

COURTLY DANCE AND PROCESSION

Brian Balmages

Instrumentation

- 1 - Conductor's Full Score
- 8 - Violin 1
- 8 - Violin 2 (Viola T.C.)
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass
- 1 - Rehearsal Piano
- 1 - Opt. Tambourine

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 is an active composer, conductor, and performer. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. Mr. Balmages's compositions have been performed worldwide at conferences including the CBDNA National Conference, the Midwest Clinic, the International Tuba/Euphonium Conference, the International Trombone Festival, and the International Trumpet Guild Conference. His active schedule of commissions and premieres has incorporated groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, the Miami Symphony Orchestra, and the University of Miami Wind Ensemble. Currently, he is director of instrumental publications at The FJH Music Company Inc. in Fort Lauderdale, Florida, and an adjunct faculty member at Towson University in Baltimore, Maryland.

Mr. Balmages studied trumpet with James Kluesner, Don Tison, and Gilbert Johnson. He is a freelance musician in the Baltimore area, and has performed with the Miami Symphony Orchestra, the Florida Chamber Orchestra, Skyline Brass, and the Henry Mancini Institute Orchestra.

About the Music

Renaissance-style music is well suited for young musicians because it can be played effectively with the limited rhythms and range available at this grade level. While this work is not based on preexisting material, it does embody the characteristics of Renaissance music. All instruments use only six notes (D through B) and have equal opportunities at playing the melody. An optional tambourine part adds to the overall sound.

In the opening and all related sections, work to give quarter notes their full value, in contrast with the shorter eighth notes. Whole notes should also be sustained and given their full value. In measure 27, try to achieve a nice contrast between the staccato bass line and legato upper voices before all voices become legato in measure 31. Make certain that the last note of the piece is not clipped—it should resonate after the ensemble finishes.

Brian Balmages

String Editing: Dr. Robert McCashin

COURTLY DANCE AND PROCESSION

BRIAN BALMAGES
(ASCAP)

Stately (♩ = 100)

Violin 1

Violin 2 (Viola T.C.)

Viola

Violoncello

Double Bass

Rehearsal Piano

Opt. Tambourine

9

Vln. 1

Vln. 2 (Vla. T.C.)

Vla

Vcl.

D.B.

Reh. Piano

Opt. Tamb.

6 7 8 9 10

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ST6085

Vln. 1

Vln. 2 (Vla. T.C.)

Vla

Vcl.

D.B.

Reh. Piano

Opt. Tamb.

11 12 13 14 15

mp *mp* *mp* *mf* *mf*

Vln. 1

Vln. 2 (Vla. T.C.)

Vla

Vcl.

D.B.

Reh. Piano

Opt. Tamb.

16 17 18 19 20

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

Vln. 1

Vln. 2 (Vla. T.C.)

Vla

Vcl.

D.B.

Reh. Piano

Opt. Tamb.

21 22 23 24 25

Vln. 1

Vln. 2 (Vla. T.C.)

Vla

Vcl.

D.B.

Reh. Piano

Opt. Tamb.

26 27 28 29 30

35

Vln. 1

Vln. 2 (Vla. T.C.)

Vla

Vcl.

D.B.

Reh. Piano

Opt. Tamb.

31 32 33 34 35

Vln. 1

Vln. 2 (Vla. T.C.)

Vla

Vcl.

D.B.

Reh. Piano

Opt. Tamb.

36 37 38 39 40

46 47 48 49 50

51

Vln. 1

Vln. 2 (Vla. T.C.)

Vla

Vcl.

D.B.

Reh. Piano

Opt. Tamb.

f

51 52 53 54 55

Vln. 1

Vln. 2 (Vla. T.C.)

Vla

Vcl.

D.B.

Reh. Piano

Opt. Tamb.

56 57 58 59 60