

# THE ABANDONED FUNHOUSE

Brian Balmages

## Instrumentation

Usage Guidelines

Full Score

### Adaptable Parts

(includes part 1, 2, and 3 for each instrument)

Violin

Viola

Violoncello

Double Bass

### Accompaniment

Piano / Guitar

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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I N C.

Frank J. Hackinson

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## About the Series

Originally designed to address the needs of small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* has grown into a series that not only offers great, functional music for ensembles of all sizes and instrumentation, but also includes a wealth of additional teaching opportunities that extend beyond performance. The following are just some examples of how this series can be used to deepen the musical understanding of students regardless of ability level.

### Adaptable Parts

The primary goal of this series is to make sure every single musician has access to all the parts of a composition. Thus, if a piece is reimagined in 3 parts, a bass player is able to practice all 3 parts just like a violinist can. This becomes particularly valuable if students are in sectionals but still want to be able to hear all the elements of a piece. If an ensemble does not have a bass clef voice, directors can assign this part to another player with ease. So even if a director only has a group of violists, they can still perform the music without issue.

### Accompaniment

An easy piano part is included to provide additional support. Further, chords are written above the part where appropriate, allowing for a guitar player to play along as well. This part is also available as an mp3 download for students to practice with at home.

### Teaching Opportunities Far Beyond Performance

This series offers many opportunities to dive deeper into the musical decisions that are made in bringing each piece to life — from composition to orchestration and more. For example, students themselves can make decisions about orchestration during rehearsal. What happens if the basses play part 1 and cellos play part 3? Does it sound good? This will undoubtedly lead to wonderful discussions about orchestration and arranging, with students participating in the orchestration of a piece and discovering new, exciting combinations of instruments that give a piece an entirely new sound. Teachers may also choose to flip their orchestra and have all low voices play part 1 while all high voices play the bass line. These situations make students increasingly aware of the various parts in a piece of music other than their own. Sight reading is yet another benefit, as ensembles can sight read a piece multiple times with members switching parts each time.

### Reimagining Opportunities for Musicians

Born out of the need to address small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* also unlocks a wealth of opportunities for teaching music in both familiar and new ways. We hope you share the excitement for what this series has to offer, and how it can help you reimagine your rehearsals and your curriculum!

### Recommended Part Assignments

While there are many options for students to participate in “orchestrating” these works (see above), the following are recommended “standard” part assignments and may be adapted as needed.

#### Three-Part Works:

- Part 1: Violin, Viola, Cello
- Part 2: Violin, Viola, Cello
- Part 3: Cello, Double Bass

#### Four-Part Works:

- Part 1: Violin, Viola
- Part 2: Violin, Viola, Cello
- Part 3: Violin, Viola, Cello
- Part 4: Cello, Double Bass

## The Composer



Brian Balmages (b. 1975) is an award-winning composer, conductor, producer, and performer. The music he has written for winds, brass, and orchestra has been performed throughout the world with commissions ranging from elementary schools to professional orchestras. World premieres include prestigious venues such as Carnegie Hall, the Kennedy Center, and Meyerhoff Symphony Hall. His music was also performed as part of the 2013 Presidential Inaugural Prayer Service, which was attended by both President Obama and Vice President Biden. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. He is a recipient of the prestigious A. Austin Harding Award from the American School Band Directors Association and in 2016 was awarded the James Madison University Distinguished Alumni Award from the School of Visual and Performing Arts (the first year the award was given). In the same year, he was commissioned by his other alma mater, the University of Miami, to compose music for the inauguration of the institution's 6th president, Dr. Julio Frenk.

As a conductor, Mr. Balmages enjoys regular engagements with all-state and region bands and orchestras, as well as university and professional ensembles throughout the world. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, College Band Directors Conference, American School Band Directors Association National Conference and others. Additional conducting appearances have included the Kennedy Center and Meyerhoff Symphony Hall as well as engagements in Australia, Canada and Italy. Currently, he is Director of Instrumental Publications for The FJH Music Company and Assistant Director of Bands and Orchestras at Towson University.

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## 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.

*The Abandoned Funhouse* was originally 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.

- Brian Balmages

Duration: 2:00

\* Parts 1-3 are provided for every instrument

# THE ABANDONED FUNHOUSE

BRIAN BALMAGES  
(ASCAP)

Hauntingly (♩=108)

Parts 1, 2, 3

Piano\* (Guitar)

Em Cm/Eb Em

*p*

pedal all chord changes

\* A recorded accompaniment track also includes celeste for a more cinematic sound.

Parts 1, 2, 3

Pno. (Gtr.)

Cm/Eb Em

*p*

6 7 8 9 10

Parts 1, 2, 3

Pno. (Gtr.)

Cm/Eb Em Gm

11 12 13 14 15

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17

1  
2  
3

*p*

Em Gaug/D#

16 17 18 19 20

25

1  
2  
3

*mp*

Em B/D# Em Am

21 22 23 24 25 26

1  
2  
3

*V*

B Am Em/G B Em

27 28 29 30 31

33

1  
2  
3

*mf*

*mf*

*mf*

Pno. (Gtr.)

*mf*

Am/E Am Em B/F#

33 34 35 36 37

41

1  
2  
3

*f*

*f*

*f*

Pno. (Gtr.)

*f*

Em/G B/F# Em

38 39 40 41 42

1  
2  
3

Pno. (Gtr.)

Gm Dm Am

43 44 45 46 47 48

poco rit.

53 a tempo

1  
2  
3

*mf* *mf* *mf* *p* *p*

Em/B B Em/B B Em

Pno. (Gtr.)

49 50 51 52 53 54

1  
2  
3

*mf* *p*

Cm/Eb Em Gaug/C

Pno. (Gtr.)

55 56 57 58 59

1  
2  
3

*p* *pizz.* *pizz.* *pizz.*

Em/B B Em B7 Em

Pno. (Gtr.)

60 61 62 63 64 65

rit.