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FJH DEVELOPING STRINGS

Grade 2

FIRE IN THE BOW

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.

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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

Fire in the Bow was conceived as an energetic, musically rewarding piece that also happens to be an excellent vehicle for teaching and reinforcing low 1 fingerings (violin / viola), "backward" extensions (cello), and half position (bass). The majority of the instances occur with E $\flat$ and B $\flat$ on the D and A strings respectively, but most instruments get to explore the same pattern on other strings as well. The piece avoids augmented seconds (such as E $\flat$ to F $\sharp$) and focuses on simple finger patterns that help students focus on the musicality of the piece.

The music itself serves as an excellent opener or closer with its fiery rhythmic pulse and daring harmonies. Written predominantly in the Phrygian mode (D - E $\flat$ - F - G - A - B $\flat$ - C - D), the music also spends a significant amount of time in G minor and even moves into an F minor tonal center for a bit (using only notes comfortable to students at this level!). Eventually, the harmonies settle back into the tonal center of D, but this time in the Aeolian mode (D - E - F - G - A - B $\flat$ - C - D). The resulting harmonic colors achieved through such dynamic tonal shifts are a great way to stretch young ears without requiring extended technique. Students should be encouraged to play into the tense harmonic moments and to enjoy them! The key signature utilizes only one flat due to the competition of the outer harmonic tonal centers (D Phrygian to D Aeolian) and I decided that the ending harmony was the final "resting place," so I wanted the key signature to reflect that.

Enjoy this boisterous, raucous, and energetic romp that leaves no prisoners (except for your ensemble, as it is not nearly as hard to play as it sounds)!

FIRE IN THE BOW

BRIAN BALMAGES
(ASCAP)

Con fuoco (♩ = 144)

Violin 1

Violin 2

Violin 3 (Viola T.C.)

Viola

Violoncello

Double Bass

Piano

5 at tip

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

5 6 7

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piece at www.fjhmusic.com

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ST6402

Score for measures 9-12. The score includes parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano.

Measure 9: Vln. 1 (mp), Vln. 2 (mp, at tip), Vln. 3 (Vla. T.C.) (mp), Vla. (mp), Vcl. (mp), D.B. (mp), Piano (mp).

Measure 10: Vln. 1 (mp), Vln. 2 (mp, L1), Vln. 3 (Vla. T.C.) (mp), Vla. (mp), Vcl. (mp), D.B. (mp), Piano (mp).

Measure 11: Vln. 1 (mp), Vln. 2 (mp, L1), Vln. 3 (Vla. T.C.) (mp), Vla. (mp), Vcl. (mp, x1), D.B. (mp, x1), Piano (mp).

Measure 12: Vln. 1 (mf, L1), Vln. 2 (mf, L1), Vln. 3 (Vla. T.C.) (mf, L1), Vla. (mf, L1), Vcl. (mf), D.B. (mf), Piano (mf).

Score for measures 13-16. The score includes parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano.

Measure 13: Vln. 1 (mp, at tip), Vln. 2 (mp, at tip, L2), Vln. 3 (Vla. T.C.) (mp), Vla. (mp), Vcl. (mp), D.B. (mp), Piano (mp).

Measure 14: Vln. 1 (mp), Vln. 2 (mp), Vln. 3 (Vla. T.C.) (mp), Vla. (mp), Vcl. (mp, 2, x1), D.B. (mp), Piano (mp).

Measure 15: Vln. 1 (mp), Vln. 2 (mp), Vln. 3 (Vla. T.C.) (mp), Vla. (mp), Vcl. (mp), D.B. (mp), Piano (mp).

Measure 16: Vln. 1 (mp), Vln. 2 (mp), Vln. 3 (Vla. T.C.) (mp), Vla. (mp), Vcl. (mp), D.B. (mp), Piano (mp).

Vln. 1 L2 L1
 Vln. 2
 Vln. 3 (Vla. T.C.) L1
 Vla. L1
 Vcl. L1
 D.B. L1
 Piano L1
 17 18 19

21
 Vln. 1 *f* *mp* L1
 Vln. 2 *f* *mp*
 Vln. 3 (Vla. T.C.) *f* *mp* L1 L1
 Vla. *f* *mp* L1 L1
 Vcl. *f* *mp* legato *pizz.* 2
 D.B. *f* *mp* arco marcato
 Piano *f* *mp*
 21 22 23 24

Preview Use Requires Purchase

1

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

25 26 27 28

29

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

29 30 31 32

legato

pizz.

arco

marcato

mf

L1

L2

x1

x2

4

2

Sheet music for a string quartet and piano, measures 33 through 40. The score includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3, Vla. T.C.), Viola (Vla.), Cello (Vel.), Double Bass (D.B.), and Piano.

Measures 33-36:

- Vln. 1:** Starts with a whole note G4, then a half note A4, and a half note B4. Fingering: V, L1, L1.
- Vln. 2:** Starts with a half note G4, then a half note A4, and a half note B4. Fingering: L1, L2.
- Vln. 3 (Vla. T.C.):** Starts with a half note G4, then a half note A4, and a half note B4. Fingering: L1.
- Vla.:** Starts with a half note G4, then a half note A4, and a half note B4. Fingering: L1.
- Vel.:** Starts with a whole note G3, then a half note A3, and a half note B3.
- D.B.:** Starts with a whole note G2, then a half note A2, and a half note B2.
- Piano:** Starts with a half note G3, then a half note A3, and a half note B3.

Measures 37-40:

- Vln. 1:** Starts with a half note G4, then a half note A4, and a half note B4. Fingering: 1.
- Vln. 2:** Starts with a half note G4, then a half note A4, and a half note B4. Fingering: L1, L2.
- Vln. 3 (Vla. T.C.):** Starts with a half note G4, then a half note A4, and a half note B4. Fingering: 1.
- Vla.:** Starts with a half note G4, then a half note A4, and a half note B4. Fingering: 1.
- Vel.:** Starts with a half note G3, then a half note A3, and a half note B3. Fingering: x1, 2.
- D.B.:** Starts with a half note G2, then a half note A2, and a half note B2.
- Piano:** Starts with a half note G3, then a half note A3, and a half note B3.

Measures 33, 34, 35, 36, 37, 38, 39, 40 are indicated at the bottom of the page.

Violin 1 (Vln. 1)
Violin 2 (Vln. 2)
Violin 3 (Vln. 3) (Vla. T.C.)
Viola (Vla.)
Cello (Vcl.)
Double Bass (D.B.)
Piano

Measures 41-49 are shown. Measure 47 is highlighted with a box. Dynamics include *ff* (fortissimo) and *f* (forte). Performance markings include *L1*, *L2*, *x1*, and *4*. The score is for measures 41 through 49.

50 51 52 53 54

Vln. 1 L1 L2

Vln. 2

Vln. 3 (Vla. T.C.) L2

Vla. L2

Vcl. x1

D.B.

Piano

55

Vln. 1 L1 V *f* *ff* *mf* *f* *mp* *ff*

Vln. 2 L1 V *f* *ff* *mf* *f* *mp* *ff*

Vln. 3 (Vla. T.C.) L1 L1 L2 *f* *ff* *mf* *f* *mp* *ff*

Vla. L1 L1 L2 *f* *ff* *mf* *f* *mp* *ff*

Vcl. 1 2 *f* *ff* *mf* *f* *ff*

D.B. *f* *ff* *mf* *f* *ff*

Piano *f* *ff* *mf* *f* *mp* *ff*