

OPENING NIGHT

For Full Orchestra or Symphonic Band

BRIAN BALMAGES

INSTRUMENTATION

1 Conductor Score
4 Flute 1
4 Flute 2
2 Oboe
2 Bassoon
5 B♭ Clarinet 1
5 B♭ Clarinet 2
2 B♭ Bass Clarinet
2 E♭ Alto Saxophone 1
2 E♭ Alto Saxophone 2
2 B♭ Tenor Saxophone
2 E♭ Baritone Saxophone
4 B♭ Trumpet 1
4 B♭ Trumpet 2
2 F Horn 1
2 F Horn 2

2 Trombone 1
2 Trombone 2
2 Trombone 3
2 Euphonium
2 Baritone T.C.
4 Tuba
1 Timpani
2 Mallet Percussion
(Bells, Marimba)
3 Percussion 1
(Snare Drum, 2 Tom-toms,
Bass Drum, Hi-hat)
2 Percussion 2
(Crash Cymbals, Suspended Cymbal,
Splash Cymbal, China Cymbal,
Tambourine, Triangle, Wind Chimes)
8 Violin 1
8 Violin 2
5 Viola
5 Violoncello
5 Double Bass

SUPPLEMENTAL and WORLD PARTS

Available for download from
www.alfred.com/supplemental

E♭ Alto Clarinet
E♭ Contra Alto Clarinet
B♭ Contra Bass Clarinet
E♭ Horn
Trombone in B♭ T.C.
Trombone in B♭ B.C.
Euphonium in B♭ B.C.
Tuba in B♭ T.C.
Tuba in B♭ B.C.
Tuba in E♭ T.C.
Tuba in E♭ B.C.





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

When Tracey Filben approached me with the idea of writing a piece for band and orchestra in memory of her student Jim Gracey, she made a few things abundantly clear. They did not want the piece to be somber; rather, they wanted it to be more of a celebration of life. She told me that Jim was quite the character and was full of life. In addition to playing clarinet and viola, he had a strong affinity for the stage and loved musicals. He was certainly a bright light with a glowing personality.

In thinking about all of this, it became clear to me what direction this piece would go. I decided that this would be the overture to a yet-to-be-written musical, one that Jim would be starring in. It is exciting, full of life, and highly rhythmic and energetic. In addition, there are specific nods to Jim's instruments, clarinet and viola. I view this as the ultimate celebration: when the curtain comes up, the spotlight turns on, and the magic begins as the show finally reaches its "opening night."

The piece is dedicated to the John Marshall High School Band and Orchestra, Jim Gracey, and his family. May this be one of countless opening nights as the piece continues to receive performances all around the country and the world.

PERFORMANCE NOTES

This piece is designed to work in three different ensemble settings. It was originally conceived for a traditional full orchestra instrumentation (no bass clarinet, saxophones, or euphonium). Thus, it works exceptionally well in that scenario. It will also work for symphonic band alone (without strings). In that case, there are a few string cues provided in the band parts where necessary, and they should be played. Finally, groups may choose to combine symphonic band with strings.

—Brian Balmages

*for the John Marshall High School Band and Orchestra
Glen Dale, West Virginia; Tracey Filben and Justin Jones, Directors
in loving memory of Jim Gracey*

For Full Orchestra or Symphonic Band

Allegro energico (♩ = 144)

Fls. 1 2

Ob. *f*

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax. *f*

B. Sax.

Tpts. 1 2 *f*

Hns. 1 2

Tbns. 1 2 3 *f*

Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1 B.D.

Perc. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

5 6 7 8

This image shows a page from a musical score, likely for a symphony or concert band. The page is numbered 13 in the top right corner. The score is written for a large ensemble, including the following instruments:

- Fls. (Flutes)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cls. (Clarinets)
- B. Cl. (Bass Clarinet)
- A. Saxes (Alto Saxophones)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Tpts. (Trumpets)
- Hns. (Horns)
- Tbns. (Trombones)
- Euph. (Euphonium)
- Tuba
- Timp. (Timpani)
- Mlt. Perc. (Multiple Percussion)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vcl. (Violoncello)
- D.B. (Double Bass)

The score is written in 4/4 time, with a key signature of one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte), *ff* (fortissimo), and *mp* (mezzo-piano) are present. A large red watermark "Preview Only" is overlaid diagonally across the page.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

14 15 16 17

18 19 20 *mf*

24

32

Fls. 1 2 *mf*

Ob.

Bsn. *mf*

Cls. 1 2

B. Cl.

A. Sax. 1 2 *mf* *mp*

T. Sax.

B. Sax. *mf* *p*

Tpts. 1 2 *p*

Hns. 1 2 *mf* *p*

Tbns. 1 2 3 *p*

Euph. *p*

Tuba *p*

Timp. *p*

Mlt. Perc.

Perc. 1

Perc. 2 *Splash / China* *Cr. Cym.* *Sus. Cym.* *mp* *f*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mp*

Vcl. *mf*

D.B. *arco* *mf* *mp*

34 35 36 37

40

Fls. 1 2 *p*

Ob. *p*

Bsn. *p*

Cls. 1 2 *mf* Solo *mp* 3

B. Cl. Tuba *p* *mp*

A. Sax. 1 2 Ob. / Bsn. *p* *mp* play

T. Sax. *mf* Vln. Solo *mp* play

B. Sax. *mp*

40

Tpts. 1 2

Hns. 1 2 *mp*

Tbns. 1 2 *p* *mp*

3 *p* *mp*

Euph. *p* *mp*

Tuba *p* *mp*

Timp.

Mlt. Perc.

Perc. 1 Trn. Tamb.

Perc. 2 *p* *mp*

40

Vln. 1 *p* *mp* 3

Vln. 2 *p* *mp* 3

Vla. Solo V *mf* *mp* tutti

Vcl. *p* *mp*

D.B. *p* *mp*

50709S 40 41 *p* *mp* 45

8.

This image shows a page of a musical score for a large orchestra. The score is written for multiple staves, each representing a different instrument or section. The instruments listed on the left include Flutes (Fls.), Oboes (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Saxophones (A. Saxes, T. Sax., B. Sax.), Trumpets (Tpts.), Horns (Hns.), Trombones (Tbns.), Euphonium (Euph.), Tuba, Timpani (Timp.), Mallet Percussion (Mlt. Perc.), Percussion 1 and 2, Violins 1 and 2, Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *mp*, *f*). A large, diagonal red watermark reading "Preview Use Requires Purchase" is overlaid across the center of the page. The page number "51" is visible at the bottom left, and the page number "55" is visible at the bottom right.

58

Fls. 1 2

Ob.

Bsn. Cello play *mf*

Cls. 1 2

B. Cl. *mf*

A. Sax. 1 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

58

Tpts. 1 2 *mf*

Hns. 1 2 *mf*

Tbns. 1 2 3 *mf*

Euph. Cello *mf*

Tuba Bass play *mf*

Timp. *mf*

Mlt. Perc. *mf*

Perc. 1 *mf*

Perc. 2

58

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. pizz. *f* arco *mf*

D.B. pizz. *f* arco *mf*

57 58 59 60 61 62

50709S

Fls. 1 2 *mf* 3 4 66

Ob. *mf* 3 4

Bsn. 4 4

Cls. 1 2 *mf*

B. Cl.

A. Saxes 1 2

T. Sax. 3

B. Sax.

Tpts. 1 2 3 4 66

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph. *mf* 3 4

Tuba

Timp.

Mlt. Perc. 3 4

Perc. 1

Perc. 2 Tri. ° + + ° + + sim. *mf*

Vln. 1 3 4 66

Vln. 2 3 4 div.

Vla. 3 4

Vcl. 3 4

D.B. 3 4

63 64 65 66 67

Fls. 1
2

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hns. 1
2

Tbns. 1
2
3

Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mf

mp

div.

(V)

(V)

Legal Use Requires Purchase

72

Fls. 1 2 *f*

Ob. *f*

Bsn. *f*

Cls. 1 2 *f*

B. Cl. *f*

A. Sax. 1 2 *f*

T. Sax. *f*

B. Sax. *f*

72

Tpts. 1 2 *f*

Hns. 1 2 *f*

Tbns. 1 2 3 *f*

Euph. *f*

Tuba *f*

Timp. *f* (F to G, B $\flat$ to A) *mf*

Mlt. Perc. *f* closed hi-hat

Perc. 1 *f* (secco - a la kick drum)

Perc. 2 *f*

72

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f* *sim.*

D.B. *f* *sim.*

72 73 74 75

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Legal Use Requires Purchase Only

86

Fls. 1 2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 2 *ff*

B. Cl. *ff*

A. Saxes 1 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

86

Tpts. 1 2 *ff*

Hns. 1 2 *ff*

Tbns. 1 2 3 *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff*

Mlt. Perc. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Sus. Cym. *mp* *f*

86

Vln. 1 *ff* *div.*

Vln. 2 *ff* *div.*

Vla. *ff* *v. sim.*

Vcl. *ff* (V)

D.B. *ff* (V)

50709S 86 87 88 89 90

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxs. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

closed Hi-hat

mp

f

91 92 93 94

95

96

97

98

99

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. (continue to ms. 118) (Bells)

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

105

105

105

100 101 102 103 104 105

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

106 107 108 109 110

50709S

[illegible]

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxs. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

W. Ch.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

119 120 121 122

123 124 125 126 127