

ACTION SCENE

Brian Balmages

Instrumentation

1 - Full Score	4 - Trombone
8 - Flute	2 - Baritone / Euphonium
2 - Oboe	2 - Baritone T.C.
2 - Bassoon	4 - Tuba
5 - B \flat Clarinet 1	1 - String Bass
5 - B \flat Clarinet 2	1 - Timpani
2 - B \flat Bass Clarinet	1 - Marimba
4 - E \flat Alto Saxophone	2 - Percussion 1 Snare Drum Bass Drum
2 - B \flat Tenor Saxophone	4 - Percussion 2 China Cymbal Tom-toms Hi-hat Congas Crash Cymbals
2 - E \flat Baritone Saxophone	
4 - B \flat Trumpet 1	
4 - B \flat Trumpet 2	
4 - F Horn	

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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MUSIC
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I N C.

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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

There is nothing like the exhilarating feeling of an incredible action scene in a movie that is accompanied by thrilling music. Some people claim that they don't really notice the music much and are instead absorbed in the action itself, including the effects. I always encourage those people to watch the same scene with the volume turned down. And on the rare occasion that one can obtain the footage with all dialogue and effects, the absence of music is sometimes even more noticeable.

All this being said, I decided to write a piece where the music of the action scene became the absolute focus. Instead of composing the music to accompany the video, I invite students to listen to the music, and THEN describe the scene (yes, I encourage them to write and submit it to you!) as they begin learning the piece. The more they become familiar with the music, the more their imaginations may evolve. The music is aggressive, drives forward relentlessly, has those big Hollywood "hit" moments, and combines elements of added tension and dissonance. Various colors emerge from the percussion section as the scene unfolds, making this an incredibly fun programmatic piece that has adrenaline racing from the first note to the final chord. The only thing missing? The story!

- Brian Balmages

ACTION SCENE

BRIAN BALMAGES
(ASCAP)

Allegro con spirito (♩ = 156)

Flute

Oboe

1
2
B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Allegro con spirito (♩ = 156)

1
2
B♭ Trumpets

F Horn

Trombone
Baritone /
Euphonium
Bassoon

Tuba

Timpani
(G, B♭, D)

Marimba

Percussion 1
(Snare Drum,
Bass Drum)
S.D.
B.D.

Percussion 2
(China Cymbal,
Tom-toms,
Hi-hat, Congas,
Crash Cymbals)
Tom-toms
Cr. Cym.

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9

Fl.

Ob.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

9

1
Tpts.

2

Hn.

Tbn.
Bar. /
Euph.
Bsn.

Tuba

Timp.

Mar.

Perc. 1

Perc. 2

dampen

rim

f

8 9 10 11 12 13 14

17

Fl.

Ob.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

f > *mf*

mp

mp

mp

17

1
Tpts.

2

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba

Timp.

Mar.

Perc. 1

Perc. 2

f > *mf*

mp

mp

mp

mp

mp

mp

closed Hi-hat
(opt. open where indicated)

15 16 17 18 19 20 21

Fl. *mf* *f*

Ob. *mf* *f*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf* *f*

B. Sax. *mf*

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf* *f*

Tbn. Bar. / Euph. Bsn. *mf*

Tuba *mf*

Timp. *mf*

Mar.

Perc. 1 *mf*

Perc. 2 *mf* *f*

33

Fl.
Ob.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
B. Sax.
1
Tpts.
2
Hn.
Tbn. Bar. / Euph. Bsn.
Tuba
Timp.
Mar.
Perc. 1
Perc. 2

33

29 30 31 32 33 34 35

f *fp* *f* *mf*

div.

China Cym. w/ stick

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Fl.
Ob.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
B. Sax.
1
Tpts.
2
Hn.
Tbn. / Euph. / Bsn. div.
Tuba
Timp.
Mar.
Perc. 1 rim
Perc. 2 Hi-hat

mf *f* *mf* *mf* *mf* *mf*

36 37 38 39 40 41 42

43

Fl.

Ob.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

mp *mf*

43

1

2

Tpts.

Hn.

Tbn. Bar. / Euph. Bsn.

Tuba

Timp.

Mar.

Perc. 1

Perc. 2

Congas (opt. Tom-toms)

mp *mf*

43 *mp* 44 45 46 *mf* 48 49

51

Fl. *f*

Ob. *f*

1
Cis. *f*

2
Cis. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

51

1
Tpts. *f*

2
Tpts. *f*

Hn. *f*

Tbn. / Bar. / Euph. / Bsn. *f*

Tuba *f*

Timp. *f*

Mar. *f*

Perc. 1 *f*

Perc. 2 *f*

China Cym.

50 52 53 54 55 56

61

Fl.

Ob.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

mp

mp

mp

mp

mp

mp

61

1
Tpts.

2

Hn.

Tbn. /
Euph.
Bsn.

Tuba

Timp.

Mar.

Perc. 1

Perc. 2

mp

mp

mp

mp

mp

mp

mp

mp

f

Hi-hat
mp

Timp. cue (Toms)

Cr. Cym.

57 58 59 60 61 62 63

Fl.

Ob.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

mf

mf

mf

mf

mf

mf

1
Tpts.

2

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba

Timp.

Mar.

Perc. 1

Perc. 2

mf

mf

mf

mf

mf

mf

mf

mf

mf

77

FL. *mf cresc. poco a poco* *f*

Ob. *mf cresc. poco a poco* *f*

1 Cls. *cresc. poco a poco* *f*

2 Cls. *cresc. poco a poco* *f*

B. Cl. *cresc. poco a poco* *f*

A. Sax. *cresc. poco a poco* *f*

T. Sax. *cresc. poco a poco* *f*

B. Sax. *cresc. poco a poco* *f*

1 Tpts. *cresc. poco a poco* *f*

2 Tpts. *cresc. poco a poco* *f*

Hn. *cresc. poco a poco* *f*

Tbn. Bar. / Euph. Bsn. *cresc. poco a poco* *f*

Tuba *cresc. poco a poco* *f*

Timp. *cresc. poco a poco* *f*

Mar. *cresc. poco a poco* *f*

Perc. 1 *cresc. poco a poco* *f*

Perc. 2 *cresc. poco a poco* *f*

China Cym.

71 72 73 74 75 76 77 *f*

Fl.

Ob.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba

Timp.

Mar.

Perc. 1

Perc. 2

78 79 80 81 82 83 84

86

Fl.

Ob.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

86

1
Tpts.

2

Hn.

Tbn.
Bar. /
Euph.
Bsn.

Tuba

Timp.

Mar.

Perc. 1

Perc. 2

Tom-toms

85 86 87 88 89 90 91

94

This musical score page contains the following parts and dynamics for measure 94:

- Fl.**: *mp* to *ff*
- Ob.**: *mp* to *ff*
- Cls. 1**: *f* to *ff*
- Cls. 2**: *f* to *ff*
- B. Cl.**: *mp* to *ff*
- A. Sax.**: *mp* to *ff*
- T. Sax.**: *mp* to *ff*
- B. Sax.**: *mp* to *ff*
- Tpts. 1**: *mp* to *ff*
- Tpts. 2**: *mp* to *ff*
- Hn.**: *mp* to *ff*
- Tbn. Bar./Euph./Bsn.**: *mp* to *ff* (includes "div" marking)
- Tuba**: *mp* to *ff*
- Timp.**: *mp* to *ff*
- Mar.**: *f* to *ff*
- Perc. 1**: *mp* to *ff*
- Perc. 2**: *mp* to *ff* (includes "dampen" marking)