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# FJH STRING ORCHESTRA

Grade 3

## ICE SCULPTURES

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 - Piano

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As a result, all single page parts are collated before multiple page parts.

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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 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 such as Carnegie Hall.

As a conductor, Mr. Balmages enjoys engagements with numerous honor bands and orchestras, 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 acting 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.

## About the Music

The original concept of this work was centered around the magnificent ice sculptures that I had seen at various venues throughout my life. It was to reflect everything from simple platters of food to elaborate works of art. As I began researching the topic, I stumbled upon the incredible concept of ice hotels—temporary hotels made entirely of snow and sculpted blocks of ice. There are a handful of these amazing creations throughout the world, reconstructed each year because of their dependence on subzero temperatures during construction and operation.

The world's first ice hotel was built in Sweden. It began as an exhibition area for ice art in 1989. In 1990, French artist Jannot Derid held an exhibition in a cylinder-shaped igloo. One evening, there were no available hotel rooms in the area, so some visitors asked for permission to spend the night in the exhibition hall, sleeping in sleeping bags atop reindeer skin. These became the "hotel's" first guests.

The entire hotel is made completely of ice blocks, including the drinking glasses, plates, furniture, and even beds (though they are typically lined with some type of fur or skin, and a mattress). It typically includes more than 80 rooms and suites, a bar, reception area, and chapel. Each room has a unique theme, although the hotel architecture is changed each year because it must be completely rebuilt from scratch. The structure typically exists from December to April.

As I continued researching, the scope of the piece changed a bit. While still paying homage to ice sculptures, I incorporated the more dramatic concept of ice hotels as well as the many people that set out to visit these unique destinations. Thus, this work depicts both the construction of the ice hotel, the artwork that exists inside of it, and the spirit of the people that lodge within. It begins from nothing but blocks of ice and creative ideas. As the architecture begins to come together, the artwork soon comes to life, telling not only its own story but the story of the individuals who created it. It also reflects the adventure and heart of those who come to experience these amazing creations in extreme conditions.

Toward the end of the work, the music becomes quite soft and reminiscent as the inevitable happens. The ice melts, taking all of its stories and memories with it until the following year when new stories are told.

*Ice Sculptures* was commissioned by the Bridle Path/Montgomery Elementary Select String Ensemble in Lansdale, Pennsylvania, Ralph Jackson, Director. It was premiered at the 2008 Midwest Clinic in Chicago, Illinois.

String Editing: Soon Hee Newbold

## ICE SCULPTURES

BRIAN BALMAGES  
(ASCAP)Andante ( $\text{♩} = 72$ )

Violin 1

Violin 2

Violin 3 (Viola T.C.)

Viola

Violoncello

Double Bass

Piano

5

*p*

*ped. simile*

*mp espressivo*

2 3 4 5

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

6 7 8 9 10

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ST6173

15 con moto

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl. Cello section: div.  $\begin{smallmatrix} 1 \\ 2 \end{smallmatrix}$

D.B.  $p$

Piano

11 12 13 14 15

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.  $\begin{smallmatrix} 1 \\ 2 \end{smallmatrix}$  div.  $\begin{smallmatrix} 1 \\ 2 \end{smallmatrix}$

D.B.

Piano

$\wedge$  ped. simile 16 17 18 19 20

meno mosso

poco rit.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcls.

D.B.

Piano

21 22 23 24 25

26 **Tempo I**

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcls.

D.B.

Piano

26 27 28 29 30

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33 Allegro ( $\text{J}=120$ )

Musical score for measures 31 through 35. The score includes parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano. The key signature changes from one flat to one sharp at measure 32. Measure 31: Vln. 1 has a single note. Vln. 2 has a single note. Vln. 3 has a sixteenth-note pattern. Vla. has a sixteenth-note pattern. Vcl. has a single note. D.B. has a single note. Piano has a sixteenth-note pattern. Measure 32: Vln. 1 rests. Vln. 2 rests. Vln. 3 rests. Vla. has a sixteenth-note pattern. Vcl. rests. D.B. rests. Piano rests. Measure 33: Vln. 1 rests. Vln. 2 has a sixteenth-note pattern. Vln. 3 rests. Vla. has a sixteenth-note pattern. Vcl. rests. D.B. rests. Piano rests. Measure 34: Vln. 1 rests. Vln. 2 rests. Vln. 3 rests. Vla. has a sixteenth-note pattern. Vcl. rests. D.B. rests. Piano rests. Measure 35: Vln. 1 has a sixteenth-note pattern. Vln. 2 has a sixteenth-note pattern. Vln. 3 rests. Vla. has a sixteenth-note pattern. Vcl. rests. D.B. rests. Piano rests.

Musical score for measures 36 through 39. The score includes parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano. The key signature changes from one sharp to none at measure 36. Measure 36: Vln. 1 has a sixteenth-note pattern. Vln. 2 has a sixteenth-note pattern. Vln. 3 rests. Vla. rests. Vcl. has a sixteenth-note pattern. D.B. rests. Piano rests. Measure 37: Vln. 1 has a sixteenth-note pattern. Vln. 2 has a sixteenth-note pattern. Vln. 3 rests. Vla. has a sixteenth-note pattern. Vcl. has a sixteenth-note pattern. D.B. rests. Piano rests. Measure 38: Vln. 1 has a sixteenth-note pattern. Vln. 2 has a sixteenth-note pattern. Vln. 3 has a sixteenth-note pattern. Vla. has a sixteenth-note pattern. Vcl. has a sixteenth-note pattern. D.B. rests. Piano rests. Measure 39: Vln. 1 has a sixteenth-note pattern. Vln. 2 has a sixteenth-note pattern. Vln. 3 has a sixteenth-note pattern. Vla. has a sixteenth-note pattern. Vcl. has a sixteenth-note pattern. D.B. rests. Piano rests.

42

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

40                  41                  42                  43

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

44                  45                  46                  47

3

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

48

49

50

51

*mf*

*div.*

*mf*

*mf*

*keep pedal down*

52

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

52

53

54

55

*p*

*p*

*p*

*p*

*mp*

*mp*

Musical score page 9, measures 56-59. The score includes parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano. The instrumentation consists of three violins, one cello, one double bass, and a piano. The score shows various rhythmic patterns and dynamics. A large red diagonal watermark reading "Preview requires purchase" is overlaid across the page.

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

56      57      58      59

Musical score page 9, measures 60-63. The score continues with the same instrumentation: Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano. Measure 60 starts with a dynamic of *mp*. Measure 61 features a pizzicato marking (*pizz.*) over the double bass part. Measure 62 contains a fermata over the piano part. Measure 63 concludes the page. A large red diagonal watermark reading "Preview requires purchase" is overlaid across the page.

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

60      61      62      63

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

cresc. poco a poco  
div.  
cresc. poco a poco  
cresc. poco a poco  
div.  
cresc. poco a poco  
arco  
cresc. poco a poco  
cresc. poco a poco

64 65 66 67

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

div.  
f  
rit.  
div.  
f  
div.  
f

68 69 70 71 72

## 73 Tempo I

4 4 players only

begin staggering entrances until full section is playing

73 74 75 76 77

(V)

4 0 (div.) (V)

molto espressivo

p < f p < f

div.

78 79 80 81 82

Musical score page 85. The score includes parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcls., D.B., and Piano. The piano part begins at measure 85 with a dynamic of  $p$ . Measures 85 through 87 show a melodic line in the piano's upper register. Measures 85 and 86 feature sustained notes in the strings and woodwinds. Measures 85 and 87 include dynamic markings  $p$  and  $p$  respectively. Measure 87 concludes with a fermata over the piano's bass line and the instruction *ped. al Fine*.

Musical score page 10, measures 10-13. The score includes parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcls., D.B., and Piano.

- Vln. 1:** Playing eighth-note patterns.
- Vln. 2:** Playing eighth-note patterns.
- Vln. 3 (Vla. T.C.):** Playing eighth-note patterns.
- Vla.:** Playing eighth-note patterns.
- Vcls.:** Playing eighth-note patterns. Dynamics: *tutti*, *p*.
- D.B.:** Playing eighth-note patterns.
- Piano:** Playing eighth-note patterns. Dynamics: *p*, *pizz.*, *p*. Articulation: *3*, *freely*.

Large red diagonal text "Review Us" is overlaid across the top of the score.