

PRIDE OF THE CLIPPER

Brian Balmages

Instrumentation

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

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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

The Mid-Shore Community Band serves the Middle Eastern Shore of Maryland, located along the Chesapeake Bay. Included in this area is the charming town of St. Michaels (a favorite location of mine, and a nationally recognized vacation destination). St. Michaels was established in the early 1800s and achieved great success in the shipbuilding industry, especially during the War of 1812. One of the iconic ships produced there was a schooner that came to be known as the Baltimore Clipper. These ships were renowned for their speed and ability to outrun pirates, evade enemy blockades, and more. The clipper remains an iconic name in Baltimore and the surrounding areas.

Pride of the Clipper takes the listener back to the early days of St. Michaels, combining the joy of living on the water with the industrial sounds of a shipyard. The sound of ship bells interact with the rhythmic banging on metal to immerse the audience in the sounds of a typical St. Michaels morning. The music captures the spirit of those early days while also celebrating the vibrant town that it is today. Eventually, the music takes on a more aggressive and sinister character as it portrays a clipper racing to avoid a pirate ship. The intensity rises until the clipper pulls away, and all the preceding tension melts away into a glorious celebration.

Pride of the Clipper was commissioned by the Mid-Shore Community Band in Maryland. Many thanks go out to conductor EJ Oesterle and Donna Ewing, who chaired the commissioning committee.

- Brian Balmages

PRIDE OF THE CLIPPER

BRIAN BALMAGES
(ASCAP)

Moderato brillante (♩ = 96)

Piccolo

Flutes 1 2

Oboes 1 2

Bassoons 1 2

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Moderato brillante (♩ = 96)

B♭ Trumpets 1 2 3

F Horns 1 2 3 4

Trombones 1 2 3

Baritone / Euphonium

Tuba

Timpani

Mallet Percussion 1 (Bells)

Mallet Percussion 2 (Xylophone, Marimba, Chimes)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Crash Cymbals, Suspended Cymbal, Tam-tam, Triangle, Tambourine, Anvil)

Chimes

S.D.

B.D. Cr. Cym.

Anvil



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 International Copyright Secured. Made in U.S.A. All Rights Reserved.
 WARNING! The music, text, design, and graphics in this publication are protected by copyright law.
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This is a page of a musical score for a large ensemble. The instruments listed on the left are: Picc., Fls. (1 and 2), Obs. (1 and 2), Bsns. (1 and 2), Cls. (1, 2, and 3), B. Cl., C.B. Cl., A. Saxes (1 and 2), T. Sax., B. Sax., Tpts. (1, 2, and 3), Hns. (1, 2, 3, and 4), Tbns. (1, 2, and 3), Bar./Euph., Tuba, Timp., Mlt. Perc. 1, Mlt. Perc. 2, Perc. 1, and Perc. 2. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte). Fingerings like '5' and '6' are indicated for several instruments. A large, diagonal red watermark reading 'Preview Only Requires Purchase' is overlaid across the entire page.

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

C.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.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

tr

6

div.

mf

f

11

11

Picc. *mp* *mf*

Fls. 1 *mp* *mf*

Fls. 2 *mp* *mf*

Obs. 1 *mp* *mf*

Obs. 2 *mp* *mf*

Bsns. 1 *mp* *mf*

Bsns. 2 *mp* *mf* *fp*

Cls. 1 *Solo* *mf* *tutti*

Cls. 2 *mp* *fp*

Cls. 3 *mp* *fp*

B. Cl. *mp* *fp*

C.B. Cl. *mp* *fp*

A. Saxes. 1 *mp* *mf*

A. Saxes. 2 *mp* *mf*

T. Sax. *mp* *fp*

B. Sax. *mp* *fp*

Tpts. 1 *mp* *mf*

Tpts. 2 *mp* *mf*

Tpts. 3 *mp* *mf*

Hns. 1 *mp* *mf*

Hns. 2 *mp* *mf*

Hns. 3 *mp* *mf*

Hns. 4 *mp* *mf*

Tbns. 1 *mp* *fp* *mf*

Tbns. 2 *mp* *fp*

Tbns. 3 *mp* *fp*

Bar. / Euph. *mp* *fp*

Tuba *mp* *fp*

Timp. *mp*

Mlt. Perc. 1 *mp*

Mlt. Perc. 2 *mf*

Perc. 1

Perc. 2 *Tri.*

17

Picc. *mf* *f*

Fls. 1 *mf* *f*

Fls. 2

Obs. 1 *mf* *f*

Obs. 2

Bsns. 1 *mf* *f*

Bsns. 2

Cls. 1 *mf* *f*

Cls. 2 *mf* *f*

Cls. 3

B. Cl. *f*

C.B. Cl. *f*

A. Saxes. 1 *f*

A. Saxes. 2

T. Sax. *mf* *f*

B. Sax. *f*

Tpts. 1 *mf* *f*

Tpts. 2 *f*

Tpts. 3

Hns. 1 *f*

Hns. 2 *f*

Hns. 3 *f*

Hns. 4

Tbns. 1 *f*

Tbns. 2 *f*

Tbns. 3

Bar. / Euph. *mf* *f*

Tuba *f*

Timp. *mp* *f*

Mlt. Perc. 1 *f*

Mlt. Perc. 2 *f*

Perc. 1 *f*

Perc. 2 *f*

Sus. Cym. *f*

16 *mp* *f* 18 19



Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

C.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.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

mf *f* *mp*

(G to A, C to D)

38

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

38

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

38 39 40 41 42 43 44

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

mp

div.

Ist only

mp

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

(B to D)

mp

Anvil

mf

58

Picc. *mp*

Fls. 1 *mp*

Fls. 2

Obs. 1 *a2*

Obs. 2

Bsns. 1 *mp*

Bsns. 2

Cl. 1 *mp*

Cl. 2

Cl. 3

B. Cl. *mp*

C.B. Cl. *mp*

A. Sax. 1

A. Sax. 2

T. Sax. *mp*

B. Sax. *mp*

58

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1 *mp*

Hns. 2

Hns. 3

Hns. 4

Tbns. 1 *mp*

Tbns. 2

Tbns. 3

Bar. / Euph. *mp*

Tuba *mp*

Timp. *mp*

Mlt. Perc. 1 *mp*

Mlt. Perc. 2

Perc. 1

Perc. 2 *Tri.*

This page contains a musical score for a variety of instruments. The instruments listed on the left are: Picc., Fls. 1 and 2, Obs. 1 and 2, Bsns. 1 and 2, Cls. 1, 2, and 3, B. Cl., C.B. Cl., A. Saxes 1 and 2, T. Sax., B. Sax., Tpts. 1, 2, and 3, Hns. 1, 2, 3, and 4, Tbns. 1, 2, and 3, Bar./Euph., Tuba, Timp., Mlt. Perc. 1 and 2, Perc. 1, and Perc. 2. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. A large red watermark reading "Preview Only" is overlaid diagonally across the page. The word "Preview" is written vertically, and "Only" is written horizontally. The watermark also includes the text "Legal Use Requires Purchase". The score includes various musical notations such as notes, rests, dynamics (mp), articulation (accents), and fingerings (e.g., 2, 2). The page number 17 is located in the top right corner. At the bottom of the page, there are measure numbers 77 through 84, and the code B1827 in the bottom right corner.

86

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

p cresc. poco a poco

p cresc. poco a poco

p

mf

mp cresc. poco a poco

86

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

p

cresc. poco a poco

p

cresc. poco a poco

p

cresc. poco a poco

p

cresc. poco a poco

p

cresc. poco a poco

p

cresc. poco a poco

p

cresc. poco a poco

p

cresc. poco a poco

mf

mp cresc. poco a poco

mp

Sus. Cym. *mp*

95

Musical score for a symphony orchestra, measures 93-98. The score includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoons (1 and 2), Clarinets (1, 2, and 3), Bass Clarinet, Contrabass Clarinet, Alto Saxophone (1 and 2), Tenor Saxophone, Bass Saxophone, Trumpets (1, 2, and 3), Horns (1, 2, 3, and 4), Trombones (1, 2, and 3), Baritone/Euphonium, Tuba, Timpani, Milt. Perc. 1, Milt. Perc. 2, Perc. 1, Perc. 2, and Tam-tam. The score features various dynamics (f, tutti) and articulations. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page.

Measures 93-98 are shown. Measure 95 is marked with a box containing the number 95. Dynamics include *f* (forte) and *tutti*. The score includes a large red watermark: "Preview Requires Purchase".

Measure 95 contains a key signature change: $(B^b \text{ to } C)$.
 Measure 97 contains a key signature change: $(C \text{ to } B^b)$.

Instrumentation includes:
 Picc., Fls. 1, 2, Obs. 1, 2, Bsns. 1, 2, Cls. 1, 2, 3, B. Cl., C.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., Mlt. Perc. 1, Mlt. Perc. 2, Perc. 1, Perc. 2, Tam-tam.

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

C.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.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

99 100 101 102 103 104

106

Picc. *ff*

Fls. 1 *ff*

Fls. 2 *ff*

Obs. 1 *ff*

Obs. 2 *ff*

Bsns. 1 *ff*

Bsns. 2 *ff*

Clars. 1 *ff*

Clars. 2 *ff*

Clars. 3 *ff*

B. Cl. *ff*

C.B. Cl. *ff*

A. Saxes 1 *ff*

A. Saxes 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

106

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. *ff* (F[♯] to E^b)

Mlt. Perc. 1 *ff*

Mlt. Perc. 2 *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Sus. Cym. *ff*

105

107

108

109

110

111

114

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

114

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

ff

ff

f *ff*

112 *ff* 113 *f* 114 *ff* 115 116 117

Picc.
 Fls. 1, 2
 Obs. 1, 2
 Bsns. 1, 2
 Cls. 1, 2, 3
 B. Cl.
 C.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.
 Mlt. Perc. 1
 Mlt. Perc. 2
 Perc. 1
 Perc. 2

Musical score for various instruments including Piccolo, Flutes, Oboes, Bassoons, Clarinets, Bass Clarinet, Saxophones, Trumpets, Horns, Trombones, Baritone/Euphonium, Tuba, Timpani, and Mallet Percussion. The score is in 4/4 time and features a variety of rhythmic patterns and melodic lines. A large red watermark is overlaid on the page.

124

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cl. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

124

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

132

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cl. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

132

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

C.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.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

rit.

div.

mf

ff

140 a tempo

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.
C.B. Cl.

A. Saxes. 1
2

T. Sax.
B. Sax.

140 a tempo

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. / Euph.
Tuba

Timp.

Mlt. Perc. 1
Mlt. Perc. 2

Perc. 1

Perc. 2

Tamb.

139 *mf* *ff* 141 *ff* 143 144 145

148

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

p *mp* *mf*

mp *mf*

mp *mf*

mp *mf*

mp *mf*

mp *mf*

mf

mf

mf

148

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

mp *mf*

mp *mf*

mp *mf*

mp *mf*

mp *mf*

mp *mf*

mp *mf*

mp *mf*

156

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

f *ff*

156

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

f *ff*

Chimes

154

155

f

157

158

159

ff

