

# MIND GAMES

BRIAN BALMAGES

## INSTRUMENTATION

---

- 1 Conductor Score
- 8 Violin 1
- 8 Violin 2
- 5 Violin 3 (Viola T.C.)
- 5 Viola
- 5 Violoncello
- 5 Double Bass
- 1 Piano (opt.)



**Please note:** Our band and orchestra music is collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.



## THE COMPOSER

---

Brian Balmages is known worldwide as a composer and conductor who equally spans the worlds of orchestral, band, and chamber music. His music has been performed by groups ranging from professional symphony orchestras to elementary schools in venues such as Carnegie Hall, the Kennedy Center, Sydney Opera House, Toronto Centre for the Arts, and many more. He is a recipient of the A. Austin Harding Award from the American School Band Directors Association, won the 2020 NBA William D. Revelli Composition Contest with his work *Love and Light*, and is an elected member of the prestigious American Bandmasters Association. Balmages was awarded the inaugural James Madison University Distinguished Alumni Award from the School of Visual and Performing Arts. 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. 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.

As a conductor, Mr. Balmages enjoys regular engagements with all-state and regional ensembles as well as university and professional groups throughout the world. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, Maryborough Music Conference (Australia), College Band Directors Conference, American School Band Directors Association National Conference, numerous state ASTA conferences, Teatro dell'Aquila (Italy), and others. Currently, he is Director of MakeMusic Publications and Digital Education for Alfred and MakeMusic.

## ABOUT THE MUSIC

---

*Mind Games* is a musical exploration of illusion, tension, and expanded harmony. The idea of "harmonic illusions" occurs often, when notes seem to slowly drift out of context before coming back again. The music has an eerie feel throughout, almost as though it is the soundtrack to an illusionist performing to a slightly uncomfortable, yet incredibly curious audience who is unable to look away.

I wrote this work to serve as a very basic introduction to low 1 fingerings (upper strings), backwards extensions (cello), and very easy shifting (bass). In every case, students approach the low 1 fingering from "regular 1," simply sliding finger 1 to the note and back again. Students are never asked to slide back up to the note; that will just require a quick movement of finger 1. This serves as an excellent way to encourage students to keep a relaxed left hand and supple wrist, both of which often get "locked in D position" at an early age.

For teachers new to strings, measure 29 indicates U.H. (upper half) of the bow, which is closer to the tip. This gives them enough bow for the rest of the measure, especially if they are closer to the lower half in the preceding staccato quarter notes. If students are not able to "work their way up" to the upper half of the bow, a slight bow lift may be helpful.

—Brian Balmages

# MIND GAMES

BRIAN BALMAGES  
(ASCAP)

Eerily (♩ = 84)

5

Violin 1

Violin 2

Viola (Violin 3)

Violoncello

Double Bass

Piano (opt.)

Musical score for measures 1-6. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Eerily' with a quarter note equal to 84 beats per minute. The dynamics range from *mp* (mezzo-piano) to *p* (piano). The Violoncello and Double Bass parts include a *pizz.* (pizzicato) instruction at the end of measure 6. A box containing the number '5' is positioned above the first staff.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

Musical score for measures 7-12. The score continues from the previous page. The dynamics range from *mp* to *p*. The Viola part includes an *arco* instruction in measure 8. The Piano part continues with a consistent accompaniment pattern.



13

Vln. 1 *mf* *f* 1 L1

Vln. 2 *mf* *f* L1

Vla. *mf* *f* 3

Vcl. *mf* *f* x1

D.B. *mf* *f* 1 -1 -1 4 2 4 4 1

Pno. *mf*

13 14 15 16 17 18

21

Vln. 1 *mp* *f* 1 L1

Vln. 2 *mp* *f* L1

Vla. *mp* *f* 4 4

Vcl. *mp* *f* x1

D.B. *mp* *f* 1 -1

Pno. *mp* *f*

19 20 21 22 23 24

28

Vln. 1 *ff* (silence) *p* (U.H.) *mp* *p*  
 Vln. 2 *ff* (silence) *p* (U.H.) *mp*  
 Vla. *ff* (silence) *p* 2 (U.H.) *mp*  
 Vcl. *ff* (silence) *p*  
 D.B. *ff* (silence) *p*  
 Pno. *ff* (silence) *p* *mp* *p*

25 26 27 28 29 30

Vln. 1 *mf*  
 Vln. 2 *p* *mf*  
 Vla. *p* *mf*  
 Vcl. *mf*  
 D.B. *mf*  
 Pno. *mf*

31 32 33 34 35 36

37

Vln. 1 *p* *mp* *f*

Vln. 2 *p* *mp* *f*

Vla. *p* *mp*

Vcl. *p* *mp* *f*

D.B. *p* *mp* *f*

Pno. *p* *mp* *f*

37 38 39 40 41 42

43

Vln. 1 *mf* *f* *p*

Vln. 2 *mp* *f* *pizz.*

Vla. *p* *mp* *f* *pizz.*

Vcl. *p* *mp* *f* *pizz.*

D.B. *mp* *f* *pizz.*

Pno. *p* *mp* *f* *p*

43 44 45 46 47