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FJH DEVELOPING STRINGS

Grade 2

AFTERTHOUGHTS

- I. AFTER BEETHOVEN
- II. AFTER TCHAIKOVSKY
- III. AFTER BARTÓK

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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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 holds a bachelor's degree in music from James Madison University and a master's degree from the University of Miami in Florida. His compositions have been performed worldwide at the state, national and international level. His active schedule of commissions and premieres has incorporated groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, Miami Symphony Orchestra, University of Miami Wind Ensemble, Boston Brass, and the Dominion Brass Ensemble. In 2012, Mr. Balmages received the prestigious Albert Austin Harding Award from the American School Band Directors Association. He is also a 2010 winner of the Harvey G. Phillips Award for Compositional Excellence, presented by the International Tuba-Euphonium Association.

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, National Association for Music Educators, American School Band Directors Association, CBDNA, 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 two sons.

About the Music

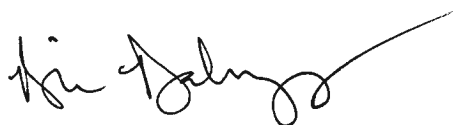
I often love to draw inspiration from composers who have significantly influenced me and contributed to my musical growth. I also like to provide extensive musical opportunities for younger students and expose them to a wide range of music — that is how the concept of this piece emerged. While all material is completely original, the three movements are inspired by the genius of Beethoven, Tchaikovsky, and Bartók. All three movements are organized to form a sinfonietta, though it is possible to perform individual movements alone (particularly the first movement).

The first movement, *After Beethoven*, draws mostly from the first movement of Beethoven's *Symphony No. 5*. While no actual material from Beethoven's symphony ever appears, a very direct connection begins to emerge at measure 9. The form of the two works is very similar. Both are based on a traditional sonata form, which emerged during the Classical period. The same heroic character of Beethoven's famous theme is heard here in the exposition (which occurs from the beginning through measure 41). As with the Beethoven symphony, the melody here is expanded using different forms of imitation and sequencing (see the series of small modulations and tonality shifts from measure 25 through 35). The development section begins at measure 41 (paralleling the same section in Beethoven's symphony, occurring right after the unison horn call). Like the Beethoven, this section is centered around a different key (G Major) and takes on a predominantly lyrical quality. In both cases, new themes are introduced while the original theme continues to be present in a less noticeable role. After moving through a series of chord changes (again, like Beethoven), the music moves into a short recapitulation (measure 59) before moving quickly into a coda section (measure 65). This final section then builds to the end (and even matches the final three spaced quarter notes at the end of the Beethoven symphony).

The second movement, *After Tchaikovsky*, is more loosely inspired and structured. The main inspiration comes from the second movement to Tchaikovsky's *Symphony No. 5*, though general concepts of harmony and color also come from his nocturnes, particularly his *Nocturne in C sharp minor* (also written as a *Nocturne in D minor* for cello and orchestra). Much like the second movement of Tchaikovsky's symphony, this movement is cast in ternary form (ABA), but on a much smaller scale. The beginning of the movement draws on the delicate textures of Tchaikovsky's opening. The theme then builds into the second section, which begins at measure 17. The music goes through a temporary tonal shift and is more sustained (half notes taking the place of quarter notes on beat 2). An interesting note — Tchaikovsky plays with the meter at this point in his symphony, including a “3 against 2” pulse. This same concept is applied here in measure 19, where the harmonies occur in groups of two, not three. That instability is taken further with the stretching of the last two notes in measures 21 and 22. Finally, the A section comes back with a slightly different orchestration and harmonic structure in a final nod to Tchaikovsky.

The final movement, *After Bartók*, draws inspiration from two different pieces: *Allegro barbaro* for solo piano, and his *Concerto for Orchestra*. In this particular case, the music is not based on form, but rather the overall style and color of these two works. The character of the opening resembles the opening drive of the *Allegro barbaro*, with a light nod toward the mild dissonance in Bartók's piece. While the music continues in a similar style, it quickly picks up the spirit of the final movement of Bartók's *Concerto for Orchestra*, particularly in the spectacular moments that have incredible tonal clarity and power. One can liken the passage beginning at measure 53 to the spectacular brass passages that often begin in the lower register. As Bartók's music moves into the upper range of the brass, one can also see the music of this movement moving into the upper register of the strings and becoming more powerful. Finally, the rhythmic drive of the opening comes back one final time and brings the entire work to a powerful finish.

Afterthoughts was commissioned by the Timberlane Middle School Orchestra of the Hopewell Valley Regional School District (Pennington, New Jersey); Peter J. Griffin, Supervisor; Danielle G. Arias, Director.



Duration: 4:45

commissioned by the Timberlane Middle School Orchestra
of the Hopewell Valley Regional School District
Pennington, New Jersey; Peter J. Griffin, Supervisor; Danielle G. Arias, Director

AFTERTHOUGHTS

I. After Beethoven

BRIAN BALMAGES
(ASCAP)

Allegro molto (♩ = 152)

Violin 1

Violin 2

Violin 3 (Viola T.C.)

Viola

Violoncello

Double Bass

Piano

2 3 4 5

9

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vel.

D.B.

Piano

6 7 8 9 10

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Sheet music for measures 11 through 15, featuring Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano. The music is in G major (one sharp) and 4/4 time. Dynamics include *mp*, *p*, *mf*, and *f*. A second ending bracket labeled "L2" is present at the end of measure 15.

Measures 11, 12, 13, 14, 15

Sheet music for measures 16 through 20, featuring Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano. The music is in G major (one sharp) and 4/4 time. Dynamics include *f*. A first ending bracket labeled "17" is present at the start of measure 17.

Measures 16, 17, 18, 19, 20

25

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

21 22 23 24 25

mf

mf

mf

mf

f

f

mf

mf

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

26 27 28 29 30

p

mf

mf

mf

p

mf

mf

p

mf

35

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

p *mp* *f*

31 32 33 34 35

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

p legato

4

36 37 38 39 40

41 In 2

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

mp legato

p legato

pizz.

p

41 42 43 44 45 46

49

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

arco

47 48 49 50 51 52

Vln. 1 *mp* *mf* *mp* *f marcato*
 Vln. 2 *mp* *mf* *mp*
 Vln. 3 (Vla. T.C.) *mp* *mf* *mp*
 Vla. *mp* *mf* *mp*
 Vcl. *mp* *mf* *mp*
 D.B. *mp* *mf* *mp*
 Piano *mp* *mf* *mp* *f marcato*

53 54 55 56 57 58

59 opt. back to 4
 Vln. 1
 Vln. 2 *f marcato*
 Vln. 3 (Vla. T.C.) *f marcato* L2
 Vla. *f marcato* L2
 Vcl. *f marcato*
 D.B. *f marcato*
 Piano

59 60 61 62 63

65

64 65 66 67 68

Vln. 1 *p* *legato* *cresc. poco a poco*

Vln. 2 *p* *cresc. poco a poco*

Vln. 3 (Vla. T.C.) *p* *cresc. poco a poco*

Vla. *p* *cresc. poco a poco*

Vcl. *p* *cresc. poco a poco*

D.B. *p* *cresc. poco a poco*

Piano *p* *cresc. poco a poco*

73

69 70 71 72 73

Vln. 1 *f marcato*

Vln. 2 *f* *L2*

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

Vla. *f*

Vcl. *f*

D.B. *f*

Piano *f*

opt. div.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

74 75 76 77 78

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

79 80 81 82 83 84

II. After Tchaikovsky

Adagio (♩ = 66)

Score for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano.

Measures 2 through 6 are shown in the first system. Measures 7 through 12 are shown in the second system.

Key signature: One sharp (F#).

Time signature: 3/4.

Tempo: Adagio (♩ = 66).

Dynamic markings include *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo).

Performance instructions include "at tip V" and "L2".

Rehearsal mark 9 is indicated in a box.

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17

Vln. 1

Vln. 2 *div.*

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

mf

mf

mf

mf

mf

mf

13 14 15 16 17 18

23 *meno mosso* at tip $\vee$

Vln. 1 *f* *p* *p*

Vln. 2 *f* *p*

Vln. 3 (Vla. T.C.) *f* *p*

Vla. *f* *p*

Vcl. *f* *p*

D.B. *f* *p* -2 4

Piano *f* *p*

19 20 21 22 23 24

rit.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

25 26 27 28 29

pp

L1

-2 4

III. After Bartók

Allegro vivo (♩ = 160)

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

2 3 4 5 6 7

f *ff* *mf*

f *ff* *mf*

f *ff* *mf*

f *ff* *mf*

f *ff* *mf*

f *ff* *mf*

5

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Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

8 9 10 11 12 13 14

f *mf* *f* *mf* *f* *mf* *f* *mf*

Preview Use Requires Purchase

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

15 16 17 18 19 20 21 22

21 div. *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

23 24 25 26 27 28 29 30

f *mf* *f* *mf* *f* *mf* *f* *mf*

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

31 32 33 34 35 36 37 38

37

4

f *f* *f* *f* *f* *f* *f* *f*

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

39 40 41 42 43 44 45

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

46 47 48 49 50 51 52 53

53

L2

18

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

54 55 56 57 58 59 60

1 4 2 1 2 1 4

G D

61 opt. div.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

61 62 63 64 65 66 67 68

69

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

ff

ff

ff

ff

ff

ff

69 70 71 72 73 74 75

L2

L2

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

76 77 78 79 80 81 82

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

83 84 85 86 87 88

89

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

89 90 91 92 93 94 95 96