

CRITICAL IMPACT

for Full Orchestra or Concert Band

BRIAN BALMAGES

INSTRUMENTATION

1 Conductor Score
8 Flute
2 Oboe
2 Bassoon
5 B♭ Clarinet 1
5 B♭ Clarinet 2
2 B♭ Bass Clarinet
2 E♭ Alto Saxophone 1
2 E♭ Alto Saxophone 2
2 B♭ Tenor Saxophone
2 E♭ Baritone Saxophone
4 B♭ Trumpet 1
4 B♭ Trumpet 2
4 F Horn
4 Trombone
2 Euphonium
2 Baritone T.C.
4 Tuba

1 Timpani
2 Bells
2 Marimba
2 Percussion 1
(Snare Drum, Bass Drum)
2 Percussion 2
(Crash Cymbals, Suspended Cymbal)
8 Violin 1
8 Violin 2
5 Violin 3 (Viola T.C.)
5 Viola
5 Violoncello
5 Double Bass

SUPPLEMENTAL and WORLD PARTS

Available for download from
alfred.com/supplemental

E♭ Alto Clarinet
E♭ Contra Alto Clarinet
B♭ Contra Bass Clarinet
E♭ Horn
Trombone in B♭ T.C.
Trombone in B♭ B.C.
Euphonium in B♭ B.C.
Tuba in B♭ T.C.
Tuba in B♭ B.C.
Tuba in E♭ T.C.
Tuba in E♭ B.C.





THE COMPOSER

Brian Balmages is known worldwide as a composer and conductor who equally spans the worlds of orchestral, band, and chamber music. His music has been performed by groups ranging from professional symphony orchestras to elementary schools in venues such as Carnegie Hall, the Kennedy Center, Sydney Opera House, Toronto Centre for the Arts, and many more. He is a recipient of the A. Austin Harding Award from the American School Band Directors Association, the International Outstanding Contributor Award from Phi Beta Mu, won the NBA William D. Revelli Composition Contest with his work *Love and Light*, and is an elected member of the prestigious American Bandmasters Association. Balmages was awarded the inaugural James Madison University Distinguished Alumni Award from the School of Visual and Performing Arts. 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. 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.

As a conductor, Mr. Balmages enjoys regular engagements with all-state bands and orchestras as well as university and professional groups throughout the world. He has appeared in nearly all 50 states, with notable guest conducting appearances including "The President's Own" United States Marine Band, United States Air Force Band, the Midwest Clinic, Western International Band Clinic, Maryborough Music Conference (Australia), Teatro dell'Aquila (Italy), and others. Currently, he is Director of MakeMusic Publications and Digital Education for Alfred and MakeMusic.

ABOUT THE MUSIC

The title *Critical Impact* represents two meanings. On the one hand, it clearly embodies the aggressive and powerful nature of the music itself. On the other hand, it also refers to the critical impact that arts programs make on both the students who participate as well as their local communities.

The piece relies heavily on a driving rhythmic pulse that alternates between soaring melodic lines and up-tempo lyrical passages. The piece is unique in that it works in three different ensemble configurations:

Full Orchestra (without the need of bass clarinet, all saxes, and euphonium)

Concert Band (without the need of strings)

Band and strings combined

Cues are provided depending on which configuration the ensemble is using. Regarding the challenges of writing a piece to work pedagogically for both young band and string players, I chose a key that should be familiar to both (G minor). For strings, I have been extremely careful to avoid awkward string crossings as well as awkward fingering combinations in general. In some measures, winds have more "wind-friendly" chord tones while strings have pitches more pedagogically suited for them.

For groups doing this in a full orchestra setting, the piece can work with just four percussionists covering timpani, snare drum, crash, and suspended cymbals. Directors can further bring it down by having a single player on Percussion 2 focus on suspended cymbal and hitting the cymbal to cover crashes.

Critical Impact was commissioned by the King's Academy Instrumental Arts Program in West Palm Beach, Florida. It is dedicated to the students and their directors, Wes Lowe and Mickey Smith Jr.

—Brian Balmages

DURATION: 2:30

commissioned by the King's Academy Instrumental Arts Program
West Palm Beach, Florida; Wes Lowe and Mickey Smith Jr., Directors

CRITICAL IMPACT

for Full Orchestra or Concert Band

BRIAN BALMAGES
(ASCAP)

Allegro energico (♩ = 144)

Flute

Oboe

Bassoon

B♭ Clarinets 1 2

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2

F Horn

Trombone

Euphonium

Tuba

Timpani (G, D, E♭) always dampen unless otherwise notated

Bells

Marimba

Percussion 1 (Snare Drum, Bass Drum) S.D. B.D. always dampen

Percussion 2 (Crash Cymbals, Suspended Cymbal)

Violin 1 L2 4

Violin 2

Viola (Violin 3)

Violoncello

Double Bass

Allegro energico (♩ = 144)



51962S

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Euph.

Tuba

Timp.

Bls.

Mar.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

51962S

11 12 13 14 15

17

25

25

25

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Euph.

Tuba

Timp.

Bls.

Mar.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mp *f*

Fl.

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Bls.

Mar.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

51962S

26 27 28 29 30

32

32

Fl. *mf* *mp*

Ob. *mf* *mp*

Bsn. *mf* *mp*

Cls. 1 2 *mp* *mp* play if no string basses

B. Cl. *mf* *mp* play if no strings

A. Saxes 1 2 *mp* *mp* play if no string basses

T. Sax. *mp*

B. Sax. *mf* *mp* play if no string basses

Tpts. 1 2

Hn. *mp*

Tbn. *mp*

Euph. *mf* *mp* play if no string basses

Tuba *mf* *mp*

Timp. *f* *mf* *mp*

Bls. *mp*

Mar. *mp*

Perc. 1 *mp*

Perc. 2 *p* *mp*

Vln. 1 0 *mp*

Vln. 2 4 *mp*

Vla. *mp*

Vcl. *mf* *mp* div.

D.B. *mf* *mp*

51962S 36 37 38 39 40

51962S

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Euph.

Tuba

Timp.

Bls.

Mar.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

57 58 59 60 61

51962S

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Euph.

Tuba

Timp.

Bls.

Mar.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

66

66

Fl.

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Bls.

Mar.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mp

mf

mf

(☺)

74

Fl. *mp* *f*

Ob. *mp* *f*

Bsn. *f*

Cls. 1 *f*

2

B. Cl. *f*

A. Saxes 1 *f*

2

T. Sax. *f*

B. Sax. *f*

74

Tpts. 1 *f*

2

Hn. *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Timp. *mp* *f*

Bls. *f*

Mar. *f*

Perc. 1 *f*

Perc. 2 *mp* *f*

74

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f* non div.

D.B. *f*

51962S 72 73 75 76

Fl.

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Bls.

Mar.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mp

4

[illegible]

