

# A SCOTTISH FESTIVAL

Brian Balmages

## Instrumentation

1 - Full Score	2 - Baritone / Euphonium
8 - Flute	2 - Baritone T.C.
2 - Oboe	4 - Tuba
2 - Bassoon	1 - String Bass
5 - B $\flat$ Clarinet 1	1 - Timpani
5 - B $\flat$ Clarinet 2	2 - Bells
2 - B $\flat$ Bass Clarinet	4 - Percussion 1 Snare Drum Bass Drum
4 - E $\flat$ Alto Saxophone	3 - Percussion 2 Crash Cymbals Triangle Tambourine Suspended Cymbal
2 - B $\flat$ Tenor Saxophone	
2 - E $\flat$ Baritone Saxophone	
4 - B $\flat$ Trumpet 1	
4 - B $\flat$ Trumpet 2	
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

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



## The Composer

Brian Balmages (b. 1975) is an award-winning composer and conductor. His music 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 is a recipient of the prestigious A. Austin Harding Award from the American School Band Directors Association, won the 2020 NBA William D. Revelli Composition Contest with his work *Love and Light*, 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

This spirited work depicts a parade in Scotland from the viewpoint of a spectator. Based on the popular Scottish folk song *Aiken Drum*, this piece layers various elements to create the iconic sound of Scottish pipes and drums. The parade begins from a distance with the sound of a drum cadence before the melody is introduced and the texture begins to thicken. Soon, the sound of the bagpipe drone enters as the parade comes ever closer. Original music intertwines with Celtic sounds as the parade reaches its peak with a full complement of percussionists contributing to the joyous atmosphere. As the musicians pass by, the music begins to fade with various motifs making a final appearance. Just as the parade appears to have passed completely, a joyous and hearty final chord sounds, reminding everyone of the great spirit of this beautiful country.

A *Scottish Festival* was commissioned by Kelsey Burch, elementary band director for Fairfax County Public Schools in Virginia.

## Notes to the Conductor

Note that it is perfectly acceptable (and preferred) to double the snare drum part throughout, and additional players are invited to play starting at measure 21. Some bands with marching snares and bass drums may choose to have those students begin in the auditorium and march on stage during the opening measures (being fully on stage by measure 21 if not slightly earlier). Those same students could then march off stage beginning at measure 59. Another option is to have the opening percussionists backstage or in the wings as the music begins. If all players remain on stage the entire time (which is highly likely in most scenarios), have them exaggerate the mp dynamic so it is not too loud. There is a long way to go before they get to the peak dynamic level!

- Brian Balmages

# A SCOTTISH FESTIVAL

BRIAN BALMAGES  
(ASCAP)

Allegro con spirito (♩ = 156)

5

Flute

Oboe

1  
B♭ Clarinets

2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Allegro con spirito (♩ = 156)

5

1  
B♭ Trumpets

2

F Horn

Trombone  
Baritone /  
Euphonium  
Bassoon

Tuba

Timpani

Bells

Percussion 1  
(Snare Drum,  
Bass Drum)

Percussion 2  
(Crash Cymbals,  
Triangle,  
Tambourine,  
Suspended Cymbal)

2 3 4 5 6



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Fl.

Ob.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn.  
Bar.  
Euph.  
Bsn.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

7 8 9 10 11 12

13

Fl.

Ob. *mp*

1  
Cls. *mp*

2  
Cls. *mp*

B. Cl. *mp*

A. Sax.

T. Sax. *mp*

B. Sax. *mp*

13

1  
Tpts. *mp*

2  
Tpts. *mp*

Hn. *mp*

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

Tuba *mp*

Timp.

Bells *mp*

Perc. 1

Perc. 2 *Tri.*

13 *mp* 14 15 16 17 18

21

25

Fl.

Ob.

1  
Cls.

2  
Cls.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

21

25

1  
Tpts.

2  
Tpts.

Hn.

Tbn. / Bar. / Euph. / Bsn.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

19 20 21 22 23 24 25

Fl. *mf*

Ob. *mf*

1 *mf*

2 *mf*

B. Cl.

A. Sax. *mf*

T. Sax.

B. Sax.

1

2

Hn.

Tbn. Bar. / Euph. Bsn.

Tuba

Timp.

Bells *mf*

Perc. 1

Perc. 2

26 27 28 29 30 31 32

33

Fl. *f*

Ob. *f*

1  
Cls. *f*

2  
Cls. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

33

1  
Tpts. *f*

2  
Tpts. *f*

Hn. *f*

Tbn. /  
Euph. /  
Bsn. *f*

Tuba *f*

Timp.

Bells *f*

Perc. 1 *f*  
Cr. Cym.

Perc. 2 *f*

33 34 35 36 37 38 39



41

Fl.

Ob.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

41

1

Tpts.

2

Hn.

Tbn. Bar. / Euph. Bsn.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Sus. Cym. *mf* *ff*

40 42 43 44 45 46

51

Fl.

Ob.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn.  
Bar.  
Euph.  
Bsn.

Tuba

div.

Timp.

Bells

Perc. 1

Perc. 2

Tamb.

*f* *ff*

*f* *ff*

47 48 49 50 51 52 53

59

Fl. *mf*

Ob.

1  
Cls.

2

B. Cl.

A. Sax. *mf*

T. Sax.

B. Sax.

59

1  
Tpts.

2

Hn.

Tbn.  
Bar. /  
Euph.  
Bsn.

Tuba

Timp.

Bells *mf*  
2 players

Perc. 1 *mf*

Perc. 2

54 55 56 57 58 59 60

Fl. *mp* *p* *ff*

Ob. *ff*

1 Cls. *mp* *p* *ff*

2 Cls. *mp* *ff*

B. Cl. *p* *ff*

A. Sax. *p* *ff*

T. Sax. *ff*

B. Sax. *p* *ff*

1 Tpts. *p* *ff*

2 Tpts. *p* *ff*

Hn. *ff*

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

Tuba *p* *ff*

Timp. *ff*

Bells *ff*

Perc. 1 *mp* *p* *ff*

Perc. 2 Tri. Cr. Cym. Tamb. *ff*

61 62 63 64 65 66 67