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FJH BEGINNING STRINGS

Grade 1/2

THE ABANDONED FUNHOUSE

Brian Balmages

Instrumentation
1 - Conductor's Full Score
8 - Violin 1
8 - Violin 2 (Viola T.C.)
5 - Viola
5 - Violoncello
5 - Double Bass
1 - Piano
1 - Celesta (opt.)

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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

Written as a piece for the true beginner, *The Abandoned Funhouse* takes the listener on an eerie tour that can best be described as an unsettling experience with a touch of curiosity and anxiousness. My intent was to compose a piece that was extremely playable, yet I wanted it to sound like a legitimate film score that did not sound watered down. The piano part is required (and very playable) and serves as an integral voice in the composition as well as the orchestration. An optional celesta part is included as well – this can easily be played on a keyboard and adds a great deal to the mildly disturbing mood of the piece.

String parts do not include any eighth notes. Even though the piece is in 3/4 time, I have taken great care to allow for proper bow distribution so students do not get “stuck” at one end of the bow. There is only one measure that includes a half note and a quarter note (and it occurs at the end of a phrase). The majority of every part moves by stepwise motion to help students with note reading while also allowing them to develop a good hand frame. All string crossings involve an open string.

Instrument ranges are as follows, and only use the notes of a D Major scale.

Violin 1 – one octave D Major scale
 Violin 2 and Viola – 5 notes (D through A)
 Cello and Bass – 6 notes (D through B)

The Abandoned Funhouse was written for the Lutherville Laboratory String Orchestra and instrumental music teacher Alison Tunison. My son was a student at Lutherville Lab before we were redistricted to another school. We will always treasure the time we spent there.

THE ABANDONED FUNHOUSE

BRIAN BALMAGES
(ASCAP)

Hauntingly ($\text{J}=108$)

Violin 1

Violin 2 (Viola T.C.)

Viola

Violoncello

Double Bass

Piano

Celesta

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Cel.

2 3 4 5

9

V 4

6 7 8 9 10 11



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Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Cel.

12 13 14 15 16 17

4

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Cel.

18 19 20 21 22 23

25

This musical score page shows measures 24 through 29. The instrumentation includes Violin 1, Violin 2 (Viola Tuning C), Viola, Cello, Double Bass, Piano, and Celesta. Measure 24: Violin 1 and 2 play eighth notes. Measure 25: Violin 1 rests, Violin 2 rests, Viola plays eighth notes, Cello plays eighth notes, Double Bass plays eighth notes, Piano plays eighth notes, and Celesta plays eighth notes. Measure 26: Violin 1 rests, Violin 2 rests, Viola rests, Cello plays eighth notes, Double Bass plays eighth notes, Piano plays eighth notes, and Celesta plays eighth notes. Measure 27: Violin 1 rests, Violin 2 rests, Viola rests, Cello rests, Double Bass plays eighth notes, Piano plays eighth notes, and Celesta plays eighth notes. Measure 28: Violin 1 rests, Violin 2 rests, Viola rests, Cello rests, Double Bass rests, Piano plays eighth notes, and Celesta plays eighth notes. Measure 29: Violin 1 rests, Violin 2 rests, Viola rests, Cello rests, Double Bass rests, Piano plays eighth notes, and Celesta plays eighth notes.

33

This musical score page shows measures 30 through 35. The instrumentation includes Violin 1, Violin 2 (Viola Tuning C), Viola, Cello, Double Bass, Piano, and Celesta. Measure 30: Violin 1 rests, Violin 2 rests, Viola rests, Cello rests, Double Bass rests, Piano plays eighth notes, and Celesta plays eighth notes. Measure 31: Violin 1 rests, Violin 2 rests, Viola rests, Cello rests, Double Bass rests, Piano plays eighth notes, and Celesta plays eighth notes. Measure 32: Violin 1 rests, Violin 2 rests, Viola rests, Cello rests, Double Bass rests, Piano plays eighth notes, and Celesta plays eighth notes. Measure 33: Violin 1 rests, Violin 2 rests, Viola rests, Cello rests, Double Bass rests, Piano plays eighth notes, and Celesta rests. Measure 34: Violin 1 rests, Violin 2 rests, Viola rests, Cello rests, Double Bass rests, Piano plays eighth notes, and Celesta rests. Measure 35: Violin 1 rests, Violin 2 rests, Viola rests, Cello rests, Double Bass rests, Piano plays eighth notes, and Celesta rests.

41

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Cel.

36 37 38 39 40 41

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Cel.

42 43 44 45 46 47

poco rit.

A tempo

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Cel.

48 49 50 51 52 53

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Cel.

54 55 56 57 58 59

rit.

A musical score page featuring seven staves. The top four staves (Vln. 1, Vln. 2, Vla., Vcl.) are in common time with a key signature of one sharp. The bottom three staves (D.B., Piano, Cel.) are in common time with a key signature of one sharp. Measure 60: Vln. 1 has a dotted half note. Vln. 2 has a dotted half note. Vla. has a half note. Vcl. has a half note. D.B. has a half note. Piano has a half note. Cel. has a half note. Measure 61: Vln. 1 has a quarter note. Vln. 2 has a quarter note. Vla. has a quarter note. Vcl. has a quarter note. D.B. has a quarter note. Piano has a half note. Cel. has a half note. Measure 62: Vln. 1 has a quarter note. Vln. 2 has a quarter note. Vla. has a quarter note. Vcl. has a quarter note. D.B. has a quarter note. Piano has a half note. Cel. has a half note. Measure 63: Vln. 1 has a quarter note. Vln. 2 has a quarter note. Vla. has a quarter note. Vcl. has a quarter note. D.B. has a quarter note. Piano has a half note. Cel. has a half note. Measure 64: Vln. 1 has a quarter note. Vln. 2 has a quarter note. Vla. has a quarter note. Vcl. has a quarter note. D.B. has a quarter note. Piano has a half note. Cel. has a half note. Measure 65: Vln. 1 has a quarter note. Vln. 2 has a quarter note. Vla. has a quarter note. Vcl. has a quarter note. D.B. has a quarter note. Piano has a half note. Cel. has a half note.

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