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RHYTHMIC SNAPSHOTS OF CHRISTMAS

HARK! THE HERALD ANGELS SING • BRING A TORCH, JEANNETTE, ISABELLA

Arranged by
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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I N C.

Frank J. Hackinson

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



The Arranger

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 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

This contemporary and spirited arrangement is based on *Hark! The Herald Angels Sing* and *Bring a Torch, Jeannette, Isabella*. The title comes from the rhythmic treatment of the opening carol. The rhythmic bass line provides unity and is utilized throughout the piece, even serving as a rhythmic and tonal pedal point during the waltzlike presentation of the second carol. Although *Hark! The Herald Angels Sing* is presented in $\frac{3}{4}$, the melody remains as true to the original as possible, allowing the listener to sing the tune without omitting any lyrics.

As the arrangement develops, pieces of the two carols are increasingly woven into the tonal fabric. At times, the music shifts seamlessly between the two carols, while at other times, different parts of the same carol appear simultaneously, as in measures 94-101. As is the case with photographs, snapshots often serve as a way to recall events that would otherwise fade from memory. The end of the piece alludes to this as the music fades to nothing, leaving only the snapshots that have been taken along the way.

String Editing: Carrie Lane Gruselle

RHYTHMIC SNAPSHOTS OF CHRISTMAS

Hark! The Herald Angels Sing • Bring a Torch, Jeannette, Isabella

Arranged by
BRIAN BALMAGES
(ASCAP)

Allegro (♩ = 132)

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

2 3 4 5 6

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

7 8 9 10 11 12



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13

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

mf

mf

mf

13 14 15 16 17 18

21

Solo

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

p

p

p

p

p

p

p

p

19 20 21 22 23 24

29

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

tutti

mf

mf

mf

mf

mf

mf

mf

25 26 27 28 29

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

30 31 32 33 34 35

37

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

36 37 38 39 40 41

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

42 43 44 45 46 47 48

49

Vln. 1 *mf*

Vln. 2

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

Vla. *mf*

Vcl.

D.B.

Piano

49 50 51 52 53 54

div.

57

Vln. 1 *dim. poco a poco*

Vln. 2 *dim. poco a poco* div.

Vln. 3 (Vla. T.C.) *dim. poco a poco*

Vla. *dim. poco a poco*

Vcl. *dim. poco a poco* pizz.

D.B. *dim. poco a poco*

Piano *dim. poco a poco*

55 56 57 58 59 60 61

V V

65

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

62 63 64 65 66 67 68

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

69 70 71 72 73 74 75

81

div. \square

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

arco

mp

p

76 77 78 79 80 81 82

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

V

V

83 84 85 86 87 88 89

90

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

mp *cresc. poco a poco*

mf cresc. poco a poco

90 91 92 93 94 95

div. (or opt. lower octave only)

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

96 97 98 99 100 101

102

Vln. 1
ff molto espressivo

Vln. 2
ff molto espressivo

Vln. 3 (Vla. T.C.)
ff molto espressivo

Vla.
ff molto espressivo

Vcl.
ff molto espressivo

D.B.
ff molto espressivo

Piano
ff molto espressivo

102 103 104 105 106 107

110

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

108 109 110 111 112 113

fading away, senza rit.

Vln. 1
mf

Vln. 2
mf

Vln. 3 (Vla. T.C.)
mf

Vla.
mf

Vcl.
mf

D.B.
mf

Piano
mf

mp

mp dim. poco a poco

mp dim. poco a poco

mp dim. poco a poco

mp dim. poco a poco

mp dim. poco a poco

mp dim. poco a poco

114 115 116 117 118 119

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

p

120 121 122 123 124 125