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FJH BEGINNING BAND

Grade 1

FANFARE ON A THEME OF IMAGINATION

"Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world." – Albert Einstein

Brian Balmages

Instrumentation

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

Extra Conductor Score: \$5.00

Extra Parts: \$2.50

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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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

Fanfare on a Theme of Imagination was commissioned to honor the grand opening of the All Saints Catholic School and the École Centennial School in Swift Current, Saskatchewan (Canada). The principals of both schools emphasized the need for the schools to be a place for learning and creativity, and in further illustration of this point, the schools were constructed with a great deal of input from students and teachers, including Director of Bands, Ross Kuglin. Students contributed to murals, design concepts, and more. I was struck by this emphasis on creativity, something that has been pulled away from many schools throughout the world, and this sparked my research into famous quotes about imagination and creativity, and I quickly stumbled on this well-known quote:

“Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world.”

-Albert Einstein

This quote and the resulting music serve to remind us how powerful creativity and imagination can be. Cornerstones of our humanity, they allow us to reach new heights when fully explored. Knowledge will always be important in society, but it will never have the same influence as those who bring extraordinary creativity and imagination to what they do. Let this piece serve as a reminder to those who have forgotten - our future lies in the imagination and creativity of today's youth.

FANFARE ON A THEME OF IMAGINATION

"Imagination is more important than knowledge.

Knowledge is limited. Imagination encircles the world." – Albert Einstein

BRIAN BALMAGES
(ASCAP)

Maestoso (♩ = 92)

Flute

Oboe

B♭ Clarinets 1
2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1
2

F Horn

Trombone
Baritone /
Euphonium
Bassoon

Tuba

Timpani (opt.)

Bells (B♭, E♭) brass mallets

Chimes Marimba

Percussion 1 (Snare Drum, Bass Drum, Triangle) B.D.

Advanced Percussion 1 (Snare Drum, Bass Drum, Triangle) B.D.

Percussion 2 (Crash Cymbals, Suspended Cymbal) Cr. Cym.

f 4 5 6



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9

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

9

Tpts. 1
2

Hn.

Tbn. Bar. /
Euph.
Bsn.

Tuba

Timp.

Bells

Ch. Mar.

Perc. 1

Adv. Perc. 1

Perc. 2

Sus. Cym.

7 10 11 12

mf *f*

mf *f*

mf *f*

mf *f*

mf *f*

mf *f*

mf *f*

mf *f*

mf *f*

mf *f*

mf *f*

mf *f*

mf *f*

mf *f*

mf *f*

mp *f*

17

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Timp.

Bells

Ch.
Mar.

Perc. 1

Adv.
Perc. 1

Perc. 2

13 14 15 17 18

fp *f*

fp *f*

fp *f*

fp *f*

mp *f*

mp *f*

mp *f*

mp *f*

div. rit.

Fl. *mf*

Ob.

Cls. 1 2 *mf* Hn. *f*

B. Cl. *f*

A. Sax. *mf* *f*

T. Sax.

B. Sax. *f*

Tpts. 1 2 *f* rit.

Hn. *f*

Tbn. Bar./ Euph. Bsn. *f*

Tuba *f*

Timp. *f*

Bells *mf*

Ch. Mar. *f*

Perc. 1 *f*

Adv. Perc. 1 *f*

Perc. 2 *f*

19 20 21 22 23 24 *f*

25 Allegro energico (♩ = 152)

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

25 Allegro energico (♩ = 152)

Tpts. 1
2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Timp.

Bells

Ch.
Mar.

Perc. 1

Adv.
Perc. 1

Perc. 2

29

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

play

mp

Marimba

mp

mp

Detailed description: This block contains the first system of a musical score, measures 29-32. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cls.) 1 and 2, Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Marimba, and Percussion (Perc. 1, Adv. Perc. 1, Perc. 2). The Flute and Oboe parts are mostly rests. The Clarinet part has a melodic line starting in measure 29 with a *mp* dynamic. The Bass Clarinet part is mostly rests. The Alto Saxophone part has a melodic line starting in measure 31 with a *mp* dynamic. The Tenor Saxophone part has a melodic line starting in measure 29 with a *mp* dynamic. The Bass Saxophone part is mostly rests. The Marimba part has a melodic line starting in measure 29 with a *mp* dynamic. The Percussion parts have rhythmic patterns: Perc. 1 has a pattern of eighth notes with 'x' marks, Adv. Perc. 1 has a pattern of eighth notes with 'x' marks, and Perc. 2 is mostly rests.

29

Tpts. 1
2

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba

Timp.

Bells

Ch.
Mar.

Perc. 1

Adv.
Perc. 1

Perc. 2

mp

mp

mp

mp

Detailed description: This block contains the second system of a musical score, measures 29-32. It includes staves for Trumpets (Tpts.) 1 and 2, Horns (Hn.), Trombone/Euphonium/Bassoon (Tbn./Bar./Euph./Bsn.), Tuba, Timpani (Timp.), Bells, Chamber Maracas (Ch. Mar.), Percussion 1 (Perc. 1), Advanced Percussion 1 (Adv. Perc. 1), and Percussion 2 (Perc. 2). The Trumpets and Horns parts are mostly rests. The Trombone/Euphonium/Bassoon part has a harmonic line starting in measure 29 with a *mp* dynamic. The Tuba part is mostly rests. The Timpani part is mostly rests. The Bells part is mostly rests. The Chamber Maracas part has a melodic line starting in measure 29 with a *mp* dynamic. The Percussion parts have rhythmic patterns: Perc. 1 has a pattern of eighth notes with 'x' marks, Adv. Perc. 1 has a pattern of eighth notes with 'x' marks, and Perc. 2 is mostly rests.

Fl. *mp*

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax. *play mp*

B. Sax.

Tpts. 1
2

Hn. *mp*

Tbn. Bar. / Euph. Bsn.

Tuba

Timp.

Bells *mp*

Ch. Mar.

Perc. 1

Adv. Perc. 1

Perc. 2

w/ stick *mp*

33 34 35 36

37

Fl. *mf*

Ob. *mf*

Hn. play

Cls. 1 *mf*

Cls. 2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

37

Tpts. 1 *mf*

Tpts. 2 *mf*

Hn. *mf*

Tbn. Bar. / Euph. Bsn. *mf*

Tuba *mf*

Timp. *mf*

Bells *mf*

Ch. Mar. *mf*

Perc. 1 *mf* head

Adv. Perc. 1 *mf* head

Perc. 2

37 38 39 40 41 42

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba

Timp.

Bells

Ch.
Mar.

Perc. 1

Adv.
Perc. 1

Perc. 2

mf *f* *p*

mf *f*

mf *f*

f *p*

f *p*

w/ mallets *mp* *f* muffle

48

Fl. *f*

Ob. *f*

Cls. 1 *f*
2

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

48

Tpts. 1 *f*
2

Hn. *f*

Tbn. Bar./ Euph. Bsn. *f*

Tuba *f*

Timp. *f*

Bells

Ch. Mar. *f*

Perc. 1 *f*

Adv. Perc. 1 *f*

Perc. 2 *f*

48 *f* 49 50 *mp* *f*

54

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Hn.

54

Tpts. 1
2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Timp.

Bells

Ch.
Mar.

Perc. 1

Adv.
Perc. 1

Perc. 2

w/ stick

53

55

56

57

Fl. *div.*

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Timp. *muffle* *mf* *f*

Bells *f*

Ch. Mar.

Perc. 1 *mf* *f*

Adv. Perc. 1 *mf* *f*

Perc. 2 *muffle each remaining crash* *mf* *f*

64 *f* *mp* *f* 67 68 69

