

Brian Balmages

GETTYSBURG

A CIVIL WAR PORTRAIT

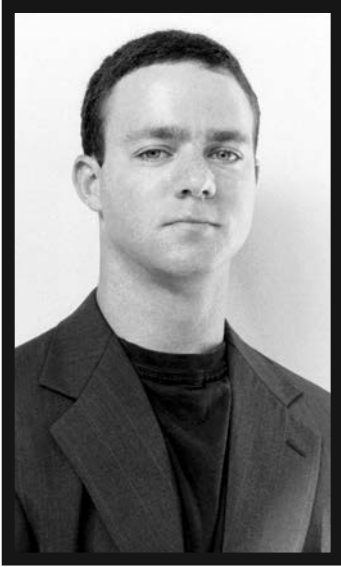
Instrumentation

1 - Conductor's Full Score	2 - Baritone/ Euphonium
8 - Flute	2 - Baritone T.C.
2 - Oboe	3 - Tuba
1 - Bassoon	2 - Bells
6 - B \flat Clarinet 1	4 - Percussion 1 Snare Drum Bass Drum
6 - B \flat Clarinet 2	4 - Percussion 2 Field Drum Wind Chimes Bass Drum
2 - B \flat Bass Clarinet	2 - Percussion 3 Crash Cymbals Suspended Cymbal Optional Timpani
6 - E \flat Alto Saxophone	
2 - B \flat Tenor Saxophone	
1 - E \flat Baritone Saxophone	
4 - B \flat Trumpet 1	
4 - B \flat Trumpet 2	
3 - F Horn	
6 - Trombone	

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
MUSIC
COMPANY
I N C.
Frank J. Hackinson

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The Composer

Brian Balmages is an active performer, arranger, and composer. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami (FL). Mr. Balmages's works have been performed internationally at conferences such as the Midwest Clinic, the International Tuba/Euphonium Conference, the International Trombone Festival, and the International Trumpet Guild Conference. His list of commissions includes many schools and universities, as well as the Baltimore Symphony Orchestra, the Riverside Wind Symphony, and the professional tuba/euphonium quartet, Junction. Sought after as a clinician, composer, and conductor, he is composer-in-residence for the Mid-Atlantic Wind Conductors Conference and the Skyline Brass Music Festival.

Mr. Balmages studied trumpet with James Kluesner, Don Tison, and Gilbert Johnson. In addition to being a freelance musician, he currently performs with the Miami Symphony Orchestra, the Florida Chamber Orchestra, and the Skyline Brass.

About the Music

The Battle of Gettysburg was the turning point of the Civil War. The battle began at 5:30 A.M. on July 1, 1863, when shots were exchanged over Marsh Creek. General Lee's army arrived after noon to further engage the Federal Army. By 4:00 P.M., the Federal corps were in retreat through Gettysburg to Cemetery Hill, resulting in a Confederate victory. On July 2, Lee's forces were able to gain further ground; however, he failed to dislodge General Meade's strong position at Cemetery Ridge. Lee was unshaken by these events and planned another assault on the Federal Army the following day.

The music opens with the eerie feelings of silence and calmness that must have been present before the commencement of the final battle on July 3, 1863. The drums, protruding from near silence, foreshadow the inevitable events to follow. The introduction builds into measure 23, the beginning of the battle. (Lee had planned attacks on the Federal Army from several different directions, but a misunderstood order forced him to change his plans. He then planned a main attack to the Federal center on Cemetery Ridge in an effort to wipe out the Federals completely.)

At measure 39, a fife and drum corps is soon followed by the dissonant sounds of troops marching into formation. In measure 47, the trumpets and clarinets are heard sounding the call to open the huge bombardment on the Federals. Beginning at measure 51, the aleatoric section symbolizes the huge artillery battle with over 200 cannons that took place for nearly two hours. The percussion section imitates the sounds of these cannons while members of the band whistle from high to low, representing the cannon balls cutting through the air. (After the bombardment was over, infantry went forward in what is known as Pickett's Charge, named after Major-General George Pickett of the Confederacy. But, the Federals were able to cut Confederate forces to pieces, effectively ending the battle and making this the turning point of the Civil War.)

A low tom-tom or other deep drum may be used in place of a second bass drum if necessary. Also, a snare drum with snares off may be substituted for a field drum. The tuning notes for the timpani are only suggested; any low notes will suffice. At measure 51, the percussion section should strike the drums at random as though a series of cannons were going off. Consider placing percussionists around the hall for added effect, and using sound projection equipment to amplify the whistling.

Brian Balmages

GETTYSBURG

A Civil War Portrait

BRIAN BALMAGES
(ASCAP)

Slowly (♩ = 84)

The score is for a 3/4 time signature, marked 'Slowly' with a tempo of 84 quarter notes per minute. The key signature has three flats (B-flat, E-flat, A-flat). The instruments and their parts are as follows:

- Flute:** Rests throughout.
- Oboe:** Rests throughout.
- Bassoon:** Enters in measure 3 with a melodic line starting on G4, moving up to A4, B4, and C5.
- B♭ Clarinets 1 & 2:** Play a sustained note on G3 from measure 1 to 4, marked *p*.
- B♭ Bass Clarinet:** Enters in measure 3 with a melodic line starting on G3, moving up to A3, B3, and C4.
- E♭ Alto Saxophone:** Rests throughout.
- B♭ Tenor Saxophone:** Enters in measure 3 with a melodic line starting on G3, moving up to A3, B3, and C4.
- E♭ Baritone Saxophone:** Enters in measure 3 with a melodic line starting on G3, moving up to A3, B3, and C4.
- B♭ Trumpets 1 & 2:** Rests throughout.
- F Horn:** Rests throughout.
- Trombone:** Enters in measure 3 with a melodic line starting on G3, moving up to A3, B3, and C4.
- Baritone/Euphonium:** Enters in measure 3 with a melodic line starting on G3, moving up to A3, B3, and C4.
- Tuba:** Enters in measure 3 with a melodic line starting on G3, moving up to A3, B3, and C4.
- Bells:** Play a sustained note on G3 from measure 1 to 4, marked *p*.
- Percussion 1 (Snare Drum, Bass Drum):** Snare drum (S.D.) and Bass Drum (B.D.) play a rhythmic pattern of quarter notes and eighth notes. Snare drum is marked *p*.
- Percussion 2 (Field Drum, Wind Chimes, Bass Drum*):** Field Drum (F.D.) plays a rhythmic pattern. Wind Chimes (W. Ch.) play a sustained note on G3 from measure 1 to 4, marked *p*.
- Percussion 3 (Crash Cymbals, Suspended Cymbal, Opt. Timpani*):** Suspended Cymbal (Sus. Cym.) plays a rhythmic pattern. Wind Chimes (W. Ch.) play a sustained note on G3 from measure 1 to 4, marked *p*.

At the bottom of the score, there are four measures of bass clef notation with notes on F and B-flat, marked *p*.

*Low tom or other low drum may be substituted

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Fl. *mp*

Ob. *mp*

Bsn.

Cls. 1 *a2 mp*
2

B. Cl.

A. Sax. *p*

T. Sax.

B. Sax.

Tpts. 1 *a2 p*
2

Hn. *p*

Tbn.

Bar./ Euph.

Tuba

Bells *mp*

Perc. 1

Perc. 2

Perc. 3

5 6 7 *w/ mallets 8 p*

9

Fl. *f*

Ob. *f*

Bsn. *f*

Cls. 1 *mp* a2

2

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

9

Tpts. 1 *f*

2

Hn. *f*

Tbn. *f*

Bar./ Euph. *f*

Tuba *f*

Bells *f*

Perc. 1 *f* rim *mp*

Perc. 2 *f*

Perc. 3 Cr. Cym. *f*

9 10 11 12

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar/
Euph.

Tuba

Bells

Perc. 1

Perc. 2

Perc. 3

18 19 20 21 22

w/ mallets

mf

mf

p

With energy! (♩ = 136-144)

This musical score page contains parts for the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cls. 1 & 2 (Clarinets)
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Tpts. 1 & 2 (Trumpets)
- Hn. (Horn)
- Tbn. (Trombone)
- Bar./Euph. (Baritone/Euphonium)
- Tuba
- Bells
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)

The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a dynamic marking of *f* (forte) throughout. The tempo is indicated as 136-144 beats per minute. A large red watermark reading "Preview Only" is overlaid diagonally across the page. The page number "8" is in the top left corner. The score spans measures 23 to 26, with measure numbers 23, 24, 25, and 26 printed below the staff lines. A dynamic marking of *p* (piano) appears at the end of measure 26.

27 2nd time only

Fl. *f*

Ob. 2nd time only *f*

Bsn.

Cl. 1 a2 *f*

Cl. 2

B. Cl.

A. Sax. 2nd time only *f*

T. Sax.

B. Sax.

27 2nd time only

Tpts. 1 a2 *f*

Tpts. 2

Hn.

Tbn.

Bar./ Euph.

Tuba

Bells 2nd time only *f*

Perc. 1

Perc. 2 *f*

Perc. 3

27 *f* 28 29 30

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar/
Euph.

Tuba

Bells

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

f

31 32 33 34

Fl.
Ob.
Bsn.
Cls. 1
2
B. Cl.
A. Sax.
T. Sax.
B. Sax.
Tpts. 1
2
Hn.
Tbn.
Bar./
Euph.
Tuba
Bells
Perc. 1
Perc. 2
Perc. 3

The image shows a page of a musical score for a large ensemble. The score is organized into systems of staves. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet 1 (Tpts. 1), Trumpet 2 (Tpts. 2), Horn (Hn.), Trombone (Tbn.), Baritone/Euphonium (Bar./Euph.), Tuba, Bells, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is mostly represented by rests on the staves, indicating that the instruments are silent for most of the page. There is some musical notation for the Percussion parts, including rhythmic patterns and notes. A large, diagonal red watermark reading "Preview Only" is overlaid across the entire page, and "Legal Use Requires Purchase" is written below it.

39

Fl. *f*

Ob. *f*
2nd time only
play any notes

Bsn. *p* *cresc. poco a poco*

Cls. 1
2
2nd time only
play any notes

B. Cl. *p* *cresc. poco a poco*
2nd time only

A. Sax. *f*
2nd time only
play any notes

T. Sax. *p* *cresc. poco a poco*
2nd time only
play any notes

B. Sax. *p* *cresc. poco a poco*

39

Tpts. 1
2
2nd time only
play any notes

Hn. *p* *cresc. poco a poco*
2nd time only
play any notes

Tbn. *p* *cresc. poco a poco*
2nd time only
play any notes

Bar/
Euph. *p* *cresc. poco a poco*
2nd time only
play any notes

Tuba *p* *cresc. poco a poco*

Bells

Perc. 1

Perc. 2

Perc. 3

39

40

41

42

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar/
Euph.

Tuba

Bells

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

f

43 44 45 46

51 open repeat whistle at random from high to low

53 on cue: play *f*

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

51 open repeat whistle at random from high to low

53 on cue: play *f*

Tpts. 1
2

Hn.

Tbn.

Bar./Euph.

Tuba

Bells

Perc. 1
hit drum at random intervals
B.D. w/ hard beater or stick*
hit drum at random intervals

Perc. 2

Perc. 3
Opt. Timpani*
hard mallet *fff*
hit drum at random intervals

51 *fff* 52 53

*Can substitute low tom or other instrument if necessary.
See notes about music.

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.

play

f

play

f

play

f

play

f

play

f

play

f

play

f

play

f

play

f

normal beater

normal beater
Cr. Cym.

54

55

56

57

p

f

Fl.
Ob.
Bsn.
Cls. 1
2
B. Cl.
A. Sax.
T. Sax.
B. Sax.
Tpts. 1
2
Hn.
Tbn.
Bar/
Euph.
Tuba
Bells
Perc. 1
Perc. 2
Perc. 3

58

59

60

61

62

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

62

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.  *p*

62 63 64 65

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

choke

66 *f* 67 68 69