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# FJH DEVELOPING BAND

Grade 1.5

## HAUNTED CLOCKS

### Brian Balmages

#### Instrumentation

- |                                  |   |
|----------------------------------|---|
| 1 - Conductor's Full Score       | 4 - Trombone                                    |
| 8 - Flute                        | 2 - Baritone/<br>Euphonium                      |
| 2 - Oboe                         | 2 - Baritone T.C.                               |
| 2 - Bassoon                      | 4 - Tuba  |
| 5 - B $\flat$ Clarinet 1         | 2 - Chimes                                      |
| 5 - B $\flat$ Clarinet 2         | 4 - Percussion 1<br>Snare Drum<br>Temple Blocks |
| 2 - B $\flat$ Bass Clarinet      | 4 - Percussion 2<br>Crash Cymbals<br>Shaker     |
| 4 - E $\flat$ Alto Saxophone     | Ratchet   |
| 2 - B $\flat$ Tenor Saxophone    | Suspended Cymbal                                |
| 2 - E $\flat$ Baritone Saxophone | 2 - Percussion 3<br>Toy Piano<br>Cabasa         |
| 4 - B $\flat$ Trumpet 1          |   |
| 4 - B $\flat$ Trumpet 2          |   |
| 4 - F Horn                       |   |

**Extra Conductor Score: \$5.00**  
**Extra Parts: \$2.50**

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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. 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.

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## About the Music

*Haunted Clocks* is a dark piece depicting a clock factory at night. At the beginning of the piece there is only one clock sounding; however, as the piece continues, additional clocks seemingly come to life and begin to join in, creating a chorus of clock effects including wind-up, grandfather and cuckoo clocks. Slowly, the sounds begin to line up rhythmically and conjure images of haunted clocks marching in consort. The *Dies Irae* is presented throughout the work, both in its original form as well as altered versions, adding to the somewhat diabolical nature of the scene. As dawn approaches, the sound of the clocks fades, and the audience is left with the sound of a few random cuckoo clocks ushering in a new day before they too fade away.

There are numerous contemporary effects used throughout the piece. The temple blocks in the opening should be very steady. Regardless of additional instrument entrances, it must maintain tempo (much as a clock would continuously go at the same speed). When the 2nd temple blocks player enters, it should sound as if a second clock has suddenly started working, but at a different speed (and this new speed should also be steady). The shaker is meant to sound similar to a wrist watch, but obviously more amplified. The toy piano at measure 4 can be any toy piano. The idea is for it to have an out of tune, hollow sound (similar to the chime of a cuckoo clock). It is important to note that the piano and the flutes should play in time, so the "cuckoo" always speaks after the clock chime. At measure 6, this rhythm can dissolve and become more random, with flute players beginning to divide and pick one of the three intervals presented. The ratchet should never be overpowering - rather, it mimics the sound of a clock being wound up at random. The grandfather clock enters at measure 7, and is quickly contrasted by the *Dies Irae* in the clarinets.

It will be difficult for instrumentalists to count while playing out of time. I like to remind flutes and percussion that clarinets enter at measure 12. In addition, the trumpet entrance is marked in the percussion parts to aid with counting. At the very end of the work, I encourage you to let the music fade gradually and slowly, almost without a final cutoff. The effect will be much more powerful.

*Haunted Clocks* was commissioned by the Ransom Everglades School in Coconut Grove, Florida; Cathi Leibinger, Director.

# HAUNTED CLOCKS

BRIAN BALMAGES  
(ASCAP)

Sinister (♩ = 112)  
open repeats (on cue)

2

3

4

1 player

Flute

Oboe

Bassoon

1  
2  
B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Sinister (♩ = 112)  
open repeats (on cue)

2

3

4

1  
2  
B♭ Trumpets

F Horn

Trombone

Baritone/  
Euphonium

Tuba

Chimes

Temple Blocks  
(2nd and 3rd from top)

Percussion 1  
(Snare Drum,  
Temple Blocks)

Percussion 2  
(Crash Cymbals,  
Shaker, Ratchet,  
Suspended Cymbal)

Percussion 3  
(Toy Piano,  
Cabasa)

Shaker - steady, but  
slower than temple blocks

Low Temple Blocks - out of time,  
but with a steady internal pulse

Toy Piano -  
out of tune and with a hollow, bell-like sound

p

5



gradually enter, picking one of the three options -  
continue repeating at the speed of a cuckoo clock,  
out of time with those around you

6 7

Fl.

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

6 7

Tpts. 1 2

Hn.

Tbn.

Bar./ Euph.

Tuba

Chimes

Perc. 1

Perc. 2

Perc. 3

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mf*

*p*

(Shaker - still at random)

Ratchet - random/out of time,  
with a few seconds between notes

continue at random, not too quickly

12

17

Fl.

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

12

17

Tpts. 1  
2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Chimes

Perc. 1

Perc. 2

Perc. 3

13

14

16



Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cl. 1  
2

B. Cl. *mf*

A. Sax. *mf*

T. Sax.

B. Sax. *mf*

div.

Tpts. 1  
2

Hn.

Tbn. *mf*

Bar./  
Euph. *mf*

Tuba *mf*

Chimes

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3

Fl. *div.*

Ob.

Bsn.

Cls. 1  
2 *mf*

B. Cl.

A. Sax.

T. Sax. *mf*

B. Sax.

Tpts. 1 *a2*  
2 *mf*

Hn. *mf*

Tbn.

Bar./ Euph.

Tuba

Chimes *mf*

Perc. 1

Perc. 2 (shaker - in time)

Perc. 3

33

Fl. *mf*

Ob. *mf*

Bsn.

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

33

Tpts. 1  
2

Hn. *mf*

Tbn.

Bar./Euph.

Tuba

Chimes

Perc. 1

Perc. 2

Perc. 3

34 35 36 37

pick one option  
play like a cuckoo clock,  
but more aggressively

41

Fl.

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Chimes

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

mf

f

41

Fl.

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Chimes

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.  
*mp*

43

44

45

46

47

48

49

FL.

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

49

Tpts. 1  
2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Chimes

Perc. 1

Perc. 2

Perc. 3

S.D.

*f*

*mp*

53

Fl. *f*

Ob. *f*

Bsn.

Cls. 1 *sf*

Cls. 2 *sf*

B. Cl.

A. Sax.

T. Sax. *sf*

B. Sax. *f*

53

Tpt. 1' div. *f*

Tpts. 1 *f*

Tpts. 2 *f*

Hn. *f*

Tbn. *f*

Bar./Euph. *f*

Tuba *f*

Chimes *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Low Temple Blocks

Cr. Cym.

Ratchet

unis. a2

54

55

56

Fl.

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Chimes

Perc. 1

Perc. 2

Perc. 3

1. div.

57 58 59 60

61

Fl.

Ob.

Bsn. *mf*

Cls. 1 *mf*  
2

B. Cl. *mf*

A. Sax.

T. Sax.

B. Sax. *mf*

61

Tpts. 1  
2

Hn.

Tbn. *mf*

Bar./  
Euph. *mf*

Tuba *mf*

Chimes

Perc. 1 *mf*

Perc. 2

Perc. 3

62

63

64

play one option at random

open repeat

Fl. *mp* *p* *p*

Ob.

Bsn. *mp* *p*

Cls. 1 *mp* *p*  
2

B. Cl. *mp* *p*

A. Sax.

T. Sax.

B. Sax. *mp* *p*

Tpts. 1  
2

Hn.

Tbn. *mp* *p*

Bar./Euph. *mp* *p*

Tuba *mp* *p*

Chimes *mp* *p* 1st time only

Perc. 1 *mp* *p* Shaker - steady, but slower than temple blocks

Perc. 2 *p*

Perc. 3 *p* Toy Piano - out of time but even

out of time, but with a steady internal pulse

65 66 67 68 69

# HAUNTED CLOCKS

BRIAN BALMAGES  
(ASCAP)

**Sinister** (♩ = 112)  
open repeats (on cue)

2 3 4

1 player

*p* 5

gradually enter, picking one of the three options -  
continue repeating at the speed of a cuckoo clock,  
out of time with those around you

6 7

8 9 10 11

12 17 25

5 8

+ Cls. *mf* 26 27

28 29 30 31 32

div. 4

pick one option  
play like a cuckoo clock,  
but more aggressively

37 38 39 40

*mf* 41

*f*

43 44 45 46 47 48

49 4

+ S.D.

53 54 55 56 57 58

*f*

59 60 61 68 69

7

play one option at random

*p* open repeat

Oboe

# HAUNTED CLOCKS

BRIAN BALMAGES  
(ASCAP)

Sinister (♩ = 112)  
open repeats (on cue)

2 3 4 6

2

7 12 17 18 7

5 5

Cls. *p*  $\bar{\flat}$   $\bar{\flat}$   $\bar{\sharp}$

25

play *mf* 26 27 28 29 30 31

32 33 37 38 39 40

4

*mf*

41 49 53 54 55 56

8 4

*f*

57 58 59 60 61 69

8

open repeat

Bassoon

# HAUNTED CLOCKS

BRIAN BALMAGES  
(ASCAP)

Sinister (♩ = 112)  
open repeats (on cue)

2

3

4

6

2

7

12

17

4

11

13

14

3

*mp*

*p*

18

19

20

21

22

23

*mp*

25

24

26

27

28

29

*mf*

30

31

32

33

34

35

41

36

37

38

39

40

42

43

44

45

46

47

48

*f*

49

50

51

52

53

54

61

55

56

57

58

59

60

*mf*

62

63

64

65

66

67

68

69 open repeat

*mp*

*p*



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B♭ Clarinet 1

# HAUNTED CLOCKS

BRIAN BALMAGES  
(ASCAP)

Sinister (♩ = 112)  
open repeats (on cue)

2 3 4 6

7 5 12 13 14 15 16 17

+ Chimes  
*mp* *p*

18 19 20 21 22

*mp*

23 24 25 3 28 29 30

*mf*

31 32 33 34 35 36

37 38 39 2 41 42 43

*f*

44 45 46 47 48 49

50 51 52 53 54 55

56 57 58 59 60 61 62

*mf*

63 64 65 66 67 68 69 open repeat

*mp* *p*



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B $\flat$  Clarinet 2

# HAUNTED CLOCKS

BRIAN BALMAGES  
(ASCAP)

Sinister ( $\text{♩} = 112$ )  
open repeats (on cue)

2 3 4 6

7 5 12 13 14 15 16 17

+ Chimes *mp* *p*

18 19 20 21 22

23 24 25 3 28 29 30

31 32 33 34 35 36

37 38 39 2 41 42 43

44 45 46 47 48 49

50 51 52 53 54 55

56 *tr* 57 58 59 60 61 62

63 64 65 66 67 68 69 open repeat

*mp* *p* *mf*



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B $\flat$  Bass Clarinet

# HAUNTED CLOCKS

BRIAN BALMAGES  
(ASCAP)

Sinister ( $\text{♩} = 112$ )  
open repeats (on cue)

2 3 4 6

7 4 11 12 13 14 3 17

+ Chimes

mp p

18 19 20 21 22 23

mp

24 25 26 27 28 29

mf

30 31 32 33 34 35

36 37 38 39 40 41

42 43 44 45 46 47 48

f

49 50 51 52 53 54

55 56 57 58 59 60 61

mf

62 63 64 65 66 67 68 69 open repeat

mp p



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E $\flat$  Alto Saxophone

# HAUNTED CLOCKS

BRIAN BALMAGES  
(ASCAP)

Sinister (♩ = 112)  
open repeats (on cue)



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B $\flat$  Tenor Saxophone

# HAUNTED CLOCKS

BRIAN BALMAGES  
(ASCAP)

Sinister ( $\text{♩} = 112$ )  
open repeats (on cue)

2

3

4

6

2

7

5

12

2

14

3

17

18

+ Tpts.

*p*

19

20

21

22

23

24

*mp*

25

4

29

30

31

32

33

*mf*

34

35

36

37

4

41

42

*f*

43

44

45

46

47

48

49

50

51

52

53

3

56

*f*

57

58

59

60

61

8

69

open repeat



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E♭ Baritone  
Saxophone

# HAUNTED CLOCKS

BRIAN BALMAGES  
(ASCAP)

Sinister (♩ = 112)  
open repeats (on cue)

2 3 4 6

7 5 12 2 14 3 17 18 19

+ Tpts. *p*

20 21 22 23 24 25

*mp* *mf*

26 27 28 29 30 31

32 33 34 35 36 37

38 39 40 41 42 43 44

*f*

45 46 47 48 49 50

51 52 53 54 55 56

57 58 59 60 61 62

*mf*

63 64 65 66 67 68 69 open repeat

*mp* *p*



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B $\flat$  Trumpet 1

# HAUNTED CLOCKS

BRIAN BALMAGES  
(ASCAP)

Sinister ( $\text{♩} = 112$ )  
open repeats (on cue)

2

3

4

6

2

7

5

12

2

14

15

16

17

4

21

22

23

24

25

3

28

29

30

3

33

6

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

div.

54

55

unis.

57

div.

58

59

60

61

8

69

open repeat



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B♭ Trumpet 2

# HAUNTED CLOCKS

BRIAN BALMAGES  
(ASCAP)

Sinister (♩ = 112)  
open repeats (on cue)

2 3 4 6 2

7 12 14 15 16 5 + Cls. mp

17 21 22 23 24 mp

25 28 29 30 33 36 mf

39 40 41 42 43 44 45 mf f

46 47 48 49 50 51 52

53 54 55 56 57 58

59 60 61 69 8 open repeat



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# HAUNTED CLOCKS

BRIAN BALMAGES  
(ASCAP)

Sinister (♩ = 112)  
open repeats (on cue)

2 3 4 6

7 5 12 5 17 18 19

20 21 22 23 24

25 3 28 29 30 3 33 34

35 36 37 4 41 42 43

44 45 46 47 48 49

50 51 52 53 3 56

57 58 59 60 61 8 69 open repeat



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Trombone

# HAUNTED CLOCKS

BRIAN BALMAGES  
(ASCAP)

Sinister (♩ = 112)  
open repeats (on cue)

2 3 4 6

2

7 4 11 div. 12 13 14 3 17 Euph.

+ Chimes mp

18 19 20 play div. 22 23 mp

24 25 26 27 28 29 mf

30 31 32 33 34 35

36 37 38 39 40 41

42 43 44 45 46 47 48 f

49 50 51 52 53 div. 54

55 56 57 58 59 60 61 mf

62 63 64 65 66 67 68 69 open repeat mp p



Baritone/  
Euphonium

# HAUNTED CLOCKS

BRIAN BALMAGES  
(ASCAP)

Sinister (♩ = 112)  
open repeats (on cue)

2

3

4

6

2

7

4

11

12

13

14

3

17

+ Chimes

*mp*

*p*

18

19

20

21

22

23

*mp*

24

25

26

27

28

29

*mf*

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

*f*

49

50

51

52

53

54

55

56

57

58

59

60

61

*mf*

62

63

64

65

66

67

68

69

open repeat

*mp* *p*



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Baritone T.C.

# HAUNTED CLOCKS

BRIAN BALMAGES  
(ASCAP)

Sinister (♩ = 112)  
open repeats (on cue)

2

3

4

6

2

7

4

11

12

13

14

3

17

+ Chimes

*mp*

*p*

18

19

20

21

22

23

*mp*

24

25

26

27

28

29

*mf*

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

*f*

49

50

51

52

53

54

55

56

57

58

59

60

61

*mf*

62

63

64

65

66

67

68

69

open repeat

*mp*

*p*



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Tuba

# HAUNTED CLOCKS

BRIAN BALMAGES  
(ASCAP)

Sinister (♩ = 112)  
open repeats (on cue)

2

3

4

6

2

7

4

11

div.

12

13

14

3

17

B. Cl.

+ Chimes

*mp*

*p*

18

19

play

22

23

*mp*

24

25

26

27

28

29

*mf*

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

*f*

49

50

51

52

53

54

55

56

57

58

59

60

61

*mf*

62

63

64

65

66

67

68

open repeat

*mp*

*p*



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piece at [www.fjhmusic.com](http://www.fjhmusic.com)

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# HAUNTED CLOCKS

BRIAN BALMAGES  
(ASCAP)

Sinister (♩ = 112)  
open repeats (on cue)

7 8 9 10 11 12 13

14 15 16 17 8 25 3 28

29 2 31 32 33 8 41 42

43 44 45 46 47 48

49 4 53 54 55 56 57 58

59 60 61 4 65 66 67 68

*mf* *f* *mp* *p*

open repeat  
1st time only



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piece at [www.fjhmusic.com](http://www.fjhmusic.com)

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# Percussion 1

(Snare Drum,  
Temple Blocks)

# HAUNTED CLOCKS

Sinister (♩ = 112)

open repeats (on cue)

BRIAN BALMAGES  
(ASCAP)

Temple Blocks  
(2nd and 3rd from top)

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Haunted Clocks - Perc. 1

33

Musical staff 1: Measures 33-37. A single melodic line with quarter notes. Measure numbers 34, 35, 36, and 37 are indicated above the staff.

Musical staff 2: Measures 38-49. Measures 38-40: single melodic line with quarter notes. Measure 41: a whole rest with the number '8' above it. Measure 42-48: a whole rest. Measure 49: a melodic line starting with a dynamic marking of *f* and the instruction 'S.D.' above it.

Musical staff 3: Measures 50-54. Measures 50-52: single melodic line with eighth notes. Measure 53: a melodic line with eighth notes and a dynamic marking of *f* below it. Measure 54: a melodic line with eighth notes. The instruction 'Low Temple Blocks' is written below the staff.

Musical staff 4: Measures 55-59. A continuous melodic line with eighth notes.

Musical staff 5: Measures 60-64. Measures 60-64: a melodic line with eighth notes. Measure 61 is boxed. A dynamic marking of *mf* is placed below the staff.

Musical staff 6: Measures 65-69. Measures 65-67: a melodic line with eighth notes. Measure 68: a repeat sign. Measure 69: an 'open repeat' sign. A dynamic marking of *mp* is below the first measure. A dynamic marking of *p* is below measure 67, with the instruction 'out of time, but with a steady internal pulse' below it.

# HAUNTED CLOCKS

BRIAN BALMAGES  
(ASCAP)

**Sinister** (♩ = 112)  
**open repeats (on cue)**

2 Shaker - steady, but  
slower than temple blocks

4

5

6 (Shaker - still at random)

7

8

9

10

11

Ratchet - random/out of time,  
with a few seconds between notes

12

13

(Tpt. entrance)

15

16

17

4

25

21 (in time)

22

23

24

26

*mp*

*mf*

(shaker - in time)

27

29

30

31

32

33

34

35

36

37

38

41

39

40

Cr. Cym.

42

43

44

45

46

49

47

48

50

2

52

53

Cr. Cym.

Sus. Cym.

*mp*

*f*

*mp*

*f*

Ratchet

54

55

56

57

58

61

59

60

7

68

Shaker - steady, but  
slower than temple blocks

open repeat

*p*



Percussion 3  
(Toy Piano, Cabasa)

# HAUNTED CLOCKS

BRIAN BALMAGES  
(ASCAP)

Sinister (♩ = 112)  
open repeats (on cue)

Toy Piano -  
out of tune and with a hollow, bell-like sound