# CONCERTO FOR TWO HANDS
Brian Balmages

**Instrumentation**

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<thead>
<tr>
<th>1 - Conductor’s Full Score</th>
<th>4 - F Horn</th>
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<tr>
<td>1 - Soloist</td>
<td>4 - Trombone</td>
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<tr>
<td>8 - Flute</td>
<td>2 - Baritone / Euphonium</td>
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<tr>
<td>2 - Oboe</td>
<td>2 - Baritone T.C.</td>
</tr>
<tr>
<td>2 - Bassoon</td>
<td>4 - Tuba</td>
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<tr>
<td>5 - B♭ Clarinet 1</td>
<td>1 - Electric Bass</td>
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<td>5 - B♭ Clarinet 2</td>
<td>1 - Timpani (opt.)</td>
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<tr>
<td>2 - E♭ Alto Clarinet</td>
<td>2 - Bells</td>
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<tr>
<td>2 - B♭ Bass Clarinet</td>
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<tr>
<td>4 - E♭ Alto Saxophone</td>
<td>Bass Drum</td>
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<td>2 - B♭ Tenor Saxophone</td>
<td>2 - Crash Cymbals</td>
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<tr>
<td>2 - E♭ Baritone Saxophone</td>
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<td>4 - B♭ Trumpet 1</td>
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</tr>
<tr>
<td>4 - B♭ Trumpet 2</td>
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**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.
**The Premise**

*Concerto for Two Hands* is a fun way to feature just about anyone you can think of to solo with your band. No musical training is required - your soloist does not even have to be able to read music! The “two hands” refers to... clapping!

**The Setup**

To really bring this piece to life, I recommend a few options with staging. If possible, it’s most effective to have a piano out (if you can get a grand piano, all the better!). The “soloist” would be dressed very formally and would walk out to the piano, bow and sit down. (In place of a piano, you may want to consider a keyboard percussion instrument or a setup that uses various percussion instruments such as snare, cymbals, toms, etc.) Other options include guitar, etc. The audience will be in shock, as they may not suspect that your principal, custodian, PTA president, local official, etc. has any musical ability whatsoever.

**The Performance**

While the set does come with a part for the soloist, it is not necessary at all. Everything can be cued from the podium if the soloist does not read music. The opening begins in a very traditional classical style and leads into the first “entrance” by the soloist. This first entrance should include a lot of drama on the part of the soloist. You can see him or her mentally preparing a few measures ahead. Then the soloist prepares to play, but instead of playing the instrument, he simply claps his hands one time (dramatically!). There can be some interaction between soloist and conductor at this point (the conductor looking at the soloist and reacting along the lines of “What? That’s it? Okay then....” The second entrance should be very similar, but less of a reaction from the conductor (and more in time if possible).

At measure 36, the Mexican tune *Las Chiapanecas* appears. Any soloist will easily be able to clap in relative time. If it’s not in perfect time, do not worry. It will be even more comical if so. Measure 51 is the “cadenza.” At this point, the soloist has free artistic reign. I recommend a combination of hand sounds, clapping, hitting the chest, snapping fingers, etc. He or she may even consider clapping hands and hitting thighs (much as one would do to make the sound of a horse galloping). Basically, the soloist should have a lot of fun here.

At the very end of the piece, the soloist should clap for the ensemble as though he or she is an audience member. The soloist should involve the audience so that everyone is clapping at the conclusion of the piece.

To say the least, the possibilities are endless. No wind parts have any eighth notes and overall technical demands are quite low. The toughest part will probably be finding someone who is enough of a ham to really pull off the solo part!

**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.
CONCERTO FOR TWO HANDS

Allegro (J = 132)

"Soloist"

Flute

Oboe

B♭ Clarinets

E♭ Alto Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets

F Horn

Trombone

Baritone / Euphonium

Tuba

Electric Bass

Timpani

(B♭, E♭)

Bells

Snare Drum

Bass Drum

Crash Cymbals

Duration: 1:45

Hear and download this piece at www.fjhmusic.com

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"Cadenza" [52] A tempo

Solo

Have fun. Use a variety of hand sounds. Even use hands and thighs to create a horse gallop sound!

Fl.

Ob.

Cl.

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts.

Hn.

Tbn.

Euph.

Timp.

Bells

S.D.

B.D.

Cr. Cym.
Clap like an audience member. Get them involved!