

# PHANTOM TANGOS

Brian Balmages

## Instrumentation

1 - Conductor's Full Score  
8 - Violin 1  
8 - Violin 2  
5 - Viola  
5 - Violoncello  
5 - Double Bass

T H E  
F · J · H  
M U S I C  
C O M P A N Y  
I N C.

Frank J. Hackinson

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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 the 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 the 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 including 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 and Director of the Symphonic Band at Towson University in Maryland.

Currently, Mr. Balmages is the Director of Instrumental Publications for The FJH Music Company Inc. in Fort Lauderdale, Florida. He resides in Baltimore with his wife, Lisa, and their son, Jacob.

String Editing: Soon Hee Newbold

## About the Music

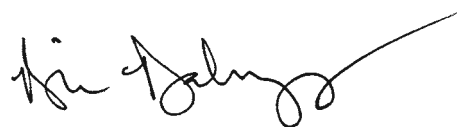
As the title implies, this work relies heavily on various elements of the tango, though set in a more contemporary framework. The title *Phantom Tangos* refers mainly to the form of the work, which is a series of tangos with various transitions that link them together. However, the opening and closing sections do reference a more literal phantom sound through the use of mild dissonance and sudden dynamic changes that seemingly appear out of nowhere.

The opening introduces tight harmonies in the upper strings with a minor element of dissonance. Throughout the section, low strings interject short rhythmic cells that hint at the common rhythm associated with tangos. The introduction continues to develop until the *più mosso* at measure 16, where the first complete tango pattern is introduced. Dissonant elements continue to remain then slowly fade away, much in the spirit of the phantom theme that is so predominant in the opening of the work.

The bass line of the tango quickly evolves into a secondary rhythm at measure 36, and melody reacts accordingly, undergoing its own transformation. The music then builds slightly and the bass line becomes a juxtaposition of both tango rhythms. This entire section is in constant transition as the music undergoes a struggle to return to a traditional-sounding tango. At the *Allegro*, it appears that melody, harmony, and rhythm have joined together. However, this supposed arrival point soon establishes itself as further transitional material until a traditional melody finally appears, seemingly out of thin air (measure 61).

The orchestra plays the tango rhythms in a *pizzicato* setting, and alternate melodic and rhythmic motives in a call-and-response fashion, until the traditional sounds of the tango return as the music moves toward the final and most spectacular climax of the work. Just as the work began, the phantom dissonances return before one last declamatory chordal statement.

*Phantom Tangos* was commissioned by the Friends of Music and the Men's Association of Garden City, New York, and is dedicated to the Garden City High School String Orchestra; Margaret Gullotta, Director of Orchestras.



# PHANTOM TANGOS

BRIAN BALMAGES  
(ASCAP)

Adagio (♩ = 60)

Violin 1 *div.*  
*mp*

Violin 2 *mp*

Viola *mp*

Violoncello *pizz.*  
*mp*

Double Bass *pizz.*  
*mp*

3 4

poco rit.

8 Andante (♩ = 72)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

5 6 7 8

Vln. 1 *div.*  
*mp*

Vln. 2 *mp*

Vla. *mp*

Vcl. *mp*

D.B. *arco*  
*mf*

9 10 11

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più mosso  
(V)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

13 14

*mf*

*p*

*div.*

*mp*

*pizz.*

*mf*

*mp*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

17 18 19 20

*f*

*arco*

*div.*

*mf*

*f*

*mp*

*mp*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

21 22 23 24

*mf*

*mp*

*div.*

*V*

*3*

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts, measures 25-28. The Violin 2 part includes a *div.* (divisi) marking at measure 26. The Viola (Vla.) part is in alto clef. The Violoncello (Vcl.) and Double Bass (D.B.) parts are in bass clef. The key signature is one sharp (F#).



Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts, measures 29-32. The Violin 2 part includes a *div.* (divisi) marking at measure 32. The Viola (Vla.) part is in alto clef. The Violoncello (Vcl.) and Double Bass (D.B.) parts are in bass clef. The key signature is one sharp (F#).



Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts, measures 33-36. The Violin 2 part includes a *div.* (divisi) marking at measure 36. The Viola (Vla.) part is in alto clef. The Violoncello (Vcl.) and Double Bass (D.B.) parts are in bass clef. The key signature is one sharp (F#).



Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

37 38 40

*cresc.*

div.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

41 43 44

*accel.*

42 **Moderato** (♩ = 96)

*f*

div.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

45 46 47 48

*mp*

*f*

accl.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

*ff*

49 *ff* 50 51 52

div.

div.

53 Allegro (♩ = 126)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

53 54 55 56

*f*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

57 58 59 60

*pizz.*



61

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

D.B. *mf*

61 62 63 64

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

65 66 67 68

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

69 72

73

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

*mf*

*pizz.*

*arco*

76

77

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

*pizz.*

77

78

79

80

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

*f*

*arco*

81

82

83

84

ST6168

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

97 98 99 100

rit.  
Solo

102 (♩ = 84)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

101 103 104

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

105 106 107 108