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FJH STRING ORCHESTRA

Grade 3

POSSIBILITIES...

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

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
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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 award-winning 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' compositions have been performed worldwide at conferences including the College Band Directors National Conference, the Midwest Clinic, American String Teachers Association National Conference, and the international trumpet, horn, trombone and tuba/euphonium conferences. His active schedule of commissions and premieres has incorporated groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, the Miami Symphony Orchestra, the University of Miami Wind Ensemble, Boston Brass, members of the United States Marine Band, and the Dominion Brass Ensemble. His music has been performed by members of leading orchestras throughout the country and he has enjoyed world premieres and performances in prestigious venues such as Carnegie Hall and the Kennedy Center, as well as performances at the Macy's Thanksgiving Day Parade.

As a conductor, Mr. Balmages enjoys engagements with numerous all-state and regional honor bands and orchestras along with university and professional groups. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, College Band Directors Eastern Regional Conference, and MENC. Additional conducting appearances have included the Kennedy Center and Meyerhoff Symphony Hall. He has also served as an adjunct professor of instrumental conducting and Acting Symphonic Band Director 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 sons, Jacob and Collin.

String Editing: Carrie Lane Gruselle

About the Music

Possibilities... was inspired by the following quote from *Atlas Shrugged*, written by Russian-American novelist Ayn Rand. This was her fourth and last novel, and perhaps her most widely known.

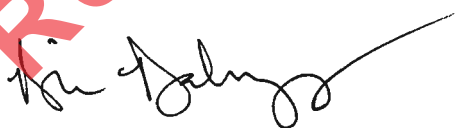
“Do not let your fire go out, spark by irreplaceable spark. In the hopeless swamps of the not quite, the not yet, and the not at all, do not let the hero in your soul perish and leave only frustration for the life you deserved, but never have been able to reach. The world you desire can be won, it exists, it is real, it is possible, it is yours.”*

These words carry a powerful message that will resonate with students throughout the world. It makes clear that students can and should be the master of their own destinies. It reminds us that obstacles will forever be present in our lives, and what determines our success is how we overcome these challenges. Will you be the one who lets frustration extinguish your fire? Or will you be the one whose fire continues to burn, whose soul grows in the face of adversity, and whose world can and will be won?

In the spirit of this text, I found myself compelled to communicate this same message as I heard it through music. The work begins quietly and peacefully before the phrases start to move upward and outward. Ultimately, the music becomes incredibly powerful with a melody that soars above rich harmonies and textures. It is at this point that we know — the world we desire not only can be won — it *will* be won. This is the very heart of the piece and the focus of its title: *Possibilities...*

While the piano part is required, the piece was designed to work with or without basses (no re-writing is required if you have no bass section). As the music draws to a close, make sure that the ending does not sound final. Everything should move toward silence, with the idea that there are always more possibilities and this is no exception.

Possibilities... was commissioned by the Bridle Path / Montgomery Elementary School Select String Ensemble in Lansdale, PA. It marks the third collaboration between director Ralph Jackson and the composer. The other two, *Danza Latina* and *Ice Sculptures*, have been enthusiastically received by audiences throughout the world.



*Atlas Shrugged © 1957 by Ayn Rand, © Renewed 1985 by Estate of Ayn Rand

POSSIBILITIES...

BRIAN BALMAGES
 (ASCAP)

Andante espressivo (♩ = 60)

Violin 1

Violin 2

Violin 3 (Viola T.C.)

Viola

Violoncello

Double Bass

Piano

R.H. 8^{va}

pedal always

2 3 4

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

R.H. 8^{va}

3

5 6 7 8 9

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poco rit. 13 **A Tempo**

div.

Vln. 1 *mp*

Vln. 2 *pp*

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

Vla. *mp*

Vcl. *mp*

D.B. *mp*

Piano *mp*

10 11 12 13 *pedal* 14

19

Vln. 1 *p*

Vln. 2 *mp*

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

Vla. *p*

Vcl. *p* (V)

D.B. *p* (V)

Piano *mp*

15 16 17 18 19 20

Score for measures 21-25. The score includes parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano. The key signature is one sharp (F#). The time signature changes from 4/4 to 3/4 and back to 4/4. The dynamics are marked *mf* (mezzo-forte) for measures 24 and 25. A large red watermark "Preview Requires Purchase" is overlaid on the score.

21 22 23 24 25

Score for measures 26-31. The score includes parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano. The key signature is one sharp (F#). The time signature changes from 4/4 to 3/4 and back to 4/4. The dynamics are marked *pp* (pianissimo) for measures 27 and 28, *p* (piano) for measures 29 and 30, and *mp* (mezzo-piano) for measure 31. A large red watermark "Preview Requires Purchase" is overlaid on the score.

26 27 28 29 30 31

33 **più mosso**

Solo *mp* *espress.*

Solo *mp* *espress.*

Vla. Solo *mp* *espress.*

Solo *mp* *espress.*

Solo *mp* *espress.*

mf

mp

mp

32 33 34 35 36

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

tutti div.

mp

Piano

mp

37 38 39 40 41

section begin to sneak in (V)

tutti

rit.

Vln. 1

cresc. poco a poco

Vln. 2

tutti div.

cresc. poco a poco

Vln. 3 (Vla. T.C.)

play

mp cresc. poco a poco

Vla.

tutti

cresc. poco a poco

Vcl.

(V)

cresc. poco a poco

D.B.

(V)

cresc. poco a poco

Piano

mf

42 43 44 45

46 Broadening

div.

2

Vln. 1

f

Vln. 2

f

Vln. 3 (Vla. T.C.)

f

Vla.

f

Vcl.

f

D.B.

f

Piano

f

46 47 48 49 50

55 **Tempo I** (dictated, but in time)

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

55 56 57 58 59 60

61

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

mp

p

pedal always

61 62 63 64

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

65 66 67

morendo

Score for measures 68-70. The score includes staves for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano. The key signature is one sharp (F#). The tempo/mood is marked *morendo*. The Piano part features a continuous eighth-note pattern in the right hand, while the left hand is mostly silent. Dynamics include *p* (piano) and *pp* (pianissimo).

68 69 70

Score for measures 71-74. The score includes staves for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano. The key signature is one sharp (F#). Dynamics include *ppp* (pianissimo). The Piano part features a continuous eighth-note pattern in the right hand, while the left hand is mostly silent. The score ends with a double bar line in measure 74.

71 72 73 74