

SPONTANEOUS BEINGS

Brian Balmages

Instrumentation

1 - Conductor's Full Score	2 - Trombone 1
1 - Piccolo	2 - Trombone 2
4 - Flute 1	2 - Trombone 3
4 - Flute 2	2 - Baritone / Euphonium
2 - Oboe	2 - Baritone T.C.
2 - Bassoon	4 - Tuba
4 - B♭ Clarinet 1	1 - String Bass
4 - B♭ Clarinet 2	1 - Timpani
4 - B♭ Clarinet 3	2 - Chimes/Bells
2 - B♭ Bass Clarinet	2 - Vibraphone
1 - E♭ Contra Alto Clarinet	4 - Percussion 1
1 - B♭ Contrabass Clarinet	Snare Drum
2 - E♭ Alto Saxophone 1	Bass Drum
2 - E♭ Alto Saxophone 2	High Woodblock
2 - B♭ Tenor Saxophone	Powwow Drum
2 - E♭ Baritone Saxophone	4 - Percussion 2
3 - B♭ Trumpet 1	Crash Cymbals
3 - B♭ Trumpet 2	Suspended Cymbal
3 - B♭ Trumpet 3	Bar Chimes
2 - F Horn 1	Rattle
2 - F Horn 2	Cabassa
	Triangle
	Tam-tam
	Buffalo Drum

Extra Conductor Score: \$0.00

Extra Parts: \$0.00

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As a result, all single page parts are collated before multiple page parts.

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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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Program Notes

Inspired by the city of Duluth, Minnesota (where the consortium for this commission was formed), *Spontaneous Beings* is based on the Anishinaabeg, a large group of tribes indigenous to the Northeastern area of North America including both Canada and the United States. The title comes from Ojibwe historian Basil Johnston, who offered that the literal translation of the name is “Beings Made Out of Nothing” or “Spontaneous Beings.”

According to oral history, seven “beings” (called *miigis*) appeared in a vision relating to a prophecy. The people were instructed to move west, away from the settlers who were entering the area, so they could keep their traditions alive. As they began their westward journey, they reached a series of “stopping places” that were confirmed by snail shells (*miigis* shells). During this time, the Anishinaabeg divided into six nations, including the Ojibwe. This group continued westward, dividing into several groups before eventually reaching the “sixth stopping place,” known today as the city of Duluth.

The music draws inspiration from an Anishinaabe “Spirit Bear” song. Spiritual medicine is an important aspect of this society and the oral history mentions the Sun Spirit, who came to the people in the form of a little boy to teach them the ways that would ultimately define the Ojibwe people. The boy lives with an adopted family when another of the sons dies. After seeing how sad this makes the mother and father, the boy takes the form of a spirit bear and, upon circling the body several times, is able to bring him back to life. At that point, he reveals himself as the Sun Spirit and stays to teach them the ways of Midewiwin, a spiritual practice. He eventually returns to the sun and mentions that they will continue to feel his influence that way.

The opening section of the music is based on fragments and alterations of the song. It suggests moments of great mystery, fear, power and pride. As the allegro section begins, the complete song is presented in the woodwinds. The entire section is based on a pentatonic scale, which follows the original song. Percussion includes a powwow drum (a large drum typically played with players all around it using a special beater) and a buffalo drum (similar to a frame drum, which is a viable substitute). As the music develops, harmony plays an intricate role and breaks from the pentatonic modality while the melody is augmented and juxtaposed against earlier rhythmic patterns.

Spontaneous Beings was commissioned by the 2014 Summer Teaching Symposium Consortium. The group was formed after I had the opportunity to present at the Minnesota Band Directors Association summer conference in Duluth, Minnesota. It was headed by Charles Weise and includes the following ensembles:

Craig Vogl – Albany High School Band Program

Terri Svec – Buffalo Community Middle School

Amanda Kaus – Century High School (Rochester, MN)

Paul D. Gronert – Chippewa Middle School

Peter Haberman – Concordia College

Andy Schmidt – Highview Middle School

Anthony Boldt & Elizabeth Harwood – Kasson-Mantorville Band Program

Michael Moeller – Mahtomedi High School

Timothy Arnold & Stephanie Hillman – Orono High School

Andrea Arnold & Alanna Lucey – Orono Middle School

Jim Baxter – Princeton High School

CW2 David Stordalen, Commander & WO1 James Baxter, XO – 34th Infantry Division "Red Bull" Band (Rosemount, MN)

Caroline Becker – Saint Agnes School

Heidi Stodola – Saint Frances Middle School

Brian Lukkasson & Nora Tycast – Spring Lake Park High School

Charles Weise & Geneva Fitzsimonds – South View Middle School

David M. Miller – Valley Middle School

Donald Krubsack – Wayzata High School

Nicole J. Boelter – Yellow Medicine East Schools

Brian Balmages

BRIAN BALMAGES
(ASCAP)

Piccolo

Flutes 1 2

Oboes 1 2

Bassoons 1 2

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Lento misterioso (♩ = 50)

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Baritone / Euphonium

Tuba

String Bass

Timpani (F, G, B♭, D)

Chimes Bells

Vibraphone

Percussion 1 (Snare Drum, Bass Drum, High Woodblock, Powwow Drum)

Percussion 2 (Crash Cymbals, Suspended Cymbal, Bar Chimes, Rattle, Triangle, Tam-tam, Buffalo Drum)

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mp

W.B. 3

mp

2 3 4 5

B1699

12

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

12

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Chms./Bls.

Vibr.

Perc. 1

Perc. 2

B.D.

Sus. Cym.

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17 Con moto rit.

Picc. *f* *mp*

Fls. 1 *f* *mp*
2

Obs. 1 *f* *mp*
2

Bsns. 1 *f*
2

Cls. 1 *f* *mp*
2 3

B. Cl. *f* *mp*

C.B. Cl. *f*

A. Sax. 1 *f* *mp*
2

T. Sax. *f* *mp*

B. Sax. *f* *mp*

17 Con moto rit.

Tpts. 1 *f* *mp*
2 3

Hns. 1 *f* *mp*
2

Tbns. 1 *f* *mp*
2 3

Bar. / Euph. *f* *mp*

Tuba *f*
St. Bass

Timp. *f*

Chms./Bls. *f*

Vibr. *f*

Perc. 1 *f* S.D. *f*

Perc. 2 *f* Cr. Cym. *f*

Bass - lower 8ve always

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18 *mp* *f* 20

21 **Tempo I**

1
Tpts. 2
3
Hns. 1
2
Tbns. 1
2
3
Bar. / Euph.
Tuba
St. Bass
Timp.
Chms./Bls.
Vibr.
Perc. 1
Perc. 2

mp p st. mute p pp pp mp p mp p pp B. Ch. p mp

[27] Più mosso (♩ = 60)

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Allegro (♩ = 144)

39

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

p

mf

Allegro (♩ = 144)

39

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba
St. Bass

Timp.

Chms./Bls.

Vibr.

Perc. 1

Perc. 2

Powwow drum w/ beaters
(opt. Low Tom w/ hard mallet)
Use as many players as available (up to 8)

16" (or close) Buffalo drum
w/ beater (opt. Frame Drum)

mf

35 *mf* 36 37 38 40

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Chms./Bls.

Vibr.

Perc. 1

Perc. 2

41 42 43 44 45 46

47

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cl. 1 2 3

B. Cl.

C.B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

47

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Chms./Bls.

Vibr.

Perc. 1

Perc. 2

48 49 50 51 52

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mf

55

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

55

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Chms./Bls.

Vibr.

Perc. 1

Perc. 2

53 54 56 57 58

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63

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cl. 1 2 3

B. Cl.

C.B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

mf

63

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Chms./Bls.

Vibr.

Perc. 1

Perc. 2

59 60 61 62 63 64

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mp

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Chms./Bls.

Vibr.

Perc. 1

Perc. 2

Reproduction Prohibited

mf

65 66 67 68 69 70

71

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

71

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Chms./Bls.

Vibr.

Perc. 1

Perc. 2

Cr. Cym.

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72 73 74 75 76

79

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

79

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Chms./Bls.

Vibr.

Perc. 1

Perc. 2

mf

f

S.D.

f

mf

f

77 78 80 81 82

87

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cl. 1 2 3

B. Cl.

C.B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

87

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Chms./Bls.

Vibr.

Perc. 1

Perc. 2

Reproduction Prohibited

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Chms./Bls.

Vibr.

Perc. 1

Perc. 2

88 89 90 91 92

95

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

95

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Chms./Bls.

Vibr.

Perc. 1

Perc. 2

Tri.

f

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B1699

109

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

109

Tpts. 1 2 3 *ff*

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Chms./Bls.

Vibr.

Perc. 1 S.D.

Perc. 2 Cr. Cym.

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Picc.
 Fls. 1
 2
 Obs. 1
 2
 Bsns. 1
 2
 Cls. 1
 2
 3
 B. Cl.
 C.B. Cl.
 A. Sax. 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 Tbns. 1
 2
 3
 Bar. / Euph.
 Tuba
 St. Bass
 Timp.
 Chms./Bls.
 Vibr.
 Perc. 1
 Perc. 2

113
 Sus. Cym.
mf
 116
 117

ff
 3 3 3 3 3
ff

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119

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

119

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Chms./Bls.

Vibr.

Perc. 1

Perc. 2

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Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. /
Euph.

Tuba
St. Bass

Timpani

Chms./Bls.

Vibr.

Perc. 1

Perc. 2

in three (♩ = ♩)
poco accel.

poco rit.

molto rit.

131 A tempo

Pic.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

in three (♩ = ♩)
poco accel.

poco rit.

molto rit.

131 A tempo

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. /
Euph.

Tuba
St. Bass

Timp.

Chms./Bls.

Vibr.

Perc. 1

Perc. 2

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Picc.
 Fls. 1
 2
 Obs. 1
 2
 Bsns. 1
 2
 Cls. 1
 2
 3
 B. Cl.
 C.B. Cl.
 A. Saxes. 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 1
 2
 Tbns.
 3
 Bar. /
 Euph.
 Tuba
 St. Bass
 Timp.
 Chms./Bls.
 Vibr.
 Perc. 1
 Perc. 2

132 133 *mf* *f* 136

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Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba St. Bass

Timp.

Chms./Bls.

Vibr.

Perc. 1

Perc. 2

137 *mf* *f* 140 141

molto rit.

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

C.B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

molto rit.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. /
Euph.

Tuba
St. Bass

Timp.

Chms./Bls.

Vibr.

Perc. 1

Perc. 2

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A tempo

Picc. *f* *opt. 8va* *ff*
 Fls. 1 *mf* *f* *ff*
 2 *mf* *f* *ff*
 Obs. 1 *mf* *f* *ff*
 2 *mf* *f* *ff*
 Bsns. 1 *p* *ff*
 2 *p* *ff*
 Cls. 1 *mf* *f* *ff*
 2 *mf* *f* *ff*
 3 *mf* *f* *ff*
 B. Cl. *p* *ff*
 C.B. Cl. *p* *ff*
 A. Sax. 1 *mp* *f* *ff*
 2 *mp* *f* *ff*
 T. Sax. *mp* *f* *ff*
 B. Sax. *p* *ff*
 A tempo
 Tpts. 1 *mf* *ff*
 2 *mf* *ff*
 3 *mf* *ff*
 Hns. 1 *mp* *ff*
 2 *mp* *ff*
 Tbns. 1 *p* *ff*
 2 *p* *ff*
 3 *p* *ff*
 Bar. / Euph. *div.* *mp* *ff*
 Tuba *p* *ff*
 St. Bass *p* *ff*
 Timp. *mp* *ff*
 Chms./Bls. *mf* *ff*
 Vibr. *mf* *ff*
 Perc. 1 *mp* *ff*
 Perc. 2 *mp* *ff* dampen

147

148