

# VARIATIONS ON AN IRISH TUNE

Brian Balmages

## Instrumentation

1 - Conductor's Full Score

8 - Violin 1

8 - Violin 2

5 - Violin 3 (Viola T.C.)

5 - Viola

5 - Violoncello

5 - Double Bass

1 - Rehearsal 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.

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](http://www.fjhmusic.com)



## 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

*Variations on an Irish Tune* is based on *The Minstrel Boy* by Thomas Moore, one of the most important figures in 19th-century Irish music. After a brief, heralding introduction, the piece moves into a drone, simulating the sound of bagpipes. At this point, the original tune is presented in its entirety. Slight variations on the opening motif then begin to appear as the work moves into a lyrical section.

The second section is not a literal variation of *The Minstrel Boy*; rather, the melody is based on altered fragments of the original tune. In measure 44, a minor version of the opening material is heard; and at measure 55, hints of the second half of the tune are heard. These different motifs are combined with original material to create the entire scope of the second variation.

The third variation restates elements of the drone, but also introduces fiddle-style playing. The rhythmic intensity continues to build until violin 1 introduces the final variation. The entire ensemble then builds to an exciting hoedown conclusion.

Observe all accents, particularly those in the third section that occur on offbeats. This accented syncopation is vital to the style and should be exaggerated as much as possible. The cello and bass lines should really "dig in" and soar at measure 93, while upper strings perform long, accented quarter notes.

String Editing: Soon Hee Newbold

*Brian Balmages*

# VARIATIONS ON AN IRISH TUNE

BRIAN BALMAGES  
(ASCAP)

Allegro non troppo (♩ = 132)

Violin 1  
Violin 2  
Violin 3 (Viola T.C.)  
Viola  
Violoncello  
Double Bass  
Rehearsal Piano

2 3 4 5

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.  
Reh. Piano

6 7 8 9 11

Copyright © 2006 The FJH Music Company Inc.

International Copyright Secured. Made in U.S.A. All Rights Reserved.

WARNING! This arrangement is protected by copyright law. Copying or reproducing it by any method without the publisher's written permission is an infringement of copyright law. Anyone who reproduces copyrighted materials is subject to substantial penalties for each infringement.

13

Vln. 1 *mf*

Vln. 2 *mf*

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

Vla. *mp*

Vcl. *mp*

D.B. *mp* *pizz.*

Reh. Piano *mp*

13 14 15 16 17

21

Vln. 1

Vln. 2 *V V*

Vln. 3 (Vla. T.C.)

Vla.

Vcl. *V*

D.B.

Reh. Piano

18 19 20 21 22 23



molto rit.

40 Andante (♩ = 72)

Score for measures 36-41. The score includes parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Reh. Piano. The key signature is two sharps (F# and C#). The tempo is Andante with a quarter note equal to 72 beats per minute. The dynamics range from *p* (piano) to *mf* (mezzo-forte). Measure numbers 36, 37, 38, 39, 40, and 41 are indicated at the bottom of the staves.

Score for measures 42-47. The score includes parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Reh. Piano. The key signature is two sharps (F# and C#). The tempo is Andante with a quarter note equal to 72 beats per minute. The dynamics range from *mp* (mezzo-piano) to *mf* (mezzo-forte). Measure numbers 42, 43, 44, 45, 46, and 47 are indicated at the bottom of the staves.

rit. 51 A Tempo poco rit.

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.  
Reh. Piano

48 49 50 51 52 53

A Tempo poco rit. 59 più mosso

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.  
Reh. Piano

54 55 56 57 58 59

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Reh. Piano

60 61 62 63 64 65

Tranquillo (♩ = 72)

69 Vivace (♩ = 172+)

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Reh. Piano

66 67 68 69 71

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Reh. Piano

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Reh. Piano

85

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Reh. Piano

*f*

*mf*

*mf*

*pizz.*

*f*

*pizz.*

*f*

84 85 86 87 88 89

93

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Reh. Piano

*f*

*f*

*arco*

*f*

*arco*

90 91 92 93 94 95

101

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Reh. Piano

96 97 98 99 100 101

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Reh. Piano

102 103 104 105 106 107

109

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Reh. Piano

108 109 110 111 112

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Reh. Piano

113 114 115 116 117