



**PERFORMANCE
SERIES**

GRADE 1/2 - 1

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CONCERTO FOR TWO HANDS

Brian Balmages

Instrumentation

1 - Conductor's Full Score	4 - F Horn
1 - Soloist	4 - Trombone
8 - Flute	2 - Baritone / Euphonium
2 - Oboe	2 - Baritone T.C.
2 - Bassoon	4 - Tuba
5 - B \flat Clarinet 1	1 - Electric Bass
5 - B \flat Clarinet 2	1 - Timpani (opt.)
2 - E \flat Alto Clarinet	2 - Bells
2 - B \flat Bass Clarinet	4 - Snare Drum Bass Drum
4 - E \flat Alto Saxophone	2 - Crash Cymbals
2 - B \flat Tenor Saxophone	
2 - E \flat Baritone Saxophone	
4 - B \flat Trumpet 1	
4 - B \flat Trumpet 2	

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
F · J · H
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.

The Premise

Concerto for Two Hands is a fun way to feature just about anyone you can think of to solo with your band. No musical training is required - your soloist does not even have to be able to read music! The "two hands" refers to... clapping!

The Setup

To really bring this piece to life, I recommend a few options with staging. If possible, it's most effective to have a piano out (if you can get a grand piano, all the better!). The "soloist" would be dressed very formally and would walk out to the piano, bow and sit down. (In place of a piano, you may want to consider a keyboard percussion instrument or a setup that uses various percussion instruments such as snare, cymbals, toms, etc.) Other options include guitar, etc. The audience will be in shock, as they may not suspect that your principal, custodian, PTA president, local official, etc. has any musical ability whatsoever.

The Performance

While the set does come with a part for the soloist, it is not necessary at all. Everything can be cued from the podium if the soloist does not read music. The opening begins in a very traditional classical style and leads into the first "entrance" by the soloist. This first entrance should include a lot of drama on the part of the soloist. You can see him or her mentally preparing a few measures ahead. Then the soloist prepares to play, but instead of playing the instrument, he simply claps his hands one time (dramatically!). There can be some interaction between soloist and conductor at this point (the conductor looking at the soloist and reacting along the lines of "What? That's it? Okay then...." The second entrance should be very similar, but less of a reaction from the conductor (and more in time if possible).

At measure 36, the Mexican tune *Las Chiapanecas* appears. Any soloist will easily be able to clap in relative time. If it's not in perfect time, do not worry. It will be even more comical if so. Measure 51 is the "cadenza." At this point, the soloist has free artistic reign. I recommend a combination of hand sounds, clapping, hitting the chest, snapping fingers, etc. He or she may even consider clapping hands and hitting thighs (much as one would do to make the sound of a horse galloping). Basically, the soloist should have a lot of fun here.

At the very end of the piece, the soloist should clap for the ensemble as though he or she is an audience member. The soloist should involve the audience so that everyone is clapping at the conclusion of the piece.

To say the least, the possibilities are endless. No wind parts have any eighth notes and overall technical demands are quite low. The toughest part will probably be finding someone who is enough of a ham to really pull off the solo part!

CONCERTO FOR TWO HANDS

BRIAN BALMAGES
(ASCAP)

Allegro (♩ = 132)

"Soloist"

Flute

Oboe

B♭ Clarinets 1 2

E♭ Alto Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Allegro (♩ = 132)

B♭ Trumpets 1 2

F Horn

Trombone Baritone / Euphonium Bassoon

Tuba Electric Bass

Timpani (B♭, E♭)

Bells

Snare Drum Bass Drum S.D. B.D.

Crash Cymbals

mf



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rit.

clap
(on cue)

10 A tempo

Musical score for Solo, Fl., Ob., Cls. 1 & 2, A. Cl., B. Cl., A. Sax., T. Sax., B. Sax., Tpts. 1 & 2, Hn., Tbn. Bar./Euph./Bsn., Tuba E.B., Timp., Bells, S.D./B.D., and Cr. Cym. The score includes dynamics like *f* and *mf*, and performance instructions like *rit.* and *A tempo*. A large red watermark is overlaid diagonally across the page.

Solo

Fl. *mp*

Ob. *mp*

Cls. 1 2 *mp*

A. Cl. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpts. 1 2 *mp*

Hn. *mp*

Tbn. Bar. / Euph. Bsn. *mp*

Tuba E.B. *mp*

Timp. *mp*

Bells *mp*

S.D. B.D. *mp*

Cr. Cym.

Solo

Fl.

Ob.

Cls. 1
2

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba
E.B.

Timp.

Bells

S.D.
B.D.

Cr. Cym.

mp

mp

20

Solo

Fl.

Ob.

Cls. 1
2

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba
E.B.

Timp.

Bells

S.D.
B.D.

Cr. Cym.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

Solo

Fl. *mp*

Ob. *mp*

Cls. 1 2 *mp*

A. Cl. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpts. 1 2 *mp*

Hn. *mp*

Tbn. Bar. / Euph. Bsn. *mp*

Tuba E.B. *mp*

Timp.

Bells *mp*

S.D. B.D. *mp*

Cr. Cym.

Solo

Fl.

Ob.

Cls. 1
2

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba
E.B.

Timp.

Bells

S.D.
B.D.

Cr. Cym.

36

Solo

Fl. *mf*

Ob. *mf*

Cls. 1 2 *mf*

A. Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

36

Tpts. 1 2 *mf*

Hn. *mf*

Tbn. Bar. / Euph. Bsn. *mf*

Tuba E.B. *mf*

Timp. *mf*

Bells *mf*

S.D. B.D. *mf*

Cr. Cym.

Solo

Fl.

Ob.

Cls. 1
2

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba
E.B.

Timp.

Bells

S.D.
B.D.

Cr. Cym.

mf

rit.

50

Musical score for woodwinds, brass, and percussion. The score includes parts for Solo, Fl., Ob., Clns. (1 and 2), A. Cl., B. Cl., A. Sax., T. Sax., B. Sax., Tpts. (1 and 2), Hn., Tbn./Bar./Euph./Bsn., Tuba/E.B., Timp., Bells, S.D./B.D., and Cr. Cym. The score spans measures 46 to 50, with a 'rit.' marking and a '50' box. A large red watermark 'Preview Only' is overlaid diagonally across the page.

46

47

48

49

f

"Cadenza"

52 A tempo

Solo Have fun. Use a variety of hand sounds. Even use hands and thighs to create a horse gallop sound!

Fl. *f*

Ob. *f*

Cls. 1 *f*
2

A. Cl. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

"Cadenza"

52 A tempo

Tpts. 1 *f*
2

Hn. *f*

Tbn. Bar./ Euph. Bsn. *f*

Tuba E.B. *f*

Timp. *f*

Bells *f*

S.D. B.D. *f*

Cr. Cym. *f*

rit.

Clap like an audience member.
Get them involved!

The musical score is arranged in a standard orchestral layout. It includes staves for Solo, Flute (Fl.), Oboe (Ob.), Clarinet in 1 and 2 (Cls.), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets in 1 and 2 (Tpts.), Horn (Hn.), Trombone, Baritone, Euphonium, and Bassoon (Tbn. Bar./Euph./Bsn.), Tuba and Euphonium in Bass (Tuba E.B.), Timpani (Timp.), Bells, Snare Drum and Bass Drum (S.D./B.D.), and Cymbals (Cr. Cym.). The score features a large red watermark reading 'Preview Only' and 'Legal Use Requires Purchase' diagonally across the page. The tempo marking 'rit.' appears above the first staff and below the Tuba E.B. staff. The instruction 'Clap like an audience member. Get them involved!' is written above the Solo staff. The score spans measures 56 to 60.