynamic. Measure 129 has a similar bassoon and tuba part. Measure 130 shows a complex timpani and percussion section with a *p* dynamic. Measure 131 continues the percussion activity. A large red watermark is overlaid diagonally across the page.

Musical score for orchestra and percussion, measures 132-135. The score includes parts for Picc., Fls. (1, 2), Obs. (1, 2), Bsns. (1, 2), Cls. (1, 2, 3), B. Cl., A. Saxes. (1, 2), T. Sax., B. Sax., Tpts. (1, 2, 3), Hns. (1, 2, 3, 4), Tbn. (1, 2, 3), Bar./Euph., Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, and Perc. 5. The score features various dynamics such as *p*, *mp*, and *B.D.* (Basso Drum). A large red watermark "Preview Only" is overlaid diagonally across the page.

136

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

mp *mf* *mf* *mf*

136

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar. / Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

(A to B \flat , B \flat to C)

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

136

137

138

139

mp

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbn. 1 3

Bar./Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 S.D.

Perc. 5 Cr. Cym.

140 *f* 141 142 143 *mp*

144

Picc. *ff*

Fls. 1 *ff*
2

Obs. 1 *ff*
2

Bsns. 1 *ff*
2

Cls. 1 *ff*
2
3

B. Cl. *ff*

A. Saxes 1 *ff*
2

T. Sax. *ff*

B. Sax. *ff*

144

Tpts. 1 *ff*
2
3

Hns. 1 *ff*
2
3
4

Tbn. 1 *ff*
2
3

Bar. / Euph. *ff*

Tuba *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 Chimes *ff*

Perc. 4 *f*

Perc. 5 Tam-tam *ff*

144 *f* 145 *mp* 146 *f* 147 148 *ff*

This page contains a musical score for a large ensemble. The instruments listed on the left are Piccolo (Picc.), Flutes (Fls.), Oboes (Obs.), Bassoons (Bsns.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets (Tpts.), Horns (Hns.), Trombones (Tbn.), Baritone/Euphonium (Bar./Euph.), Tuba, Timpani (Timp.), and five different Percussion parts (Perc. 1-5). The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. It spans five measures, numbered 149 to 153 at the bottom. A large, diagonal red watermark reading 'Pre View! Legal Use Requires Purchase' is overlaid across the entire page. The music includes various notes, rests, and dynamic markings such as 'p' (piano).

154

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

154

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. / Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5
Cr. Cym.

154 *ff* 155 156 *ff* Sus. Cym. 157 *mp* 158 *ff*

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbn. 1 2 3

Bar. / Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5 dampen

ff

mf \rightarrow *160 ff*

mf \rightarrow *162 ff*

159 161 163

164 meno mosso (♩ = 64)

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Solo

p

p +2.

164 meno mosso (♩ = 64)

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar. / Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

