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# FJH SYMPHONIC BAND

Grade 5

## BACKSTAGE PASS

Brian Balmages

### Instrumentation

1 - Conductor's Full Score	2 - B $\flat$ Tenor Saxophone	1 - Timpani
1 - Piccolo	2 - E $\flat$ Baritone Saxophone	1 - Bells
4 - Flute 1	3 - B $\flat$ Trumpet 1	2 - Marimba
4 - Flute 2	3 - B $\flat$ Trumpet 2	Chimes
1 - Oboe 1	3 - B $\flat$ Trumpet 3	1 - Vibraphone
1 - Oboe 2	1 - F Horn 1	1 - Drum Set
1 - Bassoon 1	1 - F Horn 2	4 - Percussion
1 - Bassoon 2	1 - F Horn 3	Crash Cymbals
4 - B $\flat$ Clarinet 1	1 - F Horn 4	Suspended Cymbal
4 - B $\flat$ Clarinet 2	2 - Trombone 1	Splash Cymbal
4 - B $\flat$ Clarinet 3	2 - Trombone 2	Snare Drum
2 - B $\flat$ Bass Clarinet	2 - Trombone 3	Triangle
1 - E $\flat$ Contra Alto Clarinet	2 - Baritone /	2 Wood Blocks
1 - B $\flat$ Contrabass Clarinet	Euphonium	
2 - E $\flat$ Alto Saxophone 1	2 - Baritone T.C.	
2 - E $\flat$ Alto Saxophone 2	4 - Tuba	
	1 - String Bass	

**Extra Conductor Score: \$15.00**

**Extra Parts: \$4.00**

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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.

## About the Music

Inspired by the sounds, styles and moods of Broadway, this overture-style work was funded by the family of drummer Kyle Woodring, who played with Survivor, Dennis DeYoung, John Mellencamp, and in the Chicago run of *Jersey Boys* among many other gigs. The music serves as a backstage pass to his career and takes the listener through a series of styles and melodies, much like one would hear in an overture on Broadway. Kyle passed away much too young, but left a legacy of music behind for people to remember him.

Kyle released an instrumental CD called *A Child's Gift*. The title track is based on a series of low chord progressions and a pizzicato string ostinato. I decided to use those same chords in the low brass and base my own woodwind ostinato figure off of Kyle's note sequence (C-G-F-E). This builds into the first full ensemble statement that launches the listener into the next section of the music. As the various soloists begin to play at measure 42, I hear the melodies hinting at the songs one would hear later in the Broadway show. This style becomes very prevalent at measure 48. After this brief glimpse, the music moves into a more solemn mood with a melody derived from the previous material. Again, the style is pure Broadway, so soloists should feel free to take certain liberties.

The fourth section of the piece (measure 103) is loosely based on the energy and style of *West Side Story*, though it quickly departs from that as the music develops. The driving jazz rhythms and drum set playing showcase many of the styles Kyle played. Ironically, Kyle's family always talked about how he toured all the time, played shows and recorded jingles, but his true heart was in jazz. I did not know that until after I had written the jazz section of this piece.

As the jazz section concludes, fragments of the opening material return and the piece comes to a powerful conclusion. Again, in my mind, this was "just the beginning of the show." This music allowed me to revisit my childhood, when I would visit my grandparents in New York and they would always take me to a show. It made a huge impact on me and I am glad I now have the chance to share that with others.

My deepest thanks go to the Woodring family for not only making this piece possible, but for sharing so many wonderful stories and being such amazing supporters of the arts. While Kyle may no longer be with us, his legacy is stronger than ever. Also thanks to Beth Bousfield and the Mason High School Symphonic Band for commissioning and premiering the piece. Kyle was a graduate of Mason High School and the premiere included many family and friends.

commissioned by the Mason High School Band  
Mason, Michigan; Beth Bousfield, Director  
dedicated to the legacy of drummer Kyle Woodring

# BACKSTAGE PASS

BRIAN BALMAGES  
(ASCAP)

**Maestoso** (♩ = 66) **rit.**

**Maestoso** (♩ = 66) **rit.**

**Instrumentation:**  
 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  
 B♭ Trumpets 1, 2, 3  
 F Horns 1, 2, 3, 4  
 Trombones 1, 2, 3  
 Baritone / Euphonium  
 Tuba  
 String Bass  
 Timpani (G, B♭, D, F)  
 Bells  
 Marimba  
 Chimes  
 Vibraphone  
 Drum Set  
 Percussion (Crash Cymbals, Suspended Cymbal, Splash Cymbal, Snare Drum, Triangle, 2 Wood Blocks)

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2 3 4 5



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6 Driving forward (♩ = 132)

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Clars. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

*Solo*  
*mf*

*mf*  
2nds only  
*mf*

*f*

6 Driving forward (♩ = 132)

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar. / Euph.

Tuba D.B.

Timp.

Bells

Mar. Ch.

Vibra.

D.S.

Perc.

*f*

*mf*

*mp*

*mf*

*f* Cr. Cym.

*mf*

*mp*

Picc. *mf*

Fls. 1 *mf*

2 *mf*

Obs. 1 *tutti* *mf*

2 *mf*

Bsns. 1 *mf*

2 *mf*

Cls. 1 *mf*

2 *mf*

3 *mf*

B. Cl. *mf*

C.B. Cl. *mf*

A. Saxes 1 *Solo* *mf*

2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 *Solo* *mf*

2 *mf*

3 *mp*

Hns. 1 *mf*

2 *mf*

3 *mf*

4 *mf*

Tbns. 1 *mf*

2 *mf*

3 *mf*

Bar. / Euph. *mf*

Tuba D.B. *mf*

Timp. *mf*

Bells *mf*

Mar. Ch. *mf*

Vibra. *mf*

D.S. *mf*

Perc. *Sus. Cym.* *mf*

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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  
3  
4

Tbns. 1  
2  
3

Bar. / Euph.

Tuba D.B.

Timp.

Bells

Mar. Ch.

Vibra.

D.S.

Perc. Sus. Cym.

20 *p* 21 *mf* 22 23















Picc. *mp* Solo

Fls. 1 *mf*

Fls. 2

Obs. 1 *mp* Solo

Obs. 2

Bsns. 1

Bsns. 2

Cls. 1 *mf* *mp* div.

Cls. 2

Cls. 3 *mf* *mp*

B. Cl. *mp* *mf* *mp*

C.B. Cl.

A. Saxes 1 (Solo) *mp*

A. Saxes 2

T. Sax.

B. Sax.

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tbns. 1

Tbns. 2

Tbns. 3

Bar. / Euph. *mp* *mf*

Tuba

D.B.

Timp.

Bells *mp*

Mar. Ch.

Vibra.

D.S.

Perc. *p* Sus. Cym. Tri. *mp*

13

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45 46 47 48 49







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  
3  
4  
Tbns. 1  
2  
3  
Bar./  
Euph.  
Tuba  
D.B.  
Timp.  
Bells  
Mar.  
Ch.  
Vibra.  
D.S.  
Perc.

mf 2 2  
mf  
mf  
mf  
mf 2 2  
mf 2 2  
mf  
mf

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75 Cantabile (♩ = 66)

Picc.

Fls. 1 2  
Ob. Solo  
*mp*

Obs. 1 2  
Solo  
*mp*

Bsns. 1 2

Cls. 1 2 3  
tutti  
*mp*  
tutti  
*mp*

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

75 Cantabile (♩ = 66)

Tpts. 1 2 3

Hns. 1 2 3 4  
Solo  
*mp*

Tbns. 1 2 3

Bar. / Euph.

Tuba D.B.

Timp.

Bells

Mar. Ch.

Vibra.

D.S.

Perc. Tri.  
*p*



















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  
3  
4

Tbns. 1  
2  
3

Bar. /  
Euph.

Tuba  
D.B.

Timp.

Bells

Mar.  
Ch.

Vibra.

D.S.

Perc.

130 131 132 133 134 135







151

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.

151

Tpts. 1  
2  
3

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3

Bar. / Euph.

Tuba D.B.

Timp.

Bells

Mar. Ch.

Vibra.

D.S.

Perc.

Picc. *mf* *f*

Fls. 1 *mf* *f*

Fls. 2 *mf* *f*

Obs. 1 *mf* *f*

Obs. 2 *mf* *f*

Bsns. 1 *f*

Bsns. 2 *f*

Cls. 1 *mf* *f*

Cls. 2 *f*

Cls. 3 *f*

B. Cl. *f* play

C.B. Cl. *f*

A. Saxes 1 *mf*

A. Saxes 2 *mf*

T. Sax. *mf*

B. Sax. *mf* *f*

Tpts. 1 *f*

Tpts. 2 *f*

Tpts. 3 *f*

Hns. 1 *f*

Hns. 2 *f*

Hns. 3 *f*

Hns. 4 *f*

Tbns. 1 *f*

Tbns. 2 *f*

Tbns. 3 *f*

Bar. / Euph. *f*

Tuba *f*

D.B. *f*

Timp. *f*

Bells *f*

Mar. Ch. *f*

Vibra. *f*

D.S. *f* Floor Tom

Perc. *f* Hi-Hat - Foot

155 156 157 158 159 160

165

Picc. *tr* *fall (into beat 3)*

Fls. 1 *tr* *fall (into beat 3)*

Fls. 2 *tr* *fall (into beat 3)*

Obs. 1 *tr* *fall (into beat 3)*

Obs. 2 *tr* *fall (into beat 3)*

Bsns. 1 *tr* *fall (into beat 3)*

Bsns. 2 *tr* *fall (into beat 3)*

Cls. 1 *tr* *fall (into beat 3)*

Cls. 2 *tr* *fall (into beat 3)*

Cls. 3 *tr* *fall (into beat 3)*

B. Cl. *tr* *fall (into beat 3)*

C.B. Cl. *tr* *fall (into beat 3)*

A. Saxes. 1 *f* *fall (into beat 3)*

A. Saxes. 2 *f* *fall (into beat 3)*

T. Sax. *f* *fall (into beat 3)*

B. Sax. *f* *fall (into beat 3)*

Tpts. 1 *f* *fall (into beat 3)*

Tpts. 2 *f* *fall (into beat 3)*

Tpts. 3 *f* *fall (into beat 3)*

Hns. 1 *f* *fall (into beat 3)*

Hns. 2 *f* *fall (into beat 3)*

Hns. 3 *f* *fall (into beat 3)*

Hns. 4 *f* *fall (into beat 3)*

Tbns. 1 *f* *fall (into beat 3)*

Tbns. 2 *f* *fall (into beat 3)*

Tbns. 3 *f* *fall (into beat 3)*

Bar. / Euph. *f* *fall (into beat 3)*

Tuba *f* *fall (into beat 3)*

D.B. *f* *fall (into beat 3)*

Timp. *f* *fall (into beat 3)*

Bells *f* *fall (into beat 3)*

Mar. Ch. *f* *fall (into beat 3)*

Vibra. *f* *fall (into beat 3)*

D.S. *f* *fall (into beat 3)*

Perc. *f* *fall (into beat 3)*

(G to A)

161

162

163

164

165

166



177

Picc. *mf*

Fls. 1 *mf*

Fls. 2 *mf*

Obs. 1 *mf*

Obs. 2 *mf*

Bsns. 1

Bsns. 2

Cls. 1 *mf*

Cls. 2

Cls. 3

B. Cl. *mf* slightly separated

C.B. Cl.

A. Saxes 1 *mf*

A. Saxes 2

T. Sax.

B. Sax. slightly separated

Tpts. 1 *mf*

Tpts. 2 *mf*

Tpts. 3

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tbns. Solo *mp* *mf*

Bar. / Euph. slightly separated

Tuba D.B. slightly separated

Timp.

Bells *mf*

Mar. Ch.

Vibra. *mf*

D.S.

Perc.

174

175

176

177

178

179

180









198

199

200

201

202



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  
3  
4

Tbns. 1  
2  
3

Bar. / Euph.

Tuba D.B.

Timp.

Bells

Mar. Ch.

Vibra.

D.S.

Perc.

207 *f*      208      209      210 *mf*





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  
3  
4

Tbns. 1  
2  
3

Bar./  
Euph.

Tuba  
D.B.

Timp.

Bells

Mar.  
Ch.

Vibra.

D.S.

Perc.

221 *ff* 222 223 224 225