

COLLIDING VISIONS

Brian Balmages

Instrumentation

Usage Guidelines

Full Score

Flexible Parts

(includes part 1, 2, and 3 for each instrument)

Flute

Oboe

B \flat Clarinet / Bass Clarinet

E \flat Alto Sax / Baritone Sax

B \flat Tenor Saxophone

B \flat Trumpet / Baritone T.C.

F Horn

Trombone / Euphonium /
Bassoon

Tuba

Alto Clef

Mallet Percussion

Alternate Parts

(more idiomatic ranges)

Alt. B \flat Tenor Saxophone

Alt. F Horn

Accompaniment

Piano / Guitar

Percussion

(in addition to

Mallet Percussion adaptable parts)

Percussion 1

Snare Drum

Suspended Cymbal

Mounted Crash Cymbal

Percussion 2

Crash Cymbals

Triangle

Cabasa

Tambourine

Bass Drum

Master Set: \$45.00

Extra Score: \$6.00

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

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I N C.

Frank J. Hutchinson

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com

About the Series

Originally designed to address the needs of small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* has grown into a series that not only offers great, functional music for ensembles of all sizes and instrumentation, but also includes a wealth of additional teaching opportunities that extend beyond performance. The following are just some examples of how this series can be used to deepen the musical understanding of students regardless of ability level.

Adaptable Parts

The primary goal of this series is to make sure every single musician has access to all the parts of a composition. Thus, if a piece is reimaged in 3 parts, a tuba player is able to practice all 3 parts just like a clarinetist can. This becomes particularly valuable if students are in sectionals but still want to be able to hear all the elements of a piece. If an ensemble does not have a low reed or low brass voice, directors can assign this part to another player with ease. All parts are transposed to fit the range of each instrument with appropriate octave adjustments made where necessary.

Alternate Parts

While the flexible parts are also available for Tenor Sax and F Horn, these parts often cause range issues and result in awkward voice leading. An alternate part is provided for these instruments, putting them in the perfect range and ensuring sound pedagogical writing.

Accompaniment

An easy piano part is included to provide additional support. Further, chords are written above the part where appropriate, allowing for a guitar player to play along as well. This part is also available as an mp3 download for students to practice with at home.

Percussion

While mallet percussionists also receive the same adaptable parts as wind players, separate percussion parts are included. This creates numerous options to involve as few, or as many, percussionists as desired.

Teaching Opportunities Far Beyond Performance

This series offers many opportunities to dive deeper into the musical decisions that are made in bringing each piece to life — from composition to orchestration and more. For example, students themselves can make decisions about orchestration during rehearsal. What happens if the low brass play part 1 and low reeds play part 3? Does it sound good? This will undoubtedly lead to wonderful discussions about orchestration and arranging, with students participating in the orchestration of a piece and discovering new, exciting combinations of instruments that give a piece an entirely new sound. Teachers may also choose to flip their band and have all low voices play part 1 while all high voices play the bass line. These situations make students increasingly aware of the various parts in a piece of music other than their own. Sight reading is yet another benefit, as ensembles can sight read a piece multiple times with members switching parts each time.

Reimagining Opportunities for Musicians

Born out of the need to address small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* also unlocks a wealth of opportunities for teaching music in both familiar and new ways. We hope you share the excitement for what this series has to offer, and how it can help you reimagine your rehearsals and your curriculum!

Recommended Part Assignments

While there are many options for students to participate in “orchestrating” these works (see above), the following are recommended “standard” part assignments and may be adapted as needed.

Three-Part Works:

Part 1: Flute, Oboe, Clarinet, Alto Sax, Trumpet, Violin, Mallet Percussion

Part 2: Clarinet, Alto Sax, Tenor Sax, Trumpet, Horn, Violin, Viola

Part 3: Bassoon, Bass Clarinet, Baritone Sax, Trombone, Euphonium, Tuba, Cello, Double Bass

* Alternate Tenor Sax and Horn parts may also be used

Four-Part Works:

Part 1: Flute, Oboe, Clarinet, Alto Sax, Trumpet, Violin, Mallet Percussion

Part 2: Clarinet, Alto Sax, Trumpet, Horn, Violin, Viola

Part 3: Clarinet, Bassoon, Alto Sax, Tenor Sax, Trombone, Horn, Euphonium, Viola, Cello

Part 4: Bassoon, Bass Clarinet, Baritone Sax, Trombone, Euphonium, Tuba, Cello, Double Bass

* Alternate Tenor Sax and Horn parts may also be used



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.

About the Music

This may quite possibly be the most ironic piece that I have ever written in my life. It began when a music program received a grant to commission a new work. The work was to be the highlight of the year for the students. But just before starting the piece, I received notice from Rick Palese, band director at Prairie Hill Elementary in Cary, Illinois, that the district had a budget shortfall. The grant itself was not affected, but one of the mandated cuts was the band program, grades 5–8.

So began the process of writing a world premiere for a band that would no longer exist after its performance. Even more ironic was that it was written as the final piece for their concert, it would now be the last work the band would ever play. The title, *Colliding Visions*, focuses on this important issue facing the arts everywhere. I received the following words from Rick Palese, who commissioned the work:

We were quite surprised that everything went down the way it did. Everything happened so fast, and it seemed like all of the conditions created the perfect storm. We are not alone either...many districts...are cutting programs and losing teachers. ...I know what you mean about the irony of the situation. I had no idea this would play out like this when I first pursued the grant. I assumed we would experience some belt-tightening, but never thought total elimination would happen. ...I'm also OK with the subject matter tying into what is going on. There is a lot of frustration and conflict in what once was a very unified staff, but at the same time, glimmers of optimism, as some of us consider new possibilities.

This piece serves as an important reminder that we must all share our passion for music with others. When people look to cut funds, we should state with a firm and unified voice that it should not be from the arts. The arts are crucial to our culture and to our own well-being.

Further, this adaptable arrangement comes in response to COVID-19, a time when music programs once again are fighting to remain in schools. If ever there was a time when students needed music in their lives, that time is now.

- Brian Balmages

Duration: 2:30

* Parts 1-3 are transposed for every instrument with octave adjustments made as necessary

COLLIDING VISIONS

BRIAN BALMAGES
(ASCAP)

Andante lirico (♩ = 60)

Parts 1, 2, 3

All Horn in F
Alt. T. Sax.

Piano (Guitar)

Percussion 1
(Snare Drum, Suspended Cymbal, Moused Crash Cymbal)

Percussion 2
(Crash Cymbals, Triangle, Cabasa, Tambourine, Bass Drum)

Chords: B \flat , E \flat , B \flat /D, F/A, E \flat , B \flat , E \flat 11, B \flat /D, E \flat , B \flat /E, B \flat

Tri.

S.D. comes off

mp

2 3 5 6

11

Parts 1, 2, 3

All Horn in F
T. Sax.

Piano (Gtr.)

Perc. 1

Perc. 2

Chords: E \flat , D \flat , Cm7, F, E \flat trus, E \flat , F \flat us, F, E \flat , E \flat , B \flat /D, F \flat us, F

mf

7 8 9 10 12

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Hear and download this piece at www.fjhmusic.com

17 Allegro vivace (♩ = 152)

1
2
3
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Perc. 1
Perc. 2

mp *mp* *mp* *mp* *mp*

E♭ E♭ E♭ G.m7 F/A E♭ F#m7 E♭(no3)

13 14 15 16 17 18

1
2
3
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Perc. 1
Perc. 2

mp *mp*

Tamb.

19 20 21 22 23

27

1
2
3
All Hrn.
T. Sax.
Pno.
(Gtr.)
Perc. 1
Perc. 2

mp *mf* *mf* *mf*

Sus. Cym. w/ stick

24 25 28

1
2
3
All Hrn.
T. Sax.
Pno.
(Gtr.)
Perc. 1
Perc. 2

mf *mf* *mf* *mf* *mf*

29 30 31 32 33

1
2
3
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Perc. 1
Perc. 2

mf *f* *f* *f* *f*

B \flat (no3) Eb/B \flat B \flat (no3) Eb/B \flat Eb

Mounted Cr. Cym. snares on

34 36 37 38

1
2
3
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Perc. 1
Perc. 2

G \flat no3 D \flat /F Eb Eb Eb F sus F B \flat (no3)

39 40 41 42 43

1

2

3

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Perc. 1

Perc. 2

44 45 46 48

mf

mf

mf

as written

Bus. Cym. w/ stick

Cbss.

mf

1

2

3

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Perc. 1

Perc. 2

49 50 51 52 53

mf

mf

S.D.

55

1

2

3

All. Hn.
T. Sax.

Pno.
(Gtr.)

Perc. 1

Perc. 2

54 56 57 58

f

Bb Bb Bb Eb F#m

Cr. Cym.

63

1

2

3

All. Hn.
T. Sax.

Pno.
(Gtr.)

Perc. 1

Perc. 2

59 60 61 62 63

Gm Dm Eb Bb F7sus/Eb F Bb

67 Tempo I (♩ = 60)

1
2
3
All. Hn.
T. Sax.
Pno.
(Gtr.)
Perc. 1
Perc. 2

p *p* *p* *p* *p*

as written
pedal
snare off

Tri.

64 65 66 67 68

Bb Bb Eb/Bb Bb C sus/F

1
2
3
All. Hn.
T. Sax.
Pno.
(Gtr.)
Perc. 1
Perc. 2

p *mp* *mp*

"shhh" "shhh" "shhh" "shhh"

mp *mp*

70 B.D. 71 72