

CELTICA

(FOR SOLO VIOLIN AND ORCHESTRA)

Brian Balmages

Instrumentation

- 1 - Conductor's Full Score
- 1 - Advanced Solo Violin (Grade 4)
- 1 - Solo Violin (Grade 2)
- 8 - Violin 1
- 8 - Violin 2
- 5 - Violin 3 (Viola T.C.)
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass
- 1 - Piano

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 active composer, conductor, producer, 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 works for symphonic band, orchestra, and brass have been performed throughout the world, including College Band Directors National and Regional Conferences, the Midwest Clinic, the International Tuba/Euphonium Conference, the International Trombone Festival, and the International Trumpet Guild Conference. His active schedule of commissions has included groups ranging from elementary schools to professional ensembles, including Baltimore Symphony Orchestra, Miami Symphony Orchestra, the University of Miami Wind Ensemble, Dominion Brass, and others. He has also enjoyed world premieres in prestigious venues such as Carnegie Hall.

As a conductor, Mr. Balmages enjoys engagements with numerous honor bands, university groups, and professional ensembles throughout the country. Notable guest conducting appearances have included the Midwest Clinic, College Band Directors Regional Conference, Mid-Atlantic Wind Conductors Conference, the Atlantic Classical Orchestra Brass Ensemble, and Meyerhoff Symphony Hall in Baltimore. He has also served as an adjunct professor of instrumental conducting at Towson University in Maryland.

Currently, Mr. Balmages is director of instrumental publications at The FJH Music Company Inc. in Fort Lauderdale, Florida. He resides in Baltimore with his wife, Lisa.

About the Music

Celtica was conceived as a piece for young orchestras that wish to feature an advanced violinist within the orchestra or invite a guest soloist. The work finds its inspiration in the beautiful, lyrical lines and powerful, driving rhythms of Celtic music. The soloist is encouraged to add appropriate embellishments for a more authentic feel.

Two solo parts are included—an easier part for the many orchestras that would like to feature their young star, and an advanced part for orchestras that wish to invite a guest artist.

The work was premiered by the Jeffers Hill Elementary Advanced Orchestra with Soon Hee Newbold on violin.

Brian Balmages

String Editing: Soon Hee Newbold

CELTICA

BRIAN BALMAGES
(ASCAP)

Slow and expressive (♩ = 76)

Score for CELTICA, featuring Solo Violin (Advanced), Violin 1, Violin 2, Violin 3 (Viola T.C.), Viola, Violoncello, Double Bass, and Piano. The score is marked "Slow and expressive (♩ = 76)".

The score is divided into two systems. The first system includes measures 1 through 4. The second system includes measures 5 through 8. A large red watermark "Preview Only" is overlaid across the score.

Measure 1: Solo Violin (Advanced) and Violin 1 enter with a melody. Violin 2, Violin 3 (Viola T.C.), Viola, Violoncello, and Double Bass provide harmonic support. Piano plays a rhythmic accompaniment.

Measure 2: The melody continues in the Solo Violin and Violin 1. The Piano accompaniment features a triplet of eighth notes.

Measure 3: The melody continues in the Solo Violin and Violin 1. The Piano accompaniment features a triplet of eighth notes.

Measure 4: The melody continues in the Solo Violin and Violin 1. The Piano accompaniment features a triplet of eighth notes.

Measure 5: The Solo Violin (Advanced) and Violin 1 enter with a new melody. Violin 2, Violin 3 (Viola T.C.), Viola, Violoncello, and Double Bass provide harmonic support. Piano plays a rhythmic accompaniment.

Measure 6: The melody continues in the Solo Violin and Violin 1. The Piano accompaniment features a triplet of eighth notes.

Measure 7: The melody continues in the Solo Violin and Violin 1. The Piano accompaniment features a triplet of eighth notes.

Measure 8: The melody continues in the Solo Violin and Violin 1. The Piano accompaniment features a triplet of eighth notes.

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ST6107

Solo Vln. (Adv.)

Solo Vln.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

9 10 11 12

Solo Vln. (Adv.)

Solo Vln.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

13 14 15 16

15

rubato

rubato

19

Solo Vln. (Adv.)

Solo Vln.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

17 18 19 20

Solo Vln. (Adv.)

Solo Vln.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

21 22 23 24

25

Solo Vln. (Adv.) *mp*

Solo Vln. *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 (Vla. T.C.) *mp*

Vla. *mp*

Vcl. *mp*

D.B. *mp*

Piano *mp*

25 26 27 28

rit. A tempo

Solo Vln. (Adv.) *p*

Solo Vln. *p*

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 (Vla. T.C.) *p*

Vla. *p*

Vcl. *p*

D.B. *p*

Piano *p*

29 30 31 32

34 With energy (♩ = 112)

rit.

Solo Vln. (Adv.)

Solo Vln.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

mf

mf

mf

mf

33 34 35 36

40

Solo Vln. (Adv.)

Solo Vln.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

mf

mf

mf

mf

mf

37 38 39 40

Solo Vln. (Adv.)

Solo Vln.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

41 42 43 44

Solo Vln. (Adv.)

Solo Vln.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

45 46 47 48

2nd time only

49

Solo Vln. (Adv.)

1st time only

cresc. poco a poco

Solo Vln.

2nd time only

1st time only

cresc. poco a poco

Vln. 1

p cresc. poco a poco

Vln. 2

p cresc. poco a poco

Vln. 3 (Vla. T.C.)

p cresc. poco a poco

Vla.

p cresc. poco a poco

Vcl.

p cresc. poco a poco

D.B.

p cresc. poco a poco

Piano

p cresc. poco a poco

49 50 51 52

Solo Vln. (Adv.)

Solo Vln.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

53 54 55 56

57 2nd time only 61

Solo Vln. (Adv.) *f*

Solo Vln. *f*

Vln. 1 *f*

Vln. 2 *f*

Vln. 3 (Vla. T.C.) *f*

Vla. *f*

Vcl. *f*

D.B. *f*

Piano *f*

57 58 59 60 61

Solo Vln. (Adv.) *mf* *f*

Solo Vln. *mf* *f*

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

62 63 64 65 66